



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 #F120 "Devil's Night"

[Episodic Creative Letter](#)

[Dialogue Script](#)

[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:

"Devil's Night" - #F120

RUN TIME:

NTSC – 41 minutes, 01 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

The team travels to Detroit to catch a killer who, for the past three years, strikes on "Devil's Night," the city's pre-Halloween ritual.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
CHRIS	181
DANIEL	7
DAUGHTER	74
DR. FULLERSON	70
GARCIA	515
HOTCH	630
JACK	36
JAY-MO	66
KAMAN	252
KIERSTON	233
LIEUTENANT GARNER	446
MORGAN	480
PARAMEDIC #1	25
POLICE DISPATCH OPERATOR	14
PRENTISS	521
RADIO DJ	41
REID	401
ROSSI	412
SUSAN ANDERSON	75
TOM ANDERSON	55
TONY	87
TRACY	74

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

- **01:17:49:12 – 01:18:16:20** – CHRIS sings “He’s Got The Whole World In His Hands”. *Please note this song has FULL dubbing, translation and subtitling rights.*

- **01:18:02:06 – 01:18:31:03** – DAUGHTER sings “He’s Got The Whole World In His Hands”. *Please note this song has FULL dubbing, translation and subtitling rights.*

DUBBING/ADAPTATION/TRANSLATION NOTES:

- None.

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

Timecode	Description	Inserts/On-Screen Text
01:00:03:03	NARRATIVE TITLE	DETROIT, MICHIGAN
01:00:45:19	ON-SCREEN TEXT (sign)	This BUILDING is being WATCHED BY DETROIT'S FINEST REPORT SUSPICIOUS ACTIVITY - CALL 9-1-1 (9-1-1 : the United States emergency telephone number)
01:05:08:01	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:07:03:01	NARRATIVE TITLE	Detroit Fire Department HEADQUARTERS
01:20:51:13	ON-SCREEN TEXT (computer)	Vinnie's Welding and Fence 8210 Wharton St. Dearborn, MI 48123
01:22:18:17	ON-SCREEN TEXT (computer)	Driver Badly Burned in Car Fire Second man suffered only minor injuries
01:22:48:03	ON-SCREEN TEXT (computer)	Scott, Kaman 5923 Mills St. Detroit, MI 48279
01:27:07:11	ON-SCREEN TEXT (computer)	INCOMING FILES 1 of 4
01:27:18:00	ON-SCREEN TEXT (awning)	Jay-Mo's DINER

01:28:55:12	ON-SCREEN TEXT (computer)	MATCHING RESULTS: 6 LOCATION 5 Jay-Mo's Diner 691 Woodridge St. Detroit, MI 48222
01:32:58:21	ON-SCREEN TEXT (computer)	Auto Dial 313-555-0128 Signal Strength PHONE IN SERVICE Signal Status
01:33:16:08	ON-SCREEN TEXT (can)	Methyl Ethyl Ketone

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

DIALOGUE SCRIPT

		TEASER
01:00:03:03	NARRATIVE TITLE	DETROIT, MICHIGAN
01:00:45:19	ON-SCREEN TEXT (sign)	This BUILDING is being WATCHED BY DETROIT'S FINEST REPORT SUSPICIOUS ACTIVITY - CALL 9-1-1 (9-1-1 : the United States emergency telephone number)
01:01:15:08	TONY	(groans in pain) No, man. What are you doing? (groans)
01:01:24:05	TONY	No! Don't do this! Don't do it! No! No! No! No! Why are you doing this? Get me out of here! Where'd you go?
01:01:38:22	TONY	Come on, man. Why are you doing this? Please don't do this, man. No! No, please! Can't somebody help me? Somebody help me! No!
01:01:56:16	TONY	(struggle grunts) Get me out of here. Help! (screams in pain) (continues throughout)
01:02:19:04	HOTCH	Hey, Jack. Are you ready? We got to go.
01:02:23:00	HOTCH	Hey, where's the costume?
01:02:24:15	JACK	It's itchy.
01:02:25:23	HOTCH	Did you try the long sleeves on underneath?
01:02:28:13	JACK	I don't want to be Spider-Man anymore. (Spider-Man : a fictional Marvel Comics superhero)
01:02:31:00	HOTCH	Why not?

01:02:31:21	JACK	I don't know.
01:02:34:03	HOTCH	Okay. Well you have to make up your mind by tomorrow, okay? (make up your mind : idiom - to choose one option or make a decision)
01:02:36:17	JACK	Okay.
01:02:37:05	HOTCH	Okay. You did a good job on the cookies.
01:02:40:05	JACK	Teamwork, right?
01:02:41:07	HOTCH	Teamwork, right.
01:02:45:01	JACK	Can I have one?
01:02:46:22	HOTCH	You want a cookie?
01:02:49:03	HOTCH	Can I have a cookie?
01:02:51:12	HOTCH	What do you want? Black cat or a pumpkin?
01:02:53:14	JACK	Black cat.
01:02:54:09	HOTCH	Black cat. Good choice.

01:03:00:21	REID	<p>The cool thing about Halloween is that it's a uniquely American holiday. I mean despite it's obvious origins in the Celtic festival of Samhain and the Christian All Saint's Day. It really is a melting pot of various immigrant's traditions and beliefs. It became a little more commercialized in the nineteen-fifties with trick-or-treat and today it rivals only Christmas in terms of popularity.</p> <p>(Celtic...Samhain : harvest festival celebrated on November st to mark the beginning of winter and seen as a day when the souls of the dead and other supernatural entities gathered and would have access to the human realm)</p> <p>(Christian...Day : feast of the Roman Catholic and Anglican churches, and day on which churches glorify God for all God's saints, known and unknown)</p> <p>(melting pot : concept that a number of ethnic groups, cultures, and religions in a society will fuse together to produce new cultural and social forms)</p> <p>(trick-or-treat : to go to neighbors' houses and ask for candy on Halloween)</p>
01:03:16:22	PRENTISS	All I asked was what he was doing this weekend.
01:03:19:05	REID	<p>You know, I'm toying with the notion of either going to the Edgar Allan Poe shadow puppet theatre or the re-enactment of the nineteenth-century Phantasmagoria.</p> <p>(toying with : idiom - to consider doing something)</p> <p>(Edgar...theatre : fictional puppet show performing works from the American writer, poet, editor and literary critic)</p>
01:03:25:22	ROSSI	I don't want to know.

01:03:26:20	REID	Oh. Yeah, you do. Phantasmagorias are these amazing pre-cinema projected ghost shows invented in France where the showmen attempted to spook the audience using science magic. And it just so happens that I have an extra ticket.
01:03:38:20	GARCIA	Tempting. You guys, I wouldn't have to worry about losing my feminine curves if you all paid more attention to all the trees we're consuming around here.
01:03:48:23	MORGAN	When did you become an eco-freak? (eco-freak : nonsensical term - an enthusiast of environmental concerns)
01:03:50:21	GARCIA	Baby, I was born green. (Baby : affectionate form of address) (green : supporting or promoting the protection of the environment)
01:03:51:20	HOTCH	We're going to Detroit.
01:03:53:21	REID	What? It's Halloween weekend. (Halloween : the night of October 31, traditionally children dress up as witches or ghosts and go from door to door asking for candy and threatening to play tricks if refused)
01:03:55:08	HOTCH	Arson Investigators have noticed a three-year trend in the days leading up to Halloween.
01:03:58:17	REID	Devil's Night?
01:03:59:19	HOTCH	This UnSub is killing only these three days out of the year. (UnSub : "Unknown Subject")
01:04:02:08	ROSSI	How's he doing it?

01:04:03:08	HOTCH	<p>He's burning his victims alive. He's abducting seemingly random people and dumping their bodies in abandoned parts of town. He struck again last night.</p> <p>(struck : "attacked")</p>
01:04:10:04	GARCIA	Yeah, Tony Torell, forty, he lives in the suburbs, but he was found twenty miles away in the Rivertown District.
01:04:15:06	ROSSI	He's attacking the city at it's most vulnerable time.
01:04:17:20	REID	What does he do during the rest of the year?
01:04:19:23	ROSSI	He's dormant.
01:04:20:18	REID	You know arsonists are typically white males between seventeen and twenty-five, who can't stay away from fire.
01:04:25:21	MORGAN	Yeah, they're addicted to it and there's no rehab.
01:04:27:20	REID	And they target dwellings, not people.
01:04:29:21	GARCIA	So you're saying he burns his victims alive but he's not an arsonist?
01:04:33:16	MORGAN	Fire is simply his weapon.
01:04:35:02	REID	And Devil's Night gives him the perfect cover to kill.
01:04:37:10	HOTCH	And we've got forty-eight hours before he disappears again.
01:04:40:12	MORGAN	<p>Well, his last victim was athletic. He wouldn't be easy to subdue. The offender must be just as strong, or might have an upper hand if he's younger.</p> <p>(upper hand : idiom - dominating or controlling position)</p>
01:04:47:23	PRENTISS	Still, how does he transport his victims across the city and get them inside buildings without being noticed?

01:05:08:01	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:05:41:08	HOTCH	(voiceover) <i>Niccolò Machiavelli wrote, "If an injury has to be done to a man it should be so severe that his vengeance need not be feared."</i> (Niccolò Machiavelli : an Italian philosopher and writer based in Florence during the Renaissance)
01:05:49:04	PRENTISS	Now I thought Devil's Night was Halloween Eve.
01:05:51:10	REID	You know the moniker Devil's Night is somewhat deceiving. In Detroit, it's actually a three-day, city-wide cultural phenomenon complete with masks, chaos and costumes.
01:05:59:08	ROSSI	Say that three times fast.
01:06:01:00	PRENTISS	It sounds like Mardi Gras. (Mardi Gras : in some places, a carnival held or ending on the day before the beginning of Lent, in the Christian calendar, often celebrated with costumes, parades, balls, and other festivities)
01:06:02:02	REID	Yeah, a violent one. Vandals and amateur arsonists literally set hundreds of fires.
01:06:06:01	ROSSI	Who burns their own city?
01:06:07:15	REID	It started as pranks in the nineteen-thirties, but escalated in the nineteen-seventies with disenfranchised youth.

01:06:12:08	MORGAN	Well, given today's economy, it must be a free-for-all. They've got record-breaking unemployment and foreclosures leaving a lot of displaced, desperate people. (free-for-all : idiom - disorderly fight, argument, or competition in which everyone present participates)
01:06:19:03	PRENTISS	I mean every single one of these victims suffered unimaginable pain.
01:06:23:00	MORGAN	I'm sure that's what gets him off, watching them burn. (gets him off : idiom - to be excited by something)
01:06:25:05	HOTCH	Gives him power and control.
01:06:26:22	MORGAN	Well, top of the whodunit list is first responders. Firefighters, arson investigators, cops, and paramedics. (whodunit : indicates a mystery - alteration of "who done it") (First responders : first person on accident scene) (cops : slang - "police officers")
01:06:32:01	REID	Civil servants with a hero complex. (hero complex : a phenomenon affecting people who seek heroism or recognition, usually by creating a desperate situation which they can resolve)
01:06:34:00	ROSSI	All of whom will be helping us.
01:06:36:00	PRENTISS	This guy's angry.
01:06:37:07	ROSSI	Aren't they all?
01:06:38:13	PRENTISS	Not like this. Have you seen these?

01:06:42:01	REID	Extreme anger usually manifests from a quick temper, but this guy is patient.
01:06:46:14	HOTCH	I've asked Garcia to notify us the minute that someone's reported missing.
01:06:49:13	ROSSI	Burns three people annually. It's like his Christmas.
01:06:53:17	MORGAN	Yeah and the rest of the year he just plans, targeting his victims, and then choosing the buildings he wants to kill them in.
01:06:59:00	HOTCH	But there's a flaw in his plan.
01:07:01:06	HOTCH	We know about it.
01:07:03:01	NARRATIVE TITLE	Detroit Fire Department HEADQUARTERS
01:07:03:12	LIEUTENANT GARNER	We're stretched as it is, but we've set up a joint task force with a Detroit PD to catch this guy. (stretched : to exceed a limit or be at full use of abilities) (PD : abbreviation for Police Department)
01:07:08:07	REID	That's pretty extensive.
01:07:09:07	LIEUTENANT GARNER	I'd say don't profile me, but you're in a room full of suspects, right? (profile : to study the behavior and characteristics of a criminal)
01:07:12:14	HOTCH	A city-full.
01:07:13:08	REID	Victims abducted across every socioeconomic divide.
01:07:16:02	LIEUTENANT GARNER	And this son of bitch is about to burn a few of them alive. (son of a bitch : slang - rude term for a person regarded as intensely annoying)

01:07:19:01	ROSSI	Problem is we've got to catch up.
01:07:20:17	HOTCH	And we know he's gonna be watching. (gonna : "going to")
01:07:24:04	LIEUTENANT GARNER	Yeah. We're gonna bust him this year. (bust : slang - to arrest a person)
01:07:26:12	HOTCH	We've got two agents on the way to last night's crime scene.
01:07:28:19	LIEUTENANT GARNER	Great. I'll meet them there. I hope we find something soon. It gets dark early this time of year.
01:07:33:21	HOTCH	And we'll head to the morgue.
01:07:35:16	LIEUTENANT GARNER	Hope you have a strong stomach. (strong stomach : idiom - resistant to harmful or unpleasant influences)
01:07:44:04	HOTCH	Gasoline was the accelerant?
01:07:45:12	DR. FULLERSON	Gas vapors collect in a low, enclosed space. When he ignited, those vapors burned down to his bone. We call this a fourth degree burn.
01:07:52:09	ROSSI	There's a fracture on the back of the skull?
01:07:54:16	DR. FULLERSON	That's right.
01:07:55:08	ROSSI	Was that postmortem? (postmortem : "after death")
01:07:56:11	DR. FULLERSON	No, it was antemortem bruising. He was struck from behind. (antemortem : before death)
01:07:59:21	ROSSI	Blitz attack. (a sudden unexpected attack)

01:08:02:12	HOTCH	What is this on the face?
01:08:04:01	DR. FULLERSON	Charred fabric. All of the victims had the same material on them. The fire fused the original garment to his flesh, then burned away, leaving behind these remains.
01:08:12:16	HOTCH	He's covering their faces?
01:08:14:00	DR. FULLERSON	That's my best guess, yes.
01:08:15:20	ROSSI	He doesn't want his victims looking at him, even though he wants to watch them die.
01:08:19:22	HOTCH	It could be a sign of guilt or inadequacy.
01:08:22:14	ROSSI	Now wouldn't a guy like this want to see the terror in their eyes? Instead he keeps them in the dark. (in the dark : idiom - concealed or uninformed)
01:08:28:00	HOTCH	He's covering their faces and setting them on fire. It's an execution.
01:08:33:15	PRENTISS	Well, it's easy to see why he sets fires down here. It's completely isolated.
01:08:38:02	MORGAN	You can beat, torture, or burn somebody and nobody would hear it.
01:08:40:14	LIEUTENANT GARNER	I never thought the FBI would be here for our fine city's tradition. I'm Al Garner with DFD. (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department) (DFD : abbreviation for Detroit Fire Department)
01:08:45:17	MORGAN	Agents Morgan and Prentiss.
01:08:47:21	PRENTISS	I guess Devil's Night keeps you pretty busy, huh?

01:08:49:22	LIEUTENANT GARNER	Not as much as it did in the eighties. Used to get up to six, seven hundred fires back then.
01:08:53:14	PRENTISS	In three days?
01:08:55:03	LIEUTENANT GARNER	Down to one-fifteen last year. It still takes everything we've got. Fortunately, we've had some help.
01:09:01:14	PRENTISS	Have the police increased their patrols in the Rivertown district?
01:09:04:10	LIEUTENANT GARNER	I wish they could, but the city's reeling from budget cuts. No, Detroit's Finest is a community group with over a thousand volunteers. (reeling : to have trouble or difficulty)
01:09:18:09	PRENTISS	A thousand volunteers?
01:09:20:04	MORGAN	Well, that just added another thousand names to Garcia's list.
01:09:23:09	LIEUTENANT GARNER	You think he's one of them?
01:09:24:12	MORGAN	Can't rule anyone out. (rule...out : idiom - to eliminate from consideration)
01:09:29:23	LIEUTENANT GARNER	(sighs)
01:09:39:08	PRENTISS	What is this place?
01:09:41:09	LIEUTENANT GARNER	It's an old engine factory.
01:09:44:15	PRENTISS	It's massive. Medieval.

01:09:47:17	LIEUTENANT GARNER	Like from the industrial age, when this city was pumping out more cars and hit songs than any place else in the world. This is where we found Tony's charred remains. (hit : "successful")
01:09:56:03	MORGAN	Well, the char pattern tracks back to here.
01:09:58:12	LIEUTENANT GARNER	That's where he stood when he started the fire.
01:10:01:18	PRENTISS	It's not the best vantage point. (vantage point : idiom - position giving a good view)
01:10:04:04	LIEUTENANT GARNER	There's your escape exit.
01:10:05:23	PRENTISS	Yeah, except he didn't want that. He needs to watch the show. This is the moment he's been waiting for all year.
01:10:12:15	MORGAN	One where he doesn't feel inadequate or rejected. So he watches as long as he can.
01:10:16:21	LIEUTENANT GARNER	Yeah, but fire's unpredictable. Every second in here, he's putting his own life at risk.
01:10:21:16	MORGAN	Well, this guy is obviously confident that he can get out of here before it's too late.
01:10:24:14	LIEUTENANT GARNER	But there was a fire alarm. My men were here in five minutes.
01:10:27:23	MORGAN	And he knew it.
01:10:29:04	LIEUTENANT GARNER	How?
01:10:30:09	PRENTISS	This UnSub doesn't leave anything to chance. He knows exactly how long he's got with his victims.

01:10:34:23	MORGAN	He probably knows response times or at least listens to them.
01:10:37:23	POLICE DISPATCH OPERATOR	(over radio) <i>All units, be advised of a robbery in progress at nine-seven-six--zero East Mills.</i>
01:10:42:07	RADIO DJ	(over radio) <i>Yo, this is your man DJ Cutz with an instant blast. The Feds are in town cracking down on this year's Devil's Night. So I'd advise everyone to stay off them streets and keep them radios locked to FM ninety-nine. Detroit!</i> (blast : slang - brief amount of information) (Feds : refers to Federal Agents) (cracking down : idiom - to take strong action against something) (them : ungrammatical - "the")
01:11:09:12	REID	The first time I looked at these victims and the map, none of it made sense. Seven different victims, various ages, sex and ethnicity.
01:11:15:12	ROSSI	What do you see now?
01:11:16:10	REID	The first victim...
01:11:17:11	ROSSI	Often tells us the most.
01:11:19:00	REID	Tommy Proctor.
01:11:20:04	ROSSI	Well, his rap sheet is longer than the Nile. It looks like he's always walked on the dark side. (rap sheet : slang - list of criminal charges) (Nile : refers to the Nile River which is the longest river in the world located in Africa) (walked...side : indicates a person has been involved in illegal activity)

01:11:25:03	HOTCH	The first kill inspired him. What's different about it?
01:11:27:05	REID	Two things. First of all, his body wasn't found for days. He was buried deep in the building.
01:11:32:01	HOTCH	That often tells us that they know each other.
01:11:33:13	REID	Not to mention, it took many botched attempts to burn him.
01:11:36:05	ROSSI	Because the UnSub didn't realize how difficult it is to actually burn a human body.
01:11:40:12	HOTCH	Or it's overkill. He wanted Procter to suffer the most.
01:11:42:20	ROSSI	Which definitely makes it personal.
01:11:44:08	REID	If he knew the first victim, it's a good chance he knew them all.
01:11:46:20	ROSSI	We just have to find out how.
01:11:48:07	HOTCH	We can start by talking to Tony Torell's wife.
01:12:10:18	PRENTISS	How you doing?
01:12:11:23	KIERSTON	Uh... I'm fine. Uh, I'm-I'm here to see Agent Rossi.
01:12:17:19	PRENTISS	He's gonna be with you in just a few minutes. I'm Agent Prentiss.
01:12:20:05	KIERSTON	Oh, I'm Kierston Torell. Uh, my husband Tony was killed last night.
01:12:25:05	PRENTISS	I know. I'm very sorry.
01:12:28:10	PRENTISS	May I sit down?
01:12:29:12	KIERSTON	Oh yeah. (slight nervous chuckles)
01:12:36:08	KIERSTON	Are-Are you working on his case?
01:12:38:13	PRENTISS	Yes, I am.

01:12:39:21	KIERSTON	(exhales) Is there a picture of him in your folder? I want to see him.
01:12:50:10	PRENTISS	Kierston, uh, your husband was very badly burned. I don't think that's a good idea.
01:12:56:12	KIERSTON	What do you mean he was burned?
01:13:00:16	PRENTISS	The person who did this uses fire as a weapon.
01:13:04:08	KIERSTON	Was Tony set on fire alive?
01:13:06:22	PRENTISS	We don't know that--
01:13:08:01	KIERSTON	(interrupts) Oh my God. Oh my God. This can't be happening. (cries) Next-Next week was our anniversary.
01:13:18:14	PRENTISS	I'm so sorry.
01:13:20:14	KIERSTON	Are you married?
01:13:23:05	PRENTISS	No, I'm not. And I can't imagine what you're going through. But everything you tell us can help us find the person who did this to Tony. I know this is hard, but I want you to try to remember that when you're talking to Agent Rossi.
01:13:40:11	KIERSTON	Mm-hmm. (deep breath)
01:13:45:07	ROSSI	Now I'd like you to close your eyes and relax. I'm gonna walk you through an exercise that's gonna help you recall everything that happened last night.
01:13:55:22	KIERSTON	What, like hypnosis?
01:13:56:20	ROSSI	No, no, no. Not at all. Now just close your eyes and do the best that you can. Okay?

01:14:06:02	ROSSI	All right, think about last night. You and Tony, you went to the Halloween Festival in Greektown. What time was it? (Greektown : a historic neighborhood/commercial district in Detroit, Michigan, located just northeast of the heart of downtown)
01:14:13:20	KIERSTON	Uh, around nine-thirty.
01:14:15:13	ROSSI	Crowded?
01:14:16:21	HALLOWEEN FESTIVAL CROWD	(flashback)(overlapping chatter) (continues throughout)
01:14:22:08	KIERSTON	Yeah, uh, there were drums and loud music. Uh, some people wore costumes. Tony and I went to the festival every year. We actually met there when we were in high school. But this year we decided not to dress up.
01:14:46:09	BABY MASK KID	(flashback)(screams)
01:14:47:01	KIERSTON	(flashback) (gasps)
01:14:49:14	ROSSI	What is it?
01:14:50:23	KIERSTON	A kid dressed in a mask jumped out. Scared me. (chuckles) It made Tony laugh.
01:14:55:17	TONY	(flashback) (scoffs) Where's his mom?
01:14:57:11	ROSSI	What type of mask?
01:14:58:07	KIERSTON	Uh, round. Uh, like a baby.
01:15:01:13	ROSSI	Okay, what do you see next?
01:15:08:14	KIERSTON	Fire.
01:15:10:22	KIERSTON	They were...grilling lamb. And, uh, people were cheering.

01:15:15:09	ROSSI	All right, it was a Greek restaurant.
01:15:17:05	TONY	(flashback) Baby, me and gyros? No thanks.
01:15:19:18	KIERSTON	(flashback) What?
01:15:20:02	TONY	(flashback)(overlaps) (chuckles) I'm gonna go check out this Mexican food.
01:15:22:05	KIERSTON	(flashback) Oh, baby, no.
01:15:23:05	TONY	(flashback) No, baby, I'll be right back.
01:15:24:12	KIERSTON & TONY	(flashback) (kiss)
01:15:25:06	KIERSTON	(flashback) All right. I'm gonna come and get you.
01:15:25:08	TONY	(flashback)(overlaps) Stay there.
01:15:26:20	TONY	(flashback) All right.
01:15:28:21	ROSSI	Now do you remember anyone in the crowd? Anyone that didn't fit in?
01:15:37:02	KIERSTON	No, but to be honest, I was already looking at the menu.
01:15:41:02	ROSSI	All right, that's good. Now-Now don't look up from the menu. Just listen to me. Now when you love someone and they step away, there's an instinctive response to glance up to make sure that they're still there. Now you did that last night, even if you don't remember. Okay?
01:16:00:16	ROSSI	You're getting ready to place an order.
01:16:04:00	KIERSTON	I already know what I'm getting. I-I'm getting the gyros.
01:16:06:11	ROSSI	Kierston, where's Tony?
01:16:09:04	KIERSTON	He's at the Mexican restaurant.
01:16:11:04	ROSSI	Is someone around him?

01:16:14:05	KIERSTON	Yes. Uh, but I can't really make out his face. (make out : idiom - to distinctly see something)
01:16:17:23	ROSSI	What about his body? Is it young? Is it old?
01:16:20:10	KIERSTON	Uh, twenty-five, maybe. Wait.
01:16:26:14	KIERSTON	He's wearing a mask.
01:16:27:22	ROSSI	Like the kid?
01:16:28:17	KIERSTON	No, no, no, no. It only covers one side of his face. His ear is gone. And, um...
01:16:38:00	ROSSI	What do you see?
01:16:40:22	KIERSTON	It's a black guy. He's black.
01:16:47:08	LIEUTENANT GARNER	You make him sound like he's Freddy Krueger or something. (Freddy Krueger : a fictional character from the A Nightmare on Elm Street series of horror films)
01:16:49:13	ROSSI	No, but I do think he's severely burned.
01:16:51:23	REID	It explains why he chooses this time of year. He doesn't have to hide his scars.
01:16:54:23	LIEUTENANT GARNER	What about his victims?
01:16:56:12	HOTCH	He's punishing them for wronging him.
01:16:58:08	LIEUTENANT GARNER	Wronging him? What about his second victim? Have you looked at Josephine Davis's life? She was the nicest woman in the world. How did she wrong this guy?
01:17:07:21	HOTCH	He's had interactions with all of his victims. Some more personal than others.

01:17:11:02	LIEUTENANT GARNER	So he's acting out of revenge? Kierston and Tony didn't even speak to him.
01:17:15:03	PRENTISS	Maybe not that night, but at some point in the past.
01:17:18:19	MORGAN	All right, wait a minute, Josephine was abducted from her husband. Tony was abducted from his wife.
01:17:24:06	PRENTISS	You think these couples represent a happiness he covets?
01:17:27:13	MORGAN	Or something he lost. This is a young guy with a deformity. Major insecurities come with that.
01:17:32:12	PRENTISS	A trauma like that would be devastating for him and anyone in his life.
01:17:49:12	CHRIS	(sings "He's Got The Whole World In His Hands") <i>He's got the whole wide world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole wide world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> (Please note this song has FULL dubbing, translation and subtitling rights.)
01:18:02:06	DAUGHTER	(overlaps) (sings "He's Got The Whole World In His Hands") <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the whole world in his hands</i> <i>He's got the father and the daughter in his hands</i> <i>He's got the father and the daughter in his hands</i> <i>He's got the father and the daughter in his hands</i> <i>He's got the whole world in his hands</i>
01:18:17:09	CHRIS	(overlaps)(grunts)
01:18:32:13	DAUGHTER	(gasps) Daddy? Daddy? Daddy! Please, please, Daddy! Daddy! Daddy! Daddy! Daddy! Please!

		ACT TWO
01:19:04:09	LIEUTENANT GARNER	Do you know how rare it is for an arsonist to be a burn victim?
01:19:07:05	REID	Less than three-point-five percent.
01:19:08:20	MORGAN	This guy's not an arsonist. He's a serial killer who uses fire. And that choice of weapon tells us that he's aggressive, driven and destructive just like fire itself. (serial killer : somebody who murders many people)
01:19:16:06	PRENTISS	But why would someone so controlling, choose the most unpredictable weapon?
01:19:20:10	REID	This juxtaposition tells us there's more going on with him than we realize.
01:19:23:23	ROSSI	He's probably experienced some kind of loss these past few years that started him down this path.
01:19:33:17	HOTCH	We should look at accidents where couples were burned.
01:19:36:08	LIEUTENANT GARNER	We're talking about hundreds of fires.
01:19:37:23	HOTCH	Focusing on ones where gasoline was the accelerant.
01:19:41:03	PRENTISS	Leaving his victims in the heart of Rivertown and in the center of these buildings themselves may be subconscious on his part, but it says that this affected his very core.
01:19:50:11	MORGAN	(into phone) All right, hold on. (to group) Somebody else has just been abducted.
01:19:53:04	LIEUTENANT GARNER	How do we know this is our guy?
01:19:54:11	MORGAN	Because his daughter said a monster took her daddy away.

01:20:03:18	CHRIS	Kaman! K-Kaman, come on man. What are you doing? My little girl's back there! You got to let me go!
01:20:11:05	GARCIA	(into phone) The victim's name is Christopher Edwards. He's thirty-five and he lives in the suburbs.
01:20:11:22	CHRIS	(overlaps) What-What are you doing to me? Damn it. Come on. (Damn it : exclamation of frustration or annoyance)
01:20:14:12	LIEUTENANT GARNER	(into speakerphone) <i>What part?</i>
01:20:15:15	GARCIA	(into phone) Birmingham.
01:20:16:07	HOTCH	How far is that from Rivertown district?
01:20:18:01	LIEUTENANT GARNER	Not more than forty minutes. He might already be inside.
01:20:20:23	HOTCH	Let's lock it down. We'll trap him.
01:20:22:06	LIEUTENANT GARNER	I'm going down there.
01:20:23:03	HOTCH	I'll go with you. (into speakerphone) Garcia, have Detroit PD set up roadblocks.
01:20:26:12	GARCIA	(over speakerphone) <i>Got it.</i>
01:20:33:07	GARCIA	(into phone) Chris Edwards is a husband, he's a father... He's a general contractor.
01:20:37:14	MORGAN	(over phone) <i>All right. Well, check any sub-contractors who worked with him.</i>
01:20:39:18	GARCIA	(into phone) O-Okay, that is a humongous list. What do you want me to do with it?

01:20:42:21	ROSSI	(over phone) <i>Anything that</i> (into speakerphone) requires flames. Plumbers, electricians, welders. Uh, did he fire a welder recently? (fire : to terminate one's employment)
01:20:50:02	GARCIA	(into phone) Okay, uh, he's been using Vinnie's Welding and Fence, but he hasn't hired them back in months. List of employees coming up.
01:20:51:13	ON-SCREEN TEXT (computer)	Vinnie's Welding and Fence 8210 Wharton St. Dearborn, MI 48123
01:20:58:00	GARCIA	(into phone) It's still a lofty handful. (lofty : "large")
01:20:59:04	PRENTISS	(over phone) <i>Oh, okay, we think he's been</i> (into speakerphone) following the investigation. Look at volunteers with Detroit's Finest.
01:21:04:16	GARCIA	(into phone) Okay, I'm crossing employees with volunteers.
01:21:07:05	GARCIA	(into phone) Nothing.
01:21:08:03	MORGAN	(over phone) <i>Come on, baby girl, keep checking.</i> (into speakerphone) There's got to be a connection here. (baby girl : affectionate form of address - Note that Morgan and Garcia speak to one another in a flirtatious manner.)
01:21:10:17	GARCIA	(over speakerphone) <i>Okay, I'm gonna long-shot it,</i> (into phone) and I'm gonna cross the Michigan Business directory with the payroll company, and see if I still got what it takes to find stuff. (long-shot : idiom - situation that is unlikely to prove successful)
01:21:19:07	GARCIA	(into phone) And I do. His name's Kaman Scott.
01:21:21:00	MORGAN	(over phone) <i>You got an address?</i>

01:21:21:22	GARCIA	(into phone) I'm working on that.
01:21:26:13	CHRIS	Kaman. Kaman, come on, man.
01:21:33:00	CHRIS	Kaman, you got to let me go, please. Let me go. What do you want? I'll give you anything you want. You-You want money? You want a job? Just-Just don't do anything stupid man, all right?
01:21:47:09	CHRIS	Damn it! Come on, man.
01:21:54:19	GARCIA	(into phone) Okay, from the look of Kaman Scott's early years, he was on the fast track to be some kind of hoodlum, bad boy, super convict, but something happened in two-thousand-four that made him change his evil tune because then there's no arrests, there's no suspicions, (over speakerphone) <i>there's no sign of rehab but he totally cleaned up.</i>
01:22:07:15	PRENTISS	(into speakerphone) Maybe that's when he met someone.
01:22:09:13	REID	(into speakerphone) Has he ever been arrested with a man named Tommy Proctor?
01:22:12:21	GARCIA	(into phone) Yeah, once. Uh, two-thousand-two. Yikes. And then-then they collided again in two-thousand-five. Like literally collided. Kaman was in an accident and his car blew up.
01:22:18:17	ON-SCREEN TEXT (computer)	Driver Badly Burned in Car Fire Second man suffered only minor injuries
01:22:21:00	MORGAN	Well, there's your gas accelerant.
01:22:22:07	GARCIA	(over speakerphone) <i>He was hit by that guy. Tommy Proctor.</i>
01:22:24:15	ROSSI	And there's your revenge.
01:22:26:03	PRENTISS	Twist of fate. The life he left behind came back to haunt him.

01:22:29:14	GARCIA	(over speakerphone) <i>So Tommy walks away without a scratch</i> (into phone) and Kaman suffers a ton of third degree burns. Had a boatload of skin graphs, was in a coma for a couple of months, lost his apartment. Oh and then th-there's that guy. His landlord was Tony Torrell. (boatload : "large amount")
01:22:40:13	REID	(into speakerphone) So we were right. He does have a revenge list.
01:22:42:17	ROSSI	(into speakerphone) What about family, friends, acquaintances?
01:22:45:02	GARCIA	(over speakerphone) <i>No</i> , (into phone) that Kaman is a lone wolf. And his address just came up. Big Bad lives at five-nine-two-three Mills. (lone wolf : term for a person with no family or friends) (Big Bad : nickname for Kaman)
01:22:48:03	ON-SCREEN TEXT (computer)	Scott, Kaman 5923 Mills St. Detroit, MI 48279
01:23:19:20	MORGAN	Clear here. (Clear : term indicating a place is free of obstruction or danger)
01:23:21:22	PRENTISS	Clear.
01:23:23:23	PRENTISS	It's like a cave.
01:23:28:21	MORGAN	This guy hides out all year long.
01:23:31:21	PRENTISS	Well, with burns like that, he's probably sensitive to light.
01:23:35:04	MORGAN	And his own skin. I mean look around there's not a mirror in sight. This guy doesn't want any reminder of what he looks like.

01:23:42:02	PRENTISS	There is nothing personal in here.
01:23:44:15	MORGAN	Well we said he'd have nothing to live for.
01:23:47:03	PRENTISS	For a planner like Kaman, tonight's abduction was irrational. He went on private property and took Chris Edwards with a witness present.
01:23:56:08	MORGAN	Maybe he's finally starting to feel the pressure and he's reactive.
01:23:58:23	PRENTISS	More than that, he's meticulous. He'd have a plan if he got cornered. (cornered : forced into a difficult position)
01:24:02:19	MORGAN	He'd have an end game.
01:24:05:01	PRENTISS	Well, he already killed the man he blames for his accident. The other victims were slights compared to that. (slights : insubstantial)
01:24:10:19	MORGAN	And now he needs to hurt the person that hurt him the most.
01:24:14:00	PRENTISS	The one who drives all of this. The one who broke his heart.
01:24:18:09	MORGAN	Yeah, but who the hell is that?
01:24:26:14	CHRIS	(grunts) (pants) I swear, I won't tell anybody about this. (grunts in pain) Oh God! You son of a bitch! (grunts) Oh God. (distorted) <i>Kaman, I'm sorry, man. I'm so sorry. It wasn't my fault.</i>
01:24:42:13	CHRIS	(distorted) <i>Oh my--What are you doing? What are you doing? Please don't do this. Come on, Kaman, I'm sorry. Oh, Kaman, please don't! Oh God! (screams)</i>
		ACT THREE
01:25:20:07	POLICE CROWD	(overlapping chatter) (continues throughout)

01:25:22:04	HOTCH	(into phone) Yeah. (to group) Kaman Scott worked for Chris Edwards. He was fired seven months ago.
01:25:27:12	LIEUTENANT GARNER	Why did he kill him here?
01:25:28:18	HOTCH	Roadblocks forced him out of his comfort zone. Anything in the van? (comfort zone : limited set of behaviors that a person will engage without becoming anxious)
01:25:32:03	ROSSI	Welding equipment, cans of gasoline.
01:25:34:05	REID	And a cage.
01:25:36:17	LIEUTENANT GARNER	I'm getting everyone in the city down here on this.
01:25:40:08	HOTCH	Without his car, he's gonna lie in wait until he can't anymore.
01:25:45:16	HOTCH	And he's gonna lash out again. (lash out : idiom - to attack suddenly)
01:26:20:05	KAMAN	(pants)
01:26:38:02	MORGAN	Prentiss, I think I found something.
01:26:41:09	PRENTISS	What do you got?
01:26:43:05	MORGAN	A girl. And there's two more of the same girl in here.
01:26:47:01	PRENTISS	Oh jeez. We've got to find out who she is.
01:26:50:14	MORGAN	If this guy's feeling cornered, all bets are off. Tonight's his last chance to get revenge on anyone who's ever wronged him.
01:26:55:23	PRENTISS	She's most likely his next target.
01:27:02:06	PRENTISS	(into phone) Garcia, we're gonna send you some photographs.

01:27:04:10	GARCIA	(over phone) <i>What do you want me to</i> (into phone) do with them?
01:27:05:13	PRENTISS	(over phone) <i>Blow up the background and see if you can find anything that tells us who this girl is.</i> (Blow up : to get a closer view of something)
01:27:07:11	ON-SCREEN TEXT (computer)	INCOMING FILES 1 of 4
01:27:09:22	GARCIA	(into phone) I'll hit you back. (hit : "call")
01:27:18:00	ON-SCREEN TEXT (awning)	Jay-Mo's DINER
01:27:19:00	KAMAN	(pants)
01:27:25:07	JAY-MO	Uh-uh. We're closed.
01:27:27:10	KAMAN	No, you're not.
01:27:32:08	KAMAN	(pants) Not to me.
01:27:40:06	JAY-MO	Boy, what's wrong with you? Get out.
01:27:42:22	KAMAN	Not tonight.
01:27:50:23	KAMAN	Where is she? Where is Tracy?
01:27:56:06	JAY-MO	Kaman, I said get out.
01:28:00:00	KAMAN	I can't. I can't do that tonight. They're coming after me.
01:28:04:09	JAY-MO	What have you done?
01:28:06:15	KAMAN	I just need to see her.
01:28:08:08	JAY-MO	I told you don't come back in here.
01:28:10:21	KAMAN	It's over.

01:28:12:13	JAY-MO	Son, you need to get some help.
01:28:17:02	KAMAN	Don't you do it. Don't you do it old man.
01:28:20:13	JAY-MO	(grunts in pain)
01:28:22:09	KAMAN	(grunts with effort)
01:28:22:17	JAY-MO	(overlaps) (grunts in pain) (continues)
01:28:28:18	KAMAN	Where is she?
01:28:31:00	JAY-MO	You go to hell! (expression of contempt)
01:28:34:22	KAMAN	You gonna burn.
01:28:37:16	HOTCH	(into speakerphone) Garcia?
01:28:38:11	GARCIA	(over speakerphone) Friends, we're on three-way. (three-way : three different telephone connections routed together for all to take part in a conversation)
01:28:39:19	HOTCH	(into speakerphone) What's going on?
01:28:40:15	MORGAN	(over speakerphone) <i>Hotch</i> , (into speakerphone) we found some pictures of Kaman's girlfriend at his apartment.
01:28:43:17	GARCIA	(over speakerphone) <i>So I blew up those pictures. In one of them</i> , (into phone) she appears to be in a restaurant. So, I zoomed in on the sign that says "Oh-Apostrophe-S." Cross-checked that with restaurants in the area, there are five diners. Three are in the suburbs. Two are in Highland Park, and one is in Rivertown.
01:28:55:12	ON-SCREEN TEXT (computer)	MATCHING RESULTS: 6 LOCATION 5 Jay-Mo's Diner 691 Woodridge St. Detroit, MI 48222

01:28:57:05	HOTCH	(over phone) <i>What's the name?</i>
01:28:58:02	GARCIA	(over speakerphone) <i>Jay-Mo's. And th-this appears to be Kaman and that girl's (into phone) favorite place because all the pictures were taken there.</i>
01:29:02:09	HOTCH	Have you heard of Jay-mo's?
01:29:03:04	LIEUTENANT GARNER	It's a few blocks from here.
01:29:05:03	HOTCH	(into speakerphone) Good work, Garcia. We're on the way.
01:29:11:20	JAY-MO	You're sick, Kaman. (sick : term for somebody thought to have a psychiatric disorder that makes him or her dangerous to others)
01:29:13:20	KAMAN	We done talking. (We : "We're")
01:29:16:10	JAY-MO	This ain't the way. (ain't : ungrammatical - "is not")
01:29:17:13	KAMAN	Then tell me where she is.
01:29:21:07	KAMAN	If she ain't with you, I know where she is.
01:29:24:10	JAY-MO	Don't do it. Leave Tracy alone. Kaman. (pants)
01:29:33:00	KAMAN	It's too late for her and it's too late for you.
01:29:45:05	JAY-MO	Kaman!
01:29:49:01	GARCIA	(over speakerphone) <i>Hotch, a fire alert just went out. It's at Jay-Mo's Diner.</i>
01:29:53:13	JAY-MO	(grunts) (coughs)
01:30:00:17	JAY-MO	(struggle grunts)

01:30:10:05	JAY-MO	(coughs)
01:30:17:12	LIEUTENANT GARNER	Back-ups on the way. (Back-ups : support)
01:30:18:16	HOTCH	There isn't time.
01:30:19:15	LIEUTENANT GARNER	(into radio) All units five-six-five East Jefferson. I repeat all units five-six-five East Jefferson.
01:30:32:11	LIEUTENANT GARNER	(into radio) This is Lieutenant Al Garner requesting available fire and EMS units. We got a man inside. Requesting additional alarms. Repeat all units five-six-five East Jefferson. (EMS : abbreviation for Emergency Medical Services)
01:30:40:05	JAY-MO	(coughs)
		ACT FOUR
01:30:56:09	PARAMEDIC #1	BP's eighty-four over thirty-six. (BP's : abbreviation for Blood Pressure)
01:30:58:03	LIEUTENANT GARNER	The owner's car was stolen.
01:30:59:11	HOTCH	I need to ask him some questions.
01:31:01:03	PARAMEDIC #1	He's in and out of consciousness.
01:31:02:18	JAY-MO	(overlaps) (labored breaths)
01:31:02:19	HOTCH	I'm with the FBI. Can you give me a thumbs up for yes and a thumbs down for no?
01:31:07:23	HOTCH	Did Kaman Scott do this to you?
01:31:09:09	PARAMEDIC #1	We have fifteen minutes to get him to the hospital.
01:31:11:17	HOTCH	Do you know this girl?

01:31:12:20	JAY-MO	Tracy. Tracy. Don't let him-- Please stop him.
01:31:18:09	HOTCH	Is Tracy nearby?
01:31:19:15	JAY-MO	Yes. Get him! Get him!
01:31:22:06	HOTCH	Go, go!
01:31:22:23	PARAMEDIC #1	He's asystole. Okay, let's move.
01:31:26:01	MORGAN	Hotch, you ran into a burning building?
01:31:27:08	HOTCH	I didn't have a choice. Her name's Tracy. Kaman's trying to find her.
01:31:30:02	REID	That man put his life on the line to protect her. (on the line : idiom - at risk)
01:31:32:06	PRENTISS	So she means something to him.
01:31:34:05	HOTCH	She means everything.
01:31:56:13	SUSAN ANDERSON	Well, I vote...
01:31:59:02	TOM ANDERSON	(chuckles) Ooh. Hey.
01:32:01:08	SUSAN ANDERSON	(overlaps) (kisses) I've got to finish dishes first.
01:32:05:10	TOM ANDERSON	Come on now. All right, well hurry up.
01:32:11:21	GARCIA	(over video phone) <i>Uh, Jay-Mo's real name is James Morris. He was married to Loretta Butler.</i>
01:32:15:10	HOTCH	(into video phone) Does he have any children?
01:32:16:18	GARCIA	(over video phone) <i>Uh, yeah, they had one daughter. Her name is Tracy Anderson, she was born in nineteen-eighty-seven.</i>
01:32:20:15	PRENTISS	(into video phone) Why does she have a different last name?

01:32:22:10	GARCIA	(over video phone) <i>When James's wife died, his sister, Susan Anderson, adopted Tracy.</i> (sister : "older sister")
01:32:26:04	MORGAN	(into video phone) And where is she now?
01:32:27:05	GARCIA	(over video phone) <i>She currently lives in Ohio.</i>
01:32:28:20	HOTCH	(into video phone) No, he says she's nearby. Where do the Anderson's live?
01:32:31:16	GARCIA	(over video phone) <i>Um, Indian Village.</i>
01:32:33:05	LIEUTENANT GARNER	That's three miles away.
01:32:34:03	HOTCH	Let's go.
01:32:35:16	SUSAN ANDERSON	Here you go, hon, I found a few more glasses for you. (hon : short for honey)
01:32:43:15	SUSAN ANDERSON	Tom. Oh my God, Tom.
01:32:47:16	TOM ANDERSON	(grunts in pain)
01:32:52:19	KAMAN	Where's Tracy?
01:32:56:19	GARCIA	(into phone) Sir, I keep trying the Anderson house, but the line's busy.
01:32:58:21	ON-SCREEN TEXT (computer)	Auto Dial 313-555-0128 Signal Strength PHONE IN SERVICE Signal Status
01:32:59:19	LIEUTENANT GARNER	(into speakerphone) He must already be there.

01:33:01:02	HOTCH	(into speakerphone) Garcia, have any fires been reported in the area?
01:33:03:13	GARCIA	(over speakerphone) <i>Negative, but</i> (into phone) medics and fire suppression are on the way.
01:33:05:16	HOTCH	(over phone) <i>Good, tell them to stand by.</i>
01:33:07:04	GARCIA	(into phone) Roger that. Sir, there's one more thing I got to tell you. (Roger that : radio command - indicates a message is understood)
01:33:09:06	HOTCH	(into speakerphone) What is it?
01:33:16:08	ON-SCREEN TEXT (can)	Methyl Ethyl Ketone
01:33:38:13	SUSAN ANDERSON	(cries) (indistinct)
01:33:42:22	TOM ANDERSON	(pants)
01:33:47:02	KAMAN	Now, let's just get honest with each other. Where's Tracy?
01:33:52:21	TOM ANDERSON	She's not here.
01:33:53:18	KAMAN	You're lying. I know she's back.
01:33:58:11	SUSAN ANDERSON	(cries) Tracy's going to medical school in Ohio.
01:34:01:13	KAMAN	I don't believe a damn word come out your mouth. (damn : used for emphasis) (come : "that comes")
01:34:04:19	SUSAN ANDERSON	We have no reason to lie.
01:34:06:12	TOM ANDERSON	It's been five years, Kaman. She's moved on with her life. Why can't you just accept that?

01:34:12:05	KAMAN	Shut up!
01:34:33:19	LIEUTENANT GARNER	I'm calling back-up.
01:34:37:01	HOTCH	If anybody moves we're in trouble. We need a shooter.
01:34:41:20	LIEUTENANT GARNER	(into radio) We're here. Your man wants everyone to hold their position. We need a single rifle.
01:34:47:19	LIEUTENANT GARNER	(over radio) <i>I say again, all units hold your position.</i>
01:34:51:14	MORGAN	(into radio) Copy that. (radio command - indicates a message is understood)
01:34:55:10	MORGAN	This is the street.
01:34:57:14	PRENTISS	Hotch is going inside.
01:35:00:13	MORGAN	And he's on his own.
01:35:02:06	REID	Hotch won't do anything to spin him. (spin : to make someone upset)
01:35:04:21	MORGAN	Well, it's not Kaman I'm worried about.
01:35:06:11	ROSSI	This isn't his first time at the dance. We got to trust him on this. (This...dance : phrase meaning a person is skilled in an area)
01:35:25:03	SUSAN ANDERSON	Kaman, why are you doing this? We never did anything to you.
01:35:29:21	KAMAN	You kept Tracy away from me.
01:35:32:12	TOM ANDERSON	Look what you've done. What you're about to do now.
01:35:37:16	KAMAN	I wasn't always like this.

01:35:41:08	TOM ANDERSON	People don't change, Kaman.
01:35:44:16	KAMAN	This is all your fault.
01:35:45:19	SUSAN ANDERSON	(sniffles) Baby, you can't keep blaming the world for what happened to you.
01:35:53:10	SUSAN ANDERSON	(cries)
01:35:55:12	TOM ANDERSON	(overlaps) Baby, look at me. Look at me.
01:35:58:04	TRACY	Kaman.
01:36:03:04	TRACY	What-- What is going on?
01:36:09:20	KAMAN	I needed to see you.
01:36:12:14	TRACY	And this is how you do it?
01:36:14:15	KAMAN	No! You abandoned me. You walked away from me when I needed you the most.
01:36:23:11	TRACY	I'm sorry.
01:36:24:02	KAMAN	That's not good enough!
01:36:28:04	TRACY	After the accident, I had to get my life together.
01:36:31:01	KAMAN	What about my damn life? It took me two years to get back on my feet. You were the only thing that kept me going.
01:36:41:01	TRACY	Kaman, what happened to you?
01:36:46:22	KAMAN	What do you think happened to me?
01:36:49:15	DANIEL	Mommy?
01:36:52:20	KAMAN	Who else is here?
01:36:57:15	DANIEL	Mommy, what's wrong?
01:37:05:07	SUSAN ANDERSON	That's my sister's son. Um, go-go back upstairs, baby. Go back upstairs.

01:37:09:07	KAMAN	(overlaps) Wait. Wait. Wait a minute. Wait, he said "momma."
01:37:13:04	TOM ANDERSON	The boy's confused, Kaman.
01:37:17:16	KAMAN	(to Tracy) Is that your son?
01:37:19:18	TRACY	No, Kaman.
01:37:20:20	KAMAN	Girl, don't you stand in front of me and lie to my face.
01:37:23:17	HOTCH	Kaman, drop it!
01:37:28:18	KAMAN	You shoot me, I drop this, they burn, then what?
01:37:32:19	HOTCH	You move you die.
01:37:34:06	KAMAN	I'm already dead. I got nothing else to live for.
01:37:37:13	HOTCH	Tracy, you need to tell him.
01:37:40:10	KAMAN	Tell me what? What the hell is going on here?
01:37:43:20	HOTCH	He needs to know.
01:37:46:02	TRACY	Kaman. While you were in a coma I found out I was pregnant.
01:37:52:13	KAMAN	No. No.
01:37:57:18	TRACY	I didn't know what to do. I thought you were going to die. Baby, I'm so sorry.
01:38:03:15	KAMAN	You're telling me that's my son?
01:38:10:21	HOTCH	Kaman, you don't want to do this in front of your son. Put it down.
01:38:17:02	TRACY	Baby, if you don't do it for me, do it for him.
01:38:23:18	HOTCH	Don't you want to know his name?
01:38:46:13	KAMAN	(to Daniel) What's your name?
01:38:48:15	DANIEL	Daniel Kaman Anderson.

01:39:26:16	HOTCH	<p>(voiceover) <i>Thomas Kemp wrote "Love feels no burden. Thinks nothing of it's trouble. Attempts what is above its strength. Pleads no excuse for impossibility. For it thinks all things are lawful for itself and all things are possible."</i></p> <p>(Thomas Kemp : an English property developer and politician)</p>
01:39:47:12	JACK	Dad, don't look at me.
01:39:49:06	HOTCH	I'm not looking. Are you almost ready?
01:39:51:09	JACK	Yes.
01:39:52:05	HOTCH	You need any help?
01:39:52:19	JACK	No.
01:39:53:22	HOTCH	Okay. Whoa, that is definitely not Spider-Man.
01:40:01:05	JACK	He's not a real superhero.
01:40:04:00	HOTCH	He's not? Okay, I give up. Who are you supposed to be?
01:40:09:00	JACK	I'm you, Daddy.
01:40:19:04	HOTCH	<p>Come here buddy. Let's go get some candy. My little G-Man.</p> <p>(little G-Man : refers to Junior G-Men - a Universal movie serial about fifth columnists in the United States, with the FBI joining forces with children to save the country during World War II)</p>
01:41:00:03		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.