



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 #F127 "The Thirteenth Step"

[Episodic Creative Letter](#)

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[Series Overview](#)

Produced by:
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CBS/Paramount Television
ABC Studios

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EPISODIC CREATIVE LETTER

EPISODE:

"The Thirteenth Step" - #F127

RUN TIME:

NTSC – 43 minutes, 02 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

As the BAU goes on the trail of two young lovers on an interstate murder spree, Prentiss hears frightening news from her former boss.

CAST/WORD COUNT:

| <i>Name</i> | <i>Word Count</i> |
|--------------------|-------------------|
| AGENT BATES | 62 |
| GARCIA | 362 |
| GARY | 82 |
| HEATHER | 52 |
| HOTCH | 313 |
| JASON | 31 |
| KAREN | 33 |
| M.E. TECH | 59 |
| MALE NEWSCASTER #1 | 35 |
| MCALISTER | 30 |
| MORGAN | 681 |
| MR. DONOVAN | 45 |
| MRS. DONOVAN | 43 |
| PRENTISS | 387 |
| RAY | 875 |
| REID | 283 |
| ROSSI | 109 |
| STORE CLERK | 40 |
| SUPPORT GROUP | 3 |
| SYDNEY | 677 |
| TIM | 65 |

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

➤ None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

- **01:32:08:17** – SYDNEY mouths, “It’s okay.” *If you choose to dub this, please only have your actor say this in a whisper. Otherwise, leave as is.*
- **01:41:55:23** – DRIVER speaks Russian. *English text not scripted or subtitled.*

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

| Timecode | Description | Inserts/On-Screen Text |
|-----------------|-----------------------------------|--|
| 01:00:01:06 | NARRATIVE TITLE | MILES CITY, MONTANA |
| 01:00:39:11 | ON-SCREEN TEXT (candy) | RING CANDY GRAPE |
| 01:02:52:21 | ON-SCREEN TEXT (license plate) | MONTANA 4-896A2 |
| 01:02:55:01 | NARRATIVE TITLE | BILLINGS, MONTANA |
| 01:03:07:11 | ON-SCREEN TEXT (cardboard) | JUST MARRIED |
| 01:04:04:10 | MAIN TITLE | CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI |
| 01:13:33:07 | ON-SCREEN TEXT (license plate) | MONTANA 8-342E6 |
| 01:16:04:07 | ON-SCREEN TEXT (sign) | WELCOME TO MISSOULA (Missoula : city and seat of Missoula County in western Montana) |
| 01:17:39:18 | ON-SCREEN TEXT (computer) | Tired of Seeing the World Through a Bottle? Members of Alcohol Support Are Here to Help |
| 01:17:56:23 | ON-SCREEN TEXT (computer) | Mobile Number: 701-555-0128 Owner: Donovan, Ray Base-Line Cell: Devil's Lake, North Dakota (Note there should not be an apostrophe in "Devils".) |

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| 01:18:09:02 | ON-SCREEN TEXT (computer) | TEMPORARY RESTRAINING ORDER |
| 01:18:11:05 | ON-SCREEN TEXT (computer) | WICHOWSKY, AMY |
| 01:18:15:19 | ON-SCREEN TEXT (computer) | Certificate of Death |
| 01:21:42:11 | ON-SCREEN TEXT (cell phone) | Sean McCallis... We need to talk |
| 01:23:58:19 | ON-SCREEN TEXT (computer) | Montana Department of Records SUBJECT DATASHEET |
| 01:24:48:10 | NARRATIVE TITLE | SPOKANE, WASHINGTON |
| 01:41:44:06 | NARRATIVE TITLE | RUSSIA |

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

DIALOGUE SCRIPT

| | | TEASER |
|-------------|---------------------------|---|
| 01:00:01:06 | NARRATIVE TITLE | MILES CITY, MONTANA |
| 01:00:15:13 | SYDNEY | Ray, it-it's conforming. |
| 01:00:20:11 | RAY | It's not conforming. |
| 01:00:22:03 | SYDNEY | It's saying you own me. |
| 01:00:23:12 | RAY | (scoffs) That's an old-fashioned way of looking at things. |
| 01:00:26:02 | SYDNEY | I don't want to be a possession. |
| 01:00:28:16 | RAY | Marriage is about love and commitment, not possession, baby. Don't you want kids, Sunday dinners? (baby : affectionate form of address) |
| 01:00:38:14 | SYDNEY | I like Sunday dinners. |
| 01:00:39:11 | ON-SCREEN TEXT (candy) | RING CANDY GRAPE |
| 01:00:43:00 | RAY | Well, tying the knot would guarantee me front row seats to the movie of your life. (tying the knot : idiom - to get married) (front row seats : phrase meaning to be a large part or role in something) |
| 01:00:47:17 | RAY | Don't you want someone to change your diapers when you get old? |
| 01:00:52:10 | SYDNEY | Baby, if I ever need diapers, you just take me right out back and shoot me. |
| 01:00:58:00 | RAY & SYDNEY | (kiss) |

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| 01:00:58:21 | STORE CLERK | Don't do it, son. (son : form of address) |
| 01:01:01:15 | RAY | (chuckles) What are you saying? |
| 01:01:04:14 | STORE CLERK | Marriage (slight chuckles) will ruin your life. |
| 01:01:09:19 | RAY | Why don't you ring these up? (ring these up : idiom - to enter a sum paid for something) |
| 01:01:12:11 | STORE CLERK | You get married, the romance fizzles, your girl gets fat. The next thing you know you're lying on the couch wondering how come you don't have a bed. (echoes) <i>Marriage is overrated. (laughs)</i> |
| 01:01:30:05 | STORE CROWD | (overlapping chatter)(scream) (continues throughout) |
| 01:01:40:10 | MALE CUSTOMER #1 | (impact grunts) (grunts) |
| 01:01:46:20 | GARCIA | How's it going stranger? |
| 01:01:48:01 | PRENTISS | Uh, I'm a little tired. I went salsa dancing last night. (salsa : Latin American dance music) |
| 01:01:51:04 | GARCIA | Oh my God. Like I need another reason to find you amazing. Uh, this call for you from a Sean McAlister came to my phone accidentally. He sounded very hot and very important. (hot : slang - physically attractive) |
| 01:01:54:01 | PRENTISS | (overlaps) (chuckles) |
| 01:02:00:03 | PRENTISS | Did he leave a message? |
| 01:02:00:23 | GARCIA | No, but it's from Paris. A Scottish guy calling from Paris. Know this, Emily, even if he is ugly, Scottish guys are hot. It's the accent. (Paris : capital city of France) |

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| 01:02:07:00 | PRENTISS | I'll keep that in mind. |
| 01:02:07:22 | GARCIA | So what's the skinny? Is he an ex? International booty call? (skinny : slang - the truth about something) (booty call : slang - to have sexual intercourse) |
| 01:02:11:08 | PRENTISS | No, he's a friend. |
| 01:02:13:13 | ROSSI | Where's Seaver? |
| 01:02:14:03 | PRENTISS | Uh, she had to take a test at the academy. |
| 01:02:15:21 | HOTCH | I know we've all seen the news. The mass murder in Miles City, Montana. Six people shot and killed at a gas station. |
| 01:02:22:02 | PRENTISS | Robbery? |
| 01:02:22:18 | ROSSI | No apparent motive. |
| 01:02:24:00 | REID | Any security footage? |
| 01:02:25:02 | HOTCH | No. No cameras, no witnesses. Ballistics say we're looking at two shooters. (Ballistics : the study of firearms and ammunition) |
| 01:02:28:05 | MORGAN | Well, something at the station must have triggered them. It doesn't look like they had much of a plan. |
| 01:02:31:10 | ROSSI | But it may happen again. Spree killers often repeat themselves. |
| 01:02:40:15 | MALE CUSTOMER #2 | (grunts) |
| 01:02:42:05 | RAY & SYDNEY | (kiss) |
| 01:02:43:12 | MALE CASHIER | (grunts) |

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| 01:02:44:03 | FEMALE CUSTOMER #1 | (screams) |
| 01:02:47:20 | MALE CUSTOMER #3 | (grunts) (impact grunts) |
| 01:02:52:21 | ON-SCREEN TEXT (license plate) | MONTANA 4-896A2 |
| 01:02:55:01 | NARRATIVE TITLE | BILLINGS, MONTANA |
| 01:03:01:11 | RAY & SYDNEY | (kiss) (continue) |
| 01:03:06:14 | RAY | (pants) |
| 01:03:07:11 | ON-SCREEN TEXT (cardboard) | JUST MARRIED |
| 01:03:08:03 | SYDNEY | (exhales) (pants) We did it, baby. Mm. We did it. |
| 01:03:15:19 | RAY | (exhales) |
| 01:03:18:16 | SYDNEY | (laughs) Mm. |
| 01:03:22:06 | RAY | (overlaps) (exhales) (breathes heavily) |
| 01:03:32:13 | SYDNEY | (squeals) (laughs) Whoo! |
| 01:03:37:11 | MALE CUSTOMER #2 | (grunts) |
| 01:03:41:14 | SYDNEY | Whoo! |
| 01:03:42:16 | RAY | Whoo-hoo-hoo! |
| 01:03:45:06 | SYDNEY | (into camera) That was awesome. |
| 01:03:48:00 | SYDNEY | (chuckles) I love you, Ray. |
| 01:03:51:09 | RAY | Love you too, Syd. (Syd : short for Sydney) |
| 01:03:56:20 | SYDNEY | (screams) (laughs) |

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| 01:04:04:10 | MAIN TITLE | CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI |
| | | ACT ONE |
| 01:04:36:09 | POLICE CROWD & DISPATCHERS | (overlapping chatter)(continues throughout) |
| 01:04:37:13 | PRENTISS | (voiceover) <i>Frederick Nietzsche wrote "What really raises one's indignation against suffering is not suffering intrinsically, but the senselessness of suffering."</i> (Friedrich Nietzsche : German-Swiss philosopher and writer) |
| 01:04:52:02 | AGENT BATES | Sorry to reroute you to Billings, but last night this went down. (went down : idiom - "happened") |
| 01:04:55:10 | HOTCH | Have you released a statement to the press? (press : media - newspapers, television and radio) |
| 01:04:56:19 | AGENT BATES | No, but it's already hit the air. |
| 01:04:58:10 | MORGAN | Where's the car they dumped? |
| 01:04:59:10 | AGENT BATES | It's over there, agents are searching it now. One of the vics said the shooters were a male and a female. (vics : "victims") |
| 01:05:03:16 | RAY & SYDNEY | (flashback) (kiss) |
| 01:05:06:20 | PRENTISS | How many people were murdered here? |
| 01:05:13:05 | AGENT BATES | Eight. And if you add the Miles City killings, we're up to fourteen. |

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| 01:05:16:06 | PRENTISS | Male-female teams are usually committed to pleasing each other both mentally and physically. |
| 01:05:21:06 | MORGAN | These guys are thrill killers. They're aroused by the adrenaline rush, so they're not gonna stop until we catch them. (gonna : "going to") |
| 01:05:25:20 | ROSSI | So this is just foreplay. |
| 01:06:09:13 | RAY | (distorted) What's the news saying about us now? |
| 01:06:12:00 | SYDNEY | (distorted) They know we're male and female. |
| 01:06:14:03 | RAY | (distorted) How did they figure that out? |
| 01:06:16:15 | SYDNEY | (distorted) I don't know. There's nothing girly about the way we killed those people. |
| 01:06:24:10 | SYDNEY | (distorted) Where do you want to live, Ray? |
| 01:06:27:05 | RAY | (distorted) I told you. Aruba. Right on the ocean. (sniffs) (Aruba : island off the Venezuelan coast) |
| 01:06:34:14 | SYDNEY | (distorted) I like the ocean. |
| 01:06:39:07 | RAY | (distorted) So how do you want to spend the rest of our honeymoon? |
| 01:06:45:10 | SYDNEY | (distorted) Exactly the same way that we spent the last twelve months. |
| 01:06:59:23 | SYDNEY | (distorted) Till death do us part. |
| 01:07:02:17 | RAY | (distorted) Nothing's gonna happen to us, Syd. |

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| 01:07:19:03 | M.E. TECH | I mean, I've seen dead bodies before, but this is insane. They're like Bonnie and Clyde. They smashed one guy's vertebrae so bad, it looked like a derailed train. (Bonnie and Clyde : notorious American criminals during the Great Depression robbing small-town restaurants, gas stations, grocery stores, and banks and killing more than 10 people) |
| 01:07:26:09 | REID | Extreme brutality to this degree is what's known as an obliteration attack. The UnSub wants to completely erase these victims from existence. (UnSub : "Unknown Subject") |
| 01:07:33:18 | M.E. TECH | Most of the vics were shot at point-blank range. |
| 01:07:36:08 | REID | What made those? |
| 01:07:37:13 | M.E. TECH | That? It was a crowbar. |
| 01:07:39:14 | MALE CUSTOMER #5 | (flashback)(grunts) |
| 01:07:40:17 | SYDNEY | (flashback) (attack yells) |
| 01:07:41:10 | RAY | (flashback) (attack grunts) |
| 01:07:43:16 | SYDNEY | (flashback) (distorted) (laughs) |
| 01:07:45:15 | RAY | (flashback) (distorted) Baby. |
| 01:07:47:07 | SYDNEY | (flashback)(distorted) Ray, I'm hungry. |
| 01:07:49:00 | REID | The UnSubs are becoming more and more confident, which means their weapons are becoming more and more personal. The excitement of the brutality allows them to overcome their human inhibitions. Why is this one covered? |
| 01:07:57:04 | M.E. TECH | It's the store clerk. Guy got it pretty bad. |
| 01:07:59:21 | REID | In Medieval times this would just be another Monday. |

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| 01:08:02:00 | M.E. TECH | He was sodomized with a tire iron. |
| 01:08:03:20 | PRENTISS | That kind of overkill suggests he was the root of their aggression. Maybe they're zeroing in on what's really pissing them off. (root : "cause") (zeroing in : idiom - to concentrate or focus on something) (pissing them off : idiom - to make angry) |
| 01:08:11:23 | HOTCH | They took the store owner in the back. |
| 01:08:13:18 | STORE OWNER | (flashback) (screams) |
| 01:08:15:13 | MORGAN | They got the school teacher over here. |
| 01:08:18:07 | MORGAN | The kid over here thought he was safe. |
| 01:08:21:06 | MORGAN | Why chain them in? |
| 01:08:22:14 | HOTCH | They thrive on sadistic power. (sadistic : a personality that displays a pattern of cruel, demeaning, and aggressive behavior) |
| 01:08:24:20 | MORGAN | There's rice all over the floor. |
| 01:08:27:14 | HOTCH | A bullet probably hit a box. |
| 01:08:28:21 | MORGAN | Well I take it this is the food aisle. I don't see rice for sale anywhere on these shelves. Who comes to a gas station throwing rice? |
| 01:08:35:03 | GARCIA | (into phone) Okay, I checked surrounding areas, seventy-two people applied for marriage licenses (over speakerphone) <i>in Montana in the last three days.</i> |
| 01:08:40:08 | HOTCH | (into speakerphone) Any of them have records? (records : history of criminal activity) |

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| 01:08:41:20 | GARCIA | (over speakerphone) <i>Thirty-one do, the rest are clean.</i> |
| 01:08:43:15 | MORGAN | (into speakerphone) All right, send over all the names of the suspects with their ages, Garcia. |
| 01:08:46:14 | GARCIA | (into speakerphone) Lover, they're already sent. Check your phones. (blows) (Lover : affectionate form of address - Note that Morgan and Garcia speak to one another in a flirtatious manner.) |
| 01:08:49:17 | PRENTISS | So you think they're newlyweds? |
| 01:08:51:02 | MORGAN | Well there was rice all over the crime scene and a bunch of alcohol was missing from the store. |
| 01:08:54:08 | PRENTISS | So they're on their honeymoon. |
| 01:08:55:11 | HOTCH | (to Prentiss) What did you find out from the ME? (ME : abbreviation for Medical Examiner - physician establishing the cause of death) |
| 01:08:57:00 | PRENTISS | Overkill on the store clerk and sodomy. Object penetration. |
| 01:09:00:10 | HOTCH | (into speakerphone) Garcia, last thirty days, check any store clerks killed (over phone) <i>in the states east of Montana.</i> |
| 01:09:06:09 | GARCIA | (into phone) Wow. Uh, there was a savagely beaten store clerk outside Jamestown at the beginning of the month. And then another one two days (over speakerphone) <i>later in Bowman, North Dakota.</i> (Jamestown : a city in Stutsman County, North Dakota) |
| 01:09:14:17 | MORGAN | Then that's probably where they started. |
| 01:09:16:07 | HOTCH | (into speakerphone) Thanks, Garcia. |
| 01:09:35:14 | JASON | Hey, there. Are you drinking all alone tonight, honey? |

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| 01:09:42:10 | SYDNEY | My company's a little busy. |
| 01:09:44:14 | RAY | Hi, my name's Ray. |
| 01:09:45:20 | SUPPORT GROUP | Hi, Ray. |
| 01:09:49:07 | RAY | I just got married and I'm an alcoholic. |
| 01:09:53:08 | SUPPORT GROUP | Congratulations. |
| 01:09:55:04 | RAY | I'm just passing through town and I wanted to stop and share because I partied last night. |
| 01:10:00:00 | TIM | What do you think made you drink? |
| 01:10:01:11 | RAY | Come on. I was celebrating with my lady. |
| 01:10:07:14 | JASON | That's a big rock you got on your finger there. (rock : used here to mean candy ring but refers to a diamond engagement ring) |
| 01:10:10:08 | SYDNEY | Hmm. (sucks) I like things big. |
| 01:10:22:00 | JASON | I bet you do. |
| 01:10:23:20 | SYDNEY | Mm. |
| 01:10:25:14 | RAY | Well I've been drinking my whole life. I started when I was eight. (sniffles) |
| 01:10:34:09 | RAY | My father was an alcoholic. |
| 01:10:37:00 | SYDNEY | It tastes like...grape Kool-Aid. (Kool-Aid : a brand of flavored drink mix owned by the Kraft Foods Company) |
| 01:10:44:13 | JASON | Oh, I like Kool-Aid. |
| 01:10:46:23 | RAY | Whiskey and bourbon were his choice. After he got his glass, he'd come and tuck me in. |

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| 01:11:00:12 | RAY | First he'd ask me about my day. Then he'd, uh, he-he'd move his hand up my leg. He'd tell me everything was gonna be okay. It was never okay. |
| 01:11:19:12 | SYDNEY | Twenty bucks, I'll let you have a taste. (bucks : slang - "dollars") |
| 01:11:25:06 | JASON | You got a deal. |
| 01:11:29:18 | RAY | I'd just bury my head into my pillow and wait until it was over. And when he was done, I'd just lie there quietly. |
| 01:11:42:21 | SYDNEY | (grunts) (moans) (continues) |
| 01:11:46:05 | JASON | (overlaps) (kisses) (moans) (continues) |
| 01:12:06:10 | TIM | It's nice of you to share with us, Ray. What step have you gotten to? |
| 01:12:08:07 | RAY | (overlaps)(exhales) |
| 01:12:12:15 | RAY | Seven. The same age I was when he did that to me. |
| 01:12:17:23 | TIM | Well, it's time for you to do eight and nine. Have you admitted your shortcomings? |
| 01:12:31:06 | RAY | This wasn't my fault. |
| 01:12:33:13 | TIM | But you've let this one incident dictate your whole life. |
| 01:12:45:05 | RAY | I was a kid! |
| 01:12:45:23 | TIM | I know, Ray. But until you let this go, you will always be a victim (echoes) <i>to the bottle</i> . (bottle : refers to alcohol) |
| 01:12:59:01 | RAY | Screw you and your bottle. (Screw you : slang - expression of contempt) |
| 01:13:00:04 | SUPPORT GROUP | (overlap) (scream) |

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| 01:13:25:02 | JASON | (grunts in pain) (groans) |
| 01:13:27:10 | RAY | What happened to him? |
| 01:13:28:11 | SYDNEY | He got fresh with me. (got fresh : idiom - to make unwanted sexual advances) |
| 01:13:30:23 | SYDNEY | Whoo! |
| 01:13:33:07 | ON-SCREEN TEXT (license plate) | MONTANA 8-342E6 |
| 01:13:34:16 | SYDNEY | (laughs) (slight squeals) Whoo! |
| | | ACT TWO |
| 01:13:43:21 | MORGAN | This is a hundred miles west of the last gas station. |
| 01:13:45:23 | PRENTISS | We anticipated them hitting this area, but not here. |
| 01:13:49:10 | MORGAN | Maybe this guy tried to have sex with one of our UnSubs while the other one was inside. |
| 01:13:52:19 | PRENTISS | Cheating on your honeymoon? Someone's got a twisted sense of commitment. |
| 01:13:58:20 | HOTCH | So they steal the liquor from the gas station, they go on a binge, and then they come to a meeting? |
| 01:14:03:06 | ROSSI | What if the UnSubs met at a meeting? They hear each other's stories and develop a bond because of their similar backgrounds. |
| 01:14:10:15 | REID | That makes sense. People typically drink to excess because they're unhappy with themselves or their past. |
| 01:14:15:10 | ROSSI | From the looks of it at least one of the UnSubs shot from up front. |
| 01:14:18:22 | SUPPORT GROUP | (flashback) (scream) |

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| 01:14:24:04 | REID | Well, if the meeting started at eight and this happened at eight-forty-five then they were probably in the sharing portion of the meeting. |
| 01:14:29:05 | MORGAN | So maybe they didn't come in here to kill. |
| 01:14:30:20 | REID | You know, what if they really are struggling with sobriety. If they're really working the program, they could be working on the hardest steps. (program : a program designed to assist in the recovery from addiction or compulsive behavior) |
| 01:14:37:10 | HOTCH | Which are? |
| 01:14:38:02 | REID | Seven, eight, and nine. Acknowledge your shortcomings, accept responsibility, and make amends. The trouble is these UnSubs already broke one of the most important steps. |
| 01:14:44:23 | MORGAN | What's that? |
| 01:14:45:14 | REID | Uh, the thirteenth step. Members aren't supposed to get into relationships with each other while trying to get sober. |
| 01:14:54:04 | RAY | What are you thinking about? |
| 01:14:57:14 | SYDNEY | We need to go to the next step. |
| 01:15:00:17 | SYDNEY | All this killing and drinking is fun, but it doesn't change the fact that, you know, my father used to rape me or what your daddy did to you. You know? |
| 01:15:10:12 | RAY | What are you saying, Syd? |
| 01:15:12:23 | SYDNEY | If you want to find closure we got to go directly to the source. |
| 01:15:20:23 | RAY | Do eight and nine? |
| 01:15:23:21 | SYDNEY | Why not? |

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| 01:15:25:04 | HOTCH | We're looking for a young couple from North Dakota. Late teens to mid-twenties. We believe they may have recently been married. We're seeing that alcohol plays a significant role in these crimes. It's allowing them to kill freely and recklessly. |
| 01:15:38:14 | MORGAN | Our UnSubs are killing surrogates who represent those responsible for deep-seated wounds. Now these two most likely met at Alcohol Support and they get a sexual charge out of the kill. |
| 01:15:48:04 | PRENTISS | The change from gas station to Alcohol Support meeting suggests one of them might have a slight moral compass that led them to get help. |
| 01:15:55:04 | ROSSI | Ultimately, we believe one of the pair is a sociopath while the other is a psychopath. (sociopath : person whose social behavior is extremely abnormal and is interested in only their personal needs without concern for the effects of their behavior on others) (psychopath : mentally unbalanced person who is inclined toward antisocial and criminal behavior) |
| 01:16:00:04 | AGENT BATES | What's really the difference? |
| 01:16:01:20 | REID | Uh, you know, they have similar pathologies, but a sociopath is less likely to participate in criminal activities and can be lured by a dominant. While a psychopath is the consummate leader and likely to engage and destroy anyone in their way. |
| 01:16:04:07 | ON-SCREEN TEXT (sign) | WELCOME TO MISSOULA (Missoula : city and seat of Missoula County in western Montana) |

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| 01:16:13:03 | REID | The most recent attack was twelve hours ago, which means they're most likely heading west of Helena towards Idaho. All surrounding areas should be on alert. (Helena : city and capital of Montana) |
| 01:16:23:18 | SYDNEY | (chuckles) (chews gum) |
| 01:16:28:10 | SYDNEY | This is it? |
| 01:16:30:21 | RAY | (into camera) This is it. |
| 01:16:31:12 | SYDNEY | This is it. This is your house. |
| 01:16:35:16 | SYDNEY | Say hi to me baby. |
| 01:16:36:23 | RAY | (into camera) Oh, baby. |
| 01:16:38:08 | SYDNEY | (chuckles) You look good. |
| 01:16:42:13 | SYDNEY | This is Ray's house. Hey, baby, kiss me. Mm. (kisses) |
| 01:16:51:06 | RAY | Mm. |
| 01:16:51:13 | SYDNEY | Looking good, baby. (slight chuckles) |
| 01:16:59:19 | SYDNEY | Hmm. Cute butt. |
| 01:17:05:19 | MR. DONOVAN | Yeah. Can I help you? |
| 01:17:07:15 | RAY | (scoffs) |
| 01:17:13:00 | MR. DONOVAN | Raymond? |
| 01:17:14:20 | SYDNEY | (chuckles) |
| 01:17:17:06 | SYDNEY | Say cheese. (chuckles) |
| 01:17:20:23 | RAY | Hi, Daddy. |
| 01:17:23:11 | MR. DONOVAN | Hey. (grunts) Ray. Ray. |

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| 01:17:30:12 | HOTCH | Because Alcohol Support groups are based on anonymity. There'll be no record of who attended the meeting. |
| 01:17:35:02 | PRENTISS | (into phone) Garcia, (over phone) <i>our UnSubs attended an Alcohol Support meeting last night but they're not from the area.</i> (into phone) Can you trace who accessed their website yesterday? |
| 01:17:39:18 | ON-SCREEN TEXT (computer) | Tired of Seeing the World Through a Bottle? Members of Alcohol Support Are Here to Help |
| 01:17:44:16 | GARCIA | (into phone) Three people went to that website. One on a mobile, two on DSL. (DSL : "Digital Subscriber Line" - a high-speed telephone line that can supply television, video, Internet access, and video telephoning, often over standard copper wire) |
| 01:17:47:12 | HOTCH | (into speakerphone) Crosscheck that with a list of anyone married in Montana in the last (over phone) <i>two days</i> . |
| 01:17:51:01 | GARCIA | (into phone) No. No, I'm coming up empty. (coming up empty : to not be successful in a search) |
| 01:17:52:19 | ROSSI | (over phone) <i>See if anyone</i> (into speakerphone) on the list who accessed the site is from North Dakota. |
| 01:17:56:11 | GARCIA | (into phone) Uh, bingo, baby. Ray Donovan of Devils Lake. (bingo : term of success) (Devils Lake : a city in Ramsey County, North Dakota) |

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| 01:17:56:23 | ON-SCREEN TEXT (computer) | Mobile Number: 701-555-0128 Owner: Donovan, Ray Base-Line Cell: Devil's Lake, North Dakota (Note there should not be an apostrophe in "Devils".) |
| 01:17:59:19 | PRENTISS | (into speakerphone) Ironic. |
| 01:18:00:14 | HOTCH | (into speakerphone) What's his story? |
| 01:18:01:17 | GARCIA | (into phone) He is twenty-seven. He's been in and out of foster care since he was ten. He looks like kind of a lush and a bit of a meanie. He's had two DUIs in the last two years. He was slapped with a restraining order by an ex-girlfriend. (lush : slang - heavy drinker) (DUIs : drinking under the influence) (slapped : to be given something as a punishment) |
| 01:18:09:02 | ON-SCREEN TEXT (computer) | TEMPORARY RESTRAINING ORDER |
| 01:18:11:05 | ON-SCREEN TEXT (computer) | WICHOWSKY, AMY |
| 01:18:12:10 | ROSSI | (into speakerphone) Sounds like our boy. |
| 01:18:13:09 | PRENTISS | (into speakerphone) What's her name? She might be his partner. |
| 01:18:15:19 | ON-SCREEN TEXT (computer) | Certificate of Death |
| 01:18:16:09 | GARCIA | (into phone) No, she's not. Her name's Amy Wichowsky. She died a year ago of an overdose from a mix of alcohol and heroin. |
| 01:18:21:20 | HOTCH | (into speakerphone) Garcia, get us the address of the foster homes. Somebody there might know something. |

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| 01:18:25:00 | GARCIA | (into phone) Sure. Give me a sec. (sec : short moment) |
| 01:18:42:20 | PRENTISS | We talked to all four of Ray's foster families. They say he was removed from his parent's home because of drugs and abuse. |
| 01:18:48:22 | HOTCH | (into speakerphone) Garcia? |
| 01:18:49:11 | GARCIA | (over speakerphone) Yes? |
| 01:18:50:05 | HOTCH | (into speakerphone) Can we confirm that with the biological family? |
| 01:18:53:00 | GARCIA | (into phone) Okay, I'm gonna patch you through. (patch you through : phrase meaning to connect a phone call) |
| 01:19:18:17 | RAY | I want you to take the ninth step. |
| 01:19:23:14 | MR. DONOVAN | Take the ninth step? Why? I didn't do anything. |
| 01:19:29:10 | RAY | I was put into foster care because of you, you bastard. (bastard : slang - term for a disagreeable or obnoxious person) |
| 01:19:34:10 | MRS. DONOVAN | You were put in foster care because of our drug problem, Raymond. No one molested you. |
| 01:19:46:13 | MR. DONOVAN & MRS. DONOVAN | (scared grunt) |
| 01:19:47:22 | MRS. DONOVAN | Put the gun down, Ray. |
| 01:19:48:22 | RAY | Shut up! Take the ninth step or I'm gonna shoot you, Dad. |
| 01:19:54:11 | MR. DONOVAN | I didn't do it. I didn't touch you. |

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| 01:20:10:03 | MR. DONOVAN | (cries) Ray, your my own flesh and blood, I never touched you. (flesh and blood : idiom - one's blood relatives) |
| 01:20:16:10 | SYDNEY | Don't you lie! |
| 01:20:17:04 | RAY | Syd, I'll take care of it. |
| 01:20:20:06 | MR. DONOVAN | I swear it! |
| 01:20:24:12 | RAY | Take the ninth step. |
| 01:20:27:06 | MR. DONOVAN | I ain't taking no step. (ain't : ungrammatical - "am not") |
| 01:20:28:22 | RAY | Take it. Take it. I ain't gonna ask you again. |
| 01:20:48:05 | MRS. DONOVAN | (gasps) No! (sobs) |
| 01:20:59:17 | RAY | Why did you do that, Syd? |
| 01:21:01:18 | SYDNEY | Because you wouldn't. |
| 01:21:03:10 | RAY | I woulda. Look what you did. (woulda : "would have") |
| 01:21:05:13 | SYDNEY | Come on, Ray. |
| 01:21:07:01 | RAY | Look what you did, Syd! |
| 01:21:08:09 | SYDNEY | Come on, Ray. |
| 01:21:09:02 | RAY | Look what you did! It wasn't for you to do! This was mine, Syd! |
| 01:21:11:15 | MRS. DONOVAN | (overlaps) (cries) |
| | | ACT THREE |
| 01:21:23:11 | MORGAN | All right, so Ray must have been sitting right here, playing Russian Roulette with his dad. |

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| 01:21:29:09 | PRENTISS | But Mr. Donovan was shot from across the room, Ray couldn't have done it sitting there. |
| 01:21:35:19 | MORGAN | Maybe he got mad, went over by the door and shot him from there. |
| 01:21:42:11 | ON-SCREEN TEXT (cell phone) | Sean McCallis... We need to talk |
| 01:21:42:23 | MORGAN | Prentiss. You all right? |
| 01:21:47:09 | PRENTISS | Yeah, it's nothing. Uh, what if Ray didn't do it at all? What if the girl pulled the trigger? |
| 01:21:53:11 | MORGAN | Well, why would Ray let her do that? He was the one with the grudge. |
| 01:21:56:11 | MRS. DONOVAN | Ray kept asking Paul to take the ninth step. Take the ninth step. (cries) |
| 01:22:04:03 | REID | It sounds like they're making amends, but they're twisting it, trying to force people who have wronged them to make amends to them. |
| 01:22:10:01 | HOTCH | Mrs. Donovan did you hear the name of the girl that Ray's with? |
| 01:22:16:06 | MRS. DONOVAN | He kept calling her Syd. Syd I think. |
| 01:22:21:01 | PRENTISS | Maybe she's the one calling the shots. She's the psychopath. (calling the shots : idiom - to be in charge) |
| 01:22:23:21 | MORGAN | Well if she did do it without his consent, they're gonna be at odds. (at odds : idiom - in disagreement) |
| 01:22:26:19 | PRENTISS | The first marital fight is supposed to be the worst. |
| 01:22:30:05 | MORGAN | Well, it just might be the wedge that we need. (wedge : "separation") |

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| 01:22:34:11 | SYDNEY | Ray, please don't be mad. |
| 01:22:38:01 | SYDNEY | Baby. Baby. |
| 01:22:38:16 | RAY | (overlaps) I just need a minute. |
| 01:22:39:20 | SYDNEY | How many times do you want me to tell you I'm sorry? Huh? |
| 01:22:43:03 | RAY | He touched me, okay? Not you. |
| 01:22:43:08 | SYDNEY | (overlaps) (whimpers) |
| 01:22:45:22 | SYDNEY | Baby, just-just hit me. Just come on. Just take your frustrations out on me. Come on. Come on, baby. Hit me. Hit me. Hit me! |
| 01:22:51:11 | RAY | (overlaps) Stop it, Syd. Stop it, Syd. |
| 01:22:53:11 | SYDNEY | (impact grunts) (gasps) Yeah. Yeah. (pants) Do it. Do it. |
| 01:23:01:19 | RAY | When I say I'm gonna handle something, I will handle it. |
| 01:23:04:04 | SYDNEY | I understand, baby. |
| 01:23:04:23 | RAY | I am the man in this relationship. |
| 01:23:05:09 | SYDNEY | (overlaps) I understand. I-I just want to make you feel better, baby. |
| 01:23:09:14 | RAY | And a man takes care of things. You understand that? |
| 01:23:12:05 | SYDNEY | (overlaps) (wheezes) |
| 01:23:13:14 | SYDNEY | Oh, I understand. I understand. I understand. (moans) |
| 01:23:14:12 | RAY | (overlaps) Huh? |
| 01:23:19:06 | RAY | I'm serious, Syd. |
| 01:23:20:11 | SYDNEY | I am too. (pants) (moans) (chuckles) (moans) |

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| 01:23:32:21 | RAY | (overlaps) (kisses) |
| 01:23:38:22 | GARCIA | (into phone) Okay, so no Ray Donovan filed for a marriage certificate. However, I looked at that list again and there's a Sydney Manning of Washington state who filed for a marriage certificate (over speakerphone) <i>two days ago in Montana.</i> |
| 01:23:48:17 | HOTCH | (into speakerphone) Washington state? We profiled North Dakota. (profiled : description of a possible suspects behaviors and physical characteristics) |
| 01:23:51:06 | GARCIA | (over speakerphone) <i>Yeah, she's lived in North Dakota for the last four years. And it gets better--or</i> (into phone) worse rather--it turns out that Sydney was sentenced to mandatory rehab after serving time for a hit and run during which she was under the influence of (over speakerphone) <i>alcohol and heroin.</i> (serving time : idiom - to spend time in jail) |
| 01:23:58:19 | ON-SCREEN TEXT (computer) | Montana Department of Records SUBJECT DATASHEET |
| 01:24:03:23 | PRENTISS | (into speakerphone) Oh, wait, so she didn't volunteer for Alcohol Support? |
| 01:24:07:08 | GARCIA | (into phone) Nope, she was placed there as part of her parole. |
| 01:24:09:08 | PRENTISS | (into speakerphone) Alcohol and heroin, isn't that the same combo that Ray's ex OD'd on? (OD'd : "overdosed") |
| 01:24:12:18 | GARCIA | (into phone) Yes it is, my friend. |
| 01:24:13:22 | MORGAN | (into speakerphone) So both Sydney and the ex had the same vice? Garcia, check and see if there's any juvie records of the ex we can access. (juvie : "juvenile detention") |

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| 01:24:19:10 | GARCIA | (into phone) Amy was pulled out of high school so she could go to rehab for alcohol dependency. |
| 01:24:23:04 | MORGAN | (into speakerphone) But no mention of the heroin? |
| 01:24:25:07 | PRENTISS | What are you thinking? |
| 01:24:26:09 | MORGAN | Psychopaths will destroy anything in their path. What if Amy was in Sydney's way? |
| 01:24:29:14 | HOTCH | (into speakerphone) Garcia, where's Sydney Manning's biological family? |
| 01:24:32:03 | GARCIA | (into phone) Spokane, Washington. |
| 01:24:33:12 | HOTCH | (into speakerphone) And why was she pulled out of her home? |
| 01:24:35:02 | GARCIA | (into phone) Her father was molesting her. |
| 01:24:36:23 | REID | So Ray and Syd did meet after sharing similar backgrounds in Alcohol Support. |
| 01:24:39:22 | PRENTISS | All right, if they're sticking to the pattern of making amends, Sydney's father's next on the list. |
| 01:24:43:16 | HOTCH | Reid, you stay at the command center in case they double back. The rest of us are gonna go to Spokane. |
| 01:24:48:10 | NARRATIVE TITLE | SPOKANE, WASHINGTON |
| 01:25:25:08 | RAY | (whispers)(into camera) This is about to get crazy. |
| 01:25:43:10 | GARY | Can I help you? |
| 01:25:57:14 | SYDNEY | Hey, Daddy. |
| 01:26:03:08 | SYDNEY | How you been? |
| 01:26:05:16 | GARY | What are you doing here, Sydney? |
| 01:26:12:04 | SYDNEY | Have you heard of the ninth step? |
| 01:26:20:08 | GARY | What? I-I got no idea what you're talking about. |

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| 01:26:24:11 | RAY | Making amends. |
| 01:26:27:06 | GARY | Why don't you just put the gun away? |
| 01:26:29:03 | SYDNEY | Oh, but see I don't want to put the gun away. |
| 01:26:37:08 | SYDNEY | I want you to touch me. |
| 01:27:04:13 | GARY | (distorted) What are you talking about? |
| 01:27:07:11 | SYDNEY | (distorted) I...want you... to touch me. |
| 01:27:17:22 | SYDNEY | You used to like it. |
| 01:27:20:02 | RAY | Syd, put your skirt down. |
| 01:27:21:21 | SYDNEY | I ain't putting down jack. (slang - emphatic disagreement) |
| 01:27:25:06 | GARY | Sydney. |
| 01:27:25:18 | SYDNEY | What's the matter, Daddy? You don't like the way I look? |
| 01:27:37:04 | GARY | Sydney, you're out of control. |
| 01:27:40:17 | SYDNEY | No, no, no. You were out of control. |
| 01:27:46:13 | GARY | (impact grunts) |
| 01:27:51:20 | GARY | Listen, I'm sorry. I'm sorry if I hurt you, but I've changed. I found God. |
| 01:28:03:01 | SYDNEY | (laughs) God. Where was He every time you'd take me to that back room, huh? |
| 01:28:12:18 | GARY | I don't know. |
| 01:28:15:01 | SYDNEY | Not here. |
| 01:28:15:12 | GARY | I don't know. |

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| 01:28:17:20 | SYDNEY | Not here. Every time I'd hear that door chime, somebody's gonna come save me. It never happened. God was nowhere near this place. |
| 01:28:23:19 | GARY | (overlaps) (cries) |
| 01:28:36:04 | GARY | Please. Sydney. What do you want me to do? |
| 01:28:43:18 | RAY | There's nothing you can do, you sorry piece of crap. (crap : slang - term meaning worthless, useless, or lacking in ability) |
| 01:28:44:21 | GARY | (overlaps) (cries) (screams) (impact grunts) (continues) |
| 01:28:48:15 | SYDNEY | Yeah, baby! (laughs) (continues) |
| 01:28:58:19 | HEATHER | Daddy? Daddy? What are you doing to my dad? |
| 01:29:03:20 | GARY | P-Please. (cries) |
| 01:29:15:19 | KAREN | May I help you? |
| 01:29:16:22 | MORGAN | Mrs. Manning, we're with the FBI. Is your husband home? (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department) |
| 01:29:19:21 | KAREN | He's at work. What is this about? |
| 01:29:21:23 | PRENTISS | Your daughter, Sydney. We think she's planning on hurting him. |
| 01:29:24:17 | KAREN | Sydney? That's Gary's kid. He hasn't seen her in years. |
| 01:29:28:11 | MORGAN | Can you tell us your husband's work address, please? |
| 01:29:30:21 | KAREN | Uh, seven-eighty-five Halbrook Street off Kirkland road. He owns a gas station. |

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| 01:29:37:06 | PRENTISS | Thank you. |
| 01:29:38:16 | GARY | (cries) Please, Sydney, don't do this. I never hurt her. I didn't hurt her. |
| 01:29:39:03 | HEATHER | (overlaps) Daddy! Daddy! |
| 01:29:43:03 | SYDNEY | Of course you didn't. |
| 01:29:44:01 | HEATHER | (cries) He didn't, I swear. Daddy! |
| 01:29:47:05 | SYDNEY | Hey. Hey. Daddy's don't do this to their daughters. It's okay. It's okay. We're gonna get you out of here. Hey, honey. You'll change your mind. I did. |
| 01:30:02:22 | HEATHER | (cries) No! My daddy. My daddy! |
| 01:30:06:06 | RAY | (overlaps) Let's go. Let's go. Let's go. Let's go. |
| 01:30:14:18 | MORGAN | Prentiss, get down, it's them. |
| 01:30:16:01 | RAY | Get back! |
| 01:30:20:18 | RAY | Syd! |
| 01:30:23:00 | SYDNEY | (cries) (screams in pain) |
| 01:30:23:19 | RAY | Dang! (expression of frustration) |
| 01:30:24:12 | SYDNEY | (cries) (screams) |
| 01:30:30:05 | SYDNEY | (screams in pain) (cries in pain) (continues) Oh my God! (cries in pain) |
| 01:30:34:21 | RAY | (overlaps) Syd! Syd! Syd! Syd! Syd! Syd! |
| | | ACT FIVE |
| 01:30:51:22 | SYDNEY | (groans in pain) Ray, they got me. They got me, baby. |
| 01:30:53:02 | RAY | (overlaps) Sh. Hey. Hey. Hey. |

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| 01:30:57:02 | RAY | You're gonna be okay. It's not that bad, baby. |
| 01:30:59:16 | SYDNEY | (pants) |
| 01:31:00:20 | HEATHER | She needs a doctor. |
| 01:31:02:02 | RAY | I know what she needs. |
| 01:31:03:09 | SYDNEY | Get me some whiskey. |
| 01:31:05:01 | HEATHER | There's no alcohol in here. |
| 01:31:06:19 | RAY | You're kidding me. |
| 01:31:07:12 | HEATHER | My dad doesn't drink. He said it's against the bible. |
| 01:31:10:18 | SYDNEY | You don't have to protect him anymore. He's gone. |
| 01:31:13:12 | RAY | Get-Get her a water. |
| 01:31:15:08 | SYDNEY | (groans in pain) |
| 01:31:16:08 | RAY | Get her some water! |
| 01:31:18:22 | SYDNEY | (groans in pain) (continues) |
| 01:31:23:04 | RAY | (into phone) What do you want? |
| 01:31:24:22 | HOTCH | (into phone) Mr. Donovan, how are you doing in there? |
| 01:31:27:18 | RAY | (into phone) How do you think I'm doing? You shot my girl. |
| 01:31:29:20 | HOTCH | (over phone) <i>No, it was one of my</i> (into phone) agents. He didn't have a choice. |
| 01:31:32:08 | RAY | (into phone) He had a choice. He could have shot me, now put him on the phone. |
| 01:31:34:20 | HOTCH | (over phone) <i>I can't do that.</i> |

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| 01:31:35:23 | RAY | (into phone) Yes, you can. Put him on the phone. He needs to fix this crap. (crap : slang - nonsense) |
| 01:31:40:04 | HOTCH | Morgan. |
| 01:31:43:03 | MORGAN | (over phone) <i>Hello, Ray.</i> (into phone) You know, if you come out, we can get Sydney to the hospital. |
| 01:31:47:00 | RAY | (into phone) She doesn't need a hospital, she's strong. |
| 01:31:50:01 | MORGAN | (over phone) <i>Don't be stupid.</i> |
| 01:31:51:06 | RAY | (into phone) You don't be stupid. Now get your men out of here, so we can continue on as planned. |
| 01:31:55:04 | MORGAN | (over phone) <i>We can't do that, Ray, and you know it.</i> (into phone) You've got a little girl inside. And God only knows what happened to Sydney's father. |
| 01:32:00:13 | RAY | (into phone) Justice happened to her father. |
| 01:32:02:13 | MORGAN | (over phone) <i>So he's dead?</i> |
| 01:32:03:07 | RAY | (into phone) Damn right he's dead. And his kid's gonna be too if you don't get me a car and two tickets to Aruba! |
| 01:32:06:12 | HEATHER | (overlaps) (cries) |
| 01:32:06:21 | MORGAN | (over phone) <i>All right, let me see what I can do about that.</i> (into phone) Is there anything else you need in the meantime? |
| 01:32:08:17 | SYDNEY | (overlaps) (mouths) It's okay. |
| 01:32:12:03 | RAY | (over phone) <i>Some gauze</i> (into phone) and some booze. And not no cheap kind either. (booze : slang - alcohol) |

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| 01:32:18:12 | MALE NEWSCASTER #1 | It has now been two hours since Ray Donovan and Sydney Manning locked themselves inside this Spokane Gas station. Two hostages are thought to be inside. The owner of the station and his ten-year-old daughter. |
| 01:32:28:17 | ROSSI | What do they want? |
| 01:32:30:04 | MORGAN | Liquor and tickets to Aruba. |
| 01:32:32:08 | PRENTISS | They're delusional. |
| 01:32:33:09 | AGENT BATES | You're not negotiating with them? |
| 01:32:34:13 | HOTCH | No, but we're gonna let them think we are. |
| 01:32:39:16 | SYDNEY | Does she look like me? I think she does. |
| 01:32:46:13 | RAY | I don't know, Syd. |
| 01:32:47:22 | HEATHER | (whimpers) (continues) |
| 01:32:50:18 | SYDNEY | Don't be scared, we-we're not gonna hurt you. |
| 01:32:55:11 | RAY | Syd. |
| 01:32:56:03 | SYDNEY | What-What grade are you in? |
| 01:32:58:06 | RAY | Syd, you need to preserve your energy. |
| 01:33:02:01 | HEATHER | Fourth grade. |
| 01:33:05:04 | SYDNEY | I liked the fourth grade. |
| 01:33:06:11 | RAY | (to Heather) You stop talking to her. |
| 01:33:10:17 | SYDNEY | Relax, Ray. We're having a family reunion in aisle three. Be supportive. |
| 01:33:22:11 | SYDNEY | (grunts) |
| 01:33:23:09 | RAY | Move back! (to Sydney) Baby, sit right here. (to Morgan) Move back! Or I'm gonna kill this girl. |
| 01:33:28:09 | HEATHER | (grunts) |

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| 01:33:28:22 | RAY | Back up! |
| 01:33:31:05 | RAY | I will shoot this kid. Back up! Back-- |
| 01:33:41:09 | RAY | You're gonna unlock that door, you got it? |
| 01:33:43:08 | HEATHER | Uh-huh. |
| 01:33:44:02 | RAY | Put your hand on the lock. Just unlock it. You got it? |
| 01:33:47:23 | HEATHER | Yes. Yes. (pants) |
| 01:33:54:00 | MORGAN | Ray? Take it easy, man. |
| 01:33:54:10 | RAY | (overlaps) Yeah. |
| 01:33:55:18 | RAY | Uh-huh. |
| 01:33:56:14 | MORGAN | Take it easy. |
| 01:33:57:09 | RAY | You take it easy. |
| 01:33:58:15 | RAY | Put it down! |
| 01:33:59:10 | MORGAN | All right. |
| 01:34:00:11 | RAY | Put it down! |
| 01:34:02:11 | MORGAN | I got you the stuff you asked for. We're working on the rest. |
| 01:34:03:19 | RAY | (overlaps) All right. Great. |
| 01:34:05:18 | MORGAN | If you need anything else you just pick up that phone, it's routed straight to us. You understand? |
| 01:34:09:12 | RAY | I should kill you right now. Back up. |
| 01:34:12:01 | MORGAN | I'm leaving. |
| 01:34:12:19 | RAY | Back up. (to Heather) We're gonna lock the door, you got it? |
| 01:34:17:06 | HEATHER | Uh-huh. |

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| 01:34:17:21 | RAY | Let's go. |
| 01:34:19:10 | HEATHER | (whimpers) |
| 01:34:19:20 | RAY | Lock it. Stay here, don't move. Don't move. |
| 01:34:27:22 | RAY | Okay. |
| 01:34:31:02 | SYDNEY | Oh. Oh God. Oh-- Did he say anything about the car? |
| 01:34:33:16 | RAY | (overlaps) Sh. |
| 01:34:36:00 | SYDNEY | (whimpers) (groans in pain) |
| 01:34:37:00 | RAY | Sh. Oh baby. Oh baby. Easy. |
| 01:34:41:03 | SYDNEY | (yells in pain) |
| 01:34:43:15 | FEMALE DISPATCHER | (overlapping chatter)(continues throughout) |
| 01:34:51:23 | MORGAN | (into phone) Yeah. |
| 01:34:52:17 | RAY | (into phone) Where the hell is our car? |
| 01:34:54:10 | MORGAN | (into phone) I need you to listen to me for a second. I know you've had a hard time with your father and everything that he did to you. |
| 01:34:59:08 | RAY | (into phone) Shut up. You don't know anything about me. |
| 01:35:01:02 | MORGAN | (over phone) <i>Last year, your ex-girlfriend,</i> (into phone) Amy, was murdered. I know that. |
| 01:35:05:16 | RAY | (into phone) Amy committed suicide. |
| 01:35:07:12 | MORGAN | (over phone) <i>No, she was killed, Ray.</i> |
| 01:35:09:19 | RAY | (into phone) No, Amy OD'd on PCP and alcohol. (PCP : phencyclidine - drug used illegally as a hallucinogen) |
| 01:35:13:15 | MORGAN | (into phone) They found heroin in her system, Ray. |

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| 01:35:15:21 | RAY | (into phone) (scoffs) Amy never did heroin. |
| 01:35:18:20 | MORGAN | (over phone) <i>Exactly because somebody gave it to her. Why don't you ask Sydney about it?</i> |
| 01:35:23:01 | RAY | (into phone) Why? What does sh-What does she have to do with this? |
| 01:35:26:08 | SYDNEY | Ray, what's going on? |
| 01:35:27:07 | MORGAN | (over phone) <i>Come on, man, think for a second. Sydney joined Alcohol Support right after you and Amy broke up.</i> (into phone) She could see you still had feelings for Amy, so Sydney needed Amy (over phone) <i>out of the way.</i> |
| 01:35:35:15 | RAY | (into phone) You're out of line, pal! (out of line : idiom - to behave improperly) |
| 01:35:36:23 | MORGAN | (over phone) <i>Then ask her. But I guarantee when you do,</i> (into phone) she's not gonna answer you, she's only gonna question you back, Ray. |
| 01:35:42:10 | RAY | (into phone) What are you talking about? |
| 01:35:43:19 | MORGAN | (over phone) <i>Sydney is the one who gave Amy that heroin. Ask her.</i> |
| 01:35:47:23 | SYDNEY | What? What's wrong, Ray? |
| 01:35:50:14 | MORGAN | (over phone) <i>Ask her. Get her to come clean.</i> (come clean : idiom - confess everything) |
| 01:35:51:03 | SYDNEY | (overlaps) Huh? |
| 01:35:55:23 | RAY | Did you give Amy heroin? |
| 01:35:59:04 | SYDNEY | Baby, what-what are you talking about? I love you. |
| 01:36:03:16 | RAY | (into phone) Listen-- |

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| 01:36:03:16 | MORGAN | (interrupts)(over phone) <i>Okay. You see that, Ray? We call that structural deception. She doesn't</i> (into phone) want to answer your question, she's only buying herself some time so she can think of something else to say to you. (buying...time : idiom - act so as to delay an event or action in order to gain an advantage) |
| 01:36:11:10 | RAY | (into phone) That's not true. |
| 01:36:12:13 | MORGAN | (over phone) <i>Ray, Sydney killed Amy and if you press her she's probably gonna try and use sexual distraction to get you to change the subject.</i> (press : put pressure on someone to make them do something) |
| 01:36:18:14 | RAY | (into phone) Don't you talk about my wife like that. |
| 01:36:20:04 | SYDNEY | (overlaps) Wait, what is-what is he saying? |
| 01:36:21:19 | MORGAN | (over phone) <i>Sexual distraction, Ray. You've got to listen to me.</i> |
| 01:36:24:09 | RAY | (into phone) No, I'm done listening to you. Now why don't you get us a car and some plane tickets or I am gonna blow this girl's head off! |
| 01:36:30:18 | SYDNEY | It's-It's okay, sis. Hey, it's okay. (to Ray) Baby. Baby. Oh come on. I don't know. I don't know. I don't know. (sis : Note this is her younger sister.) |
| 01:36:35:18 | RAY | (overlaps) Why is he telling me that, honey? Why is he saying this to me? |
| 01:36:38:12 | SYDNEY | I don't know. I don't know. I don't know. (exhales) |
| 01:36:41:20 | RAY | You wouldn't do that to Amy, would you? |

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| 01:36:43:23 | SYDNEY | Of course not, baby. Hey. (kisses) Hey, you know what we should do while we're waiting to get out of here? We should make love right here in front of them. Yeah, that would really freak them out, wouldn't it? (chuckles) Yeah? (freak them out : idiom - to upset someone or make one uncomfortable) |
| 01:36:45:16 | RAY | (overlaps) No. |
| 01:37:01:16 | SYDNEY | Baby, make love to me. Right here in front of them. Yeah. |
| 01:37:14:00 | MORGAN | I think we got through to him. This thing's gonna end. |
| 01:37:17:09 | ROSSI | He's gonna ask her again. He has to. |
| 01:37:20:10 | HOTCH | The kid's our only priority. |
| 01:37:25:07 | RAY | Go back by the door. I said go to the door. |
| 01:37:29:20 | SYDNEY | (pants) Baby, are we gonna do it, when everybody's watching us? |
| 01:37:37:06 | RAY | Oh shit. Come on. Hey, hey. |
| 01:37:37:14 | SYDNEY | (overlaps) Ray, this is hot. It's so hot, Ray. You know, the first time I saw you, I knew I had to have you. You were the yin to my yang, Ray. Till death do us part, right? |
| 01:37:48:14 | RAY | Yeah. |
| 01:37:49:00 | SYDNEY | Yeah, right? (exhales) |
| 01:37:51:08 | RAY | Till death do us part. |
| 01:37:52:16 | SYDNEY | (exhales) Oh baby. |
| 01:37:55:11 | SYDNEY | (kisses) (moans) (continues) |
| 01:38:05:02 | SYDNEY | (labored breaths) |

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| 01:38:37:14 | RAY | (sniffles) Sydney. (pants) Oh no. Oh no. Oh no. Syd! (pants) |
| 01:38:56:06 | HOTCH | What's happening in there? |
| 01:38:59:05 | ROSSI | Ray's pacing. |
| 01:39:01:21 | PRENTISS | That is not good. |
| 01:39:04:06 | RAY | (pants) |
| 01:39:07:00 | HEATHER | What did you do to her? |
| 01:39:08:12 | RAY | (exhales) Syd? Syd? Please, Syd. Wake up, Syd. Baby, wake up. Come on. Syd, please wake up. Please. Please. Please, Syd. (kisses) (sniffles) |
| 01:39:50:03 | RAY | Enough's enough, baby. (sniffles) |
| 01:39:56:02 | MORGAN | I see the girl. |
| 01:39:57:18 | ROSSI | Where's Sydney and Ray? |
| 01:40:02:21 | HOTCH | Morgan, go. |
| 01:40:07:02 | HEATHER | (cries) (yells) |
| 01:40:11:06 | RAY | (screams) |
| 01:40:37:13 | RAY | Syd! |
| 01:41:07:07 | PRENTISS | (voiceover) <i>William Glasser wrote that "What happened in the past that was painful has a great deal to do with what we are today."</i> (William Glasser : an American psychiatrist) |
| 01:41:21:09 | MCALISTER | Emily Prentiss. |
| 01:41:22:18 | PRENTISS | (chuckles) Sean, how are you? |
| 01:41:25:21 | MCALISTER | I'm good. |
| 01:41:28:22 | PRENTISS | So I was gonna call you back. I just got busy on a case. |

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| 01:41:33:01 | MCALISTER | I, uh, I had to be in DC anyway. (D.C. : abbreviation for District of Columbia - federal district of the United States, coextensive with the city of Washington, D.C., the nation's capital) |
| 01:41:38:23 | MCALISTER | Ian Doyle vanished from prison. |
| 01:41:44:06 | NARRATIVE TITLE | RUSSIA |
| 01:41:46:23 | MCALISTER | Interpol can't find him. (Interpol : an association of national police forces, established in 1923, that promotes cooperation and mutual assistance in apprehending international criminals and criminals who flee abroad to avoid justice) |
| 01:41:48:22 | PRENTISS | What-What are you saying? |
| 01:41:53:00 | MCALISTER | He's off the grid, Emily. (off the grid : idiom - undetectable or disappeared) |
| 01:41:55:23 | DRIVER | (speaks Russian) (English text not scripted or subtitled) |
| 01:42:01:11 | PRENTISS | Do you think he's headed here? |
| 01:42:13:13 | PRENTISS | Am I in danger? |
| 01:42:19:10 | MCALISTER | We all are. |
| 01:43:01:04 | | LAST FRAME OF PICTURE |

SERIES OVERVIEW

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

EPISODES:

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

RUN TIME:

TV hour (approx. 43 minutes)

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

VOCALS:

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

MUSIC & EFFECTS:

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

INSERTS:

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

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

Or

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

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

SERIES SYNOPSIS:

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

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

THEMES

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

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

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

DUBBING/ADAPTATION/TRANSLATION NOTES:

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

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

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

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

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

Mid-range voice.

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

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

Mid-range voice.

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

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

Moderately deep voice.

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

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

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

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

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

Mid-range voice.

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

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

Mid-range voice.

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

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

Occasionally speaks quickly.

ADDITIONAL CHARACTERS

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

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

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

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

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

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

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

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

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

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

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

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