



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 #F130 "Coda"

[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:

"Coda" - #F130

RUN TIME:

NTSC – 43 minutes, 09 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

Reid's connection with an autistic child could help the BAU locate the boy's missing parents, while Prentiss enlists two former Interpol colleagues to hunt an old nemesis.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
ALISON	147
BILL	341
CLYDE	143
GARCIA	418
HOTCH	302
IAN DOYLE	208
LIZZIE	130
MISS ROGERS	231
MORGAN	539
PRENTISS	652
REBECCA	95
REID	667
ROSSI	318
SAMMY	3
SEAVER	256
SHERIFF OLIVER	33
TSIA	102

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

➤ None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

➤ None.

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

Timecode	Description	Inserts/On-Screen Text
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01:02:54:20	ON-SCREEN TEXT (book)	MIGRAINE
01:04:29:20	ON-SCREEN TEXT (sign)	GLENRIDGE ELEMENTARY SCHOOL (fictional school)
01:06:35:22	ON-SCREEN TEXT (cell phone)	Garcia 911...BAU in 30 minutes (911 : used here to mean "emergency" or "important") (BAU : abbreviation for Behavioral Analysis Unit - a division of the FBI providing behavioral based investigative support)
01:07:52:10	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:09:49:00	NARRATIVE TITLE	LAFAYETTE PARISH, LOUISIANA
01:14:20:07	ON-SCREEN TEXT (building)	GLENDRIDGE ELEMENTARY
01:16:21:21	ON-SCREEN TEXT (window)	Drive-Up Window Mon-Thurs 8:30 - 5:00 Friday 8:30 - 6:00
01:23:04:21	ON-SCREEN TEXT (door)	CHECK CASHING
01:25:18:07	ON-SCREEN TEXT (cell phone)	Clyde
01:29:37:23	ON-SCREEN TEXT (flash card)	AUNT LIZZIE DADDY'S SISTER

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

DIALOGUE SCRIPT

		RECAP
01:00:00:08	PRENTISS	(voiceover) <i>Previously on Criminal Minds...</i>
		From Episode #F127 "The Thirteenth Step" - Source TC 01:01:51:04
01:00:04:18	GARCIA	Emily, this call for you from a Sean McAlister came to my phone accidentally. He sounded very important. (Emily : Please note her name is not spoken in the original episode.)
		From Episode #F127 "The Thirteenth Step" - Source TC 01:41:22:18
01:00:10:14	PRENTISS	(chuckles) Sean.
01:00:11:22	PRENTISS	I was gonna call you back. I just-- I got busy on a case. (gonna : "going to")
01:00:14:20	MCALISTER	Ian Doyle vanished from prison.
01:00:17:23	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)
		From Episode #F127 "The Thirteenth Step" - Source TC 01:42:13:13
01:00:19:08	PRENTISS	Am I in danger?
01:00:20:16	MCALISTER	We all are.
		From Episode #F129 "Today I Do" - Source TC 01:01:57:04

01:00:22:11	PRENTISS	(over phone) <i>Sean thinks we're all in danger</i> , (into phone) but I was the only one who had any personal connection to him.
01:00:28:21	TSIA	(into phone) As far as Doyle is concerned, Lauren Reynolds died in a car accident.
01:00:33:02	TSIA	(over phone) <i>You died and we're all good</i> . (Please note in the original episode this was [into phone].)
01:00:34:22	TSIA	(into phone) I want to hear you say it. (Note this line of dialogue was [over phone] in the original episode.)
01:00:36:11	PRENTISS	(into phone) Lauren Reynolds is dead.
01:00:38:20	PRENTISS	(into phone) Bye.
01:00:39:18	REID	Who's Lauren Reynolds?
		From Episode #F128 "Sense Memory" - Source TC 01:38:26:00
01:00:46:17	PRENTISS	(flashback) (speaks French) (English text not scripted or subtitled)
01:00:48:13	PRENTISS	(flashback) I want to talk to Sean.
01:00:49:23	IAN DOYLE	(flashback)(into phone) They got her.
01:00:51:00	ND AGENT	(flashback) Drop the phone, get on the ground! Now!
		From Episode #F129 "Today I Do" - Source TC 01:25:57:02
01:00:57:09	PRENTISS	(into phone) Tsia?
01:00:58:06	TSIA	(over phone) <i>He's gone</i> .
01:00:59:12	TSIA	(into phone) Jeremy's dead.

01:01:01:07	PRENTISS	(into phone) How long have we've been talking? You've got to get out of there.
01:01:05:05	TSIA	(into phone) Oh God.
01:01:06:18	TSIA	(over phone) <i>It's Doyle, isn't it?</i> (isn't it : Note these words are not spoken in this line in the original episode.)
01:01:07:21	PRENTISS	(into phone) Toss that cell phone and get home safely.
		From Episode #F128 "Sense Memory" - Source TC 01:27:57:02
01:01:18:09	MORGAN	Prentiss. What's going on with you?
01:01:20:07	MORGAN	I've been watching you the last couple of days and something is obviously bothering you.
01:01:23:19	PRENTISS	Derek because I like you I'm going to ask you not to do this.
		From Episode #F129 "Today I Do" - Source TC 01:39:50:05
01:01:28:14	ON-SCREEN TEXT (cell phone)	UNKNOWN CALLER: See you soon.
		TEASER
01:02:54:20	ON-SCREEN TEXT (book)	MIGRAINE
01:04:29:20	ON-SCREEN TEXT (sign)	GLENRIDGE ELEMENTARY SCHOOL (fictional school)
01:04:30:15	SCHOOL CROWD	(overlapping chatter)(continues throughout)
01:05:21:01	TSIA	(over phone) <i>I was beginning to think you weren't coming.</i> (into phone) After what happened to Jeremy, I was afraid.

01:05:26:05	PRENTISS	(over phone) <i>Tsia</i> , (into phone) I'm sorry you can't be at his funeral. It's today, isn't it?
01:05:30:19	TSIA	(over phone) <i>Well, that's the problem with marrying a member from your own team.</i> (into phone) If one of you is a target so is the other. I get it. (get it : idiom - to understand)
01:05:36:04	CLYDE	(over phone) <i>Hello, darling.</i>
01:05:38:19	PRENTISS	(into phone) All right, let's make this quick. I took a late lunch.
01:05:41:22	CLYDE	(over phone) <i>Uh, how many times do I have to tell you, I'm not quick about anything?</i>
01:05:46:15	PRENTISS	(into phone) I don't know. What about that time I blew my cover in Prague. You took out that sentry before I could even draw my weapon. Saved my ass, (over phone) <i>Clyde.</i> (blew my cover : idiom - inadvertently give away one's secret identity) (Prague : capital city of the Czech Republic) (took out : idiom - to kill or destroy) (my ass : slang - "me")
01:05:55:17	CLYDE	(into phone) Hmm, I'm surprised you remember the little people from your Interpol days, now that you're a posh FBI profiler. (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department) (profiler : criminologists who study a criminal's behavior for clues to psychology to aid in capturing them)
01:06:02:03	PRENTISS	(into phone) What's being done to locate Doyle?

01:06:04:00	CLYDE	(over phone) <i>Only every agency in the northern hemisphere is looking for him.</i>
01:06:07:19	PRENTISS	(into phone) What are we doing to find him?
01:06:09:05	TSIA	<p>(over phone) <i>My contact in DCRI tracked one of Doyle's aliases leaving</i> (into phone) France the day after Jeremy's murder. He took a commercial flight to Beijing, then doubled-back on a train bound (over phone) <i>for Berlin.</i></p> <p>(DCRI : abbreviation for <i>Direction Centrale du Renseignement Intérieur</i> meaning Central Directorate of Interior Intelligence - a French intelligence agency which reports directly to the Ministry of the Interior)</p> <p>(Beijing : national capital of China as well as a cultural, administrative, and educational center)</p> <p>(doubled back : idiom - to reverse one's course)</p> <p>(Berlin : capital and the largest city of Germany)</p>
01:06:20:17	CLYDE	<p>(into phone) But when GSG 9 intercepted it he was already gone.</p> <p>(GSG 9 : originally the German abbreviation of <i>Grenzschutzgruppe 9</i> or Border Guard Group 9 - the elite counter-terrorism and special operations unit of the German Federal Police)</p>
01:06:24:09	PRENTISS	(into phone) He sent me flowers. I think it's safe to assume he's coming here.
01:06:28:05	TSIA	(into phone) Why is he doing this?
01:06:30:02	CLYDE	<p>(into phone) Why do you think? We put him away.</p> <p>(put him away : idiom - to confine someone in prison)</p>

01:06:35:22	ON-SCREEN TEXT (cell phone)	Garcia 911...BAU in 30 minutes (911 : used here to mean "emergency" or "important") (BAU : abbreviation for Behavioral Analysis Unit - a division of the FBI providing behavioral based investigative support)
01:06:36:22	CLYDE	(over phone) <i>Duty calls?</i>
01:06:40:18	CLYDE	(into phone) I know what you're thinking. (over phone) <i>Absolutely not.</i> (into phone) Your team isn't under oath. (over phone) <i>They don't have clearance.</i>
01:06:48:17	PRENTISS	(into phone) They could help.
01:06:50:05	TSIA	(over phone) <i>How?</i> (into phone) We don't even know where Doyle is. Involving them at this point would be premature.
01:06:55:20	CLYDE	(into phone) And reckless. Leave it to Tsia and I. You go be with your team.
01:06:59:16	PRENTISS	(into phone) Even in hiding, Doyle can't resist extravagance. Track the money.
01:07:02:13	CLYDE	(into phone) Oh, we'll find him, darling. Trust me.
01:07:06:07	PRENTISS	(into phone) I don't trust anyone (over phone) <i>any more.</i>
01:07:17:01	PRENTISS	Traffic. I'm sorry.
01:07:18:15	HOTCH	Let's get started.
01:07:19:06	GARCIA	Okay, ten-year-old Sammy Sparks of Lafayette Parish, Louisiana, showed up at his elementary school this morning covered in blood. When police got to his house they found that his parents, Charlie and Alison Sparks were missing.

01:07:29:15	MORGAN	Well, forensics indicate that at least one of them was injured and, by the looks of it, it was pretty severely.
01:07:33:16	PRENTISS	Has there been a ransom demand?
01:07:35:01	GARCIA	There's been no communication whatsoever.
01:07:36:20	ROSSI	Then why call in the BAU?
01:07:38:13	HOTCH	New Orleans is hoping we can interview Sammy. (New Orleans : city in southeastern Louisiana)
01:07:40:09	REID	No one's talked to the witness yet?
01:07:42:04	SEAVER	I don't understand. If Sammy was covered with blood there's a good chance he can identify the UnSub. (UnSub : "Unknown Subject")
01:07:46:06	HOTCH	Sammy's autistic. Getting him to tell us what he happened isn't gonna be easy.
01:07:52:10	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:08:25:05	REID	<i>(voiceover) "Tomorrow, you promise yourself, will be different; yet, tomorrow is too often a repetition of today." -- Author James T. McCay</i>
01:08:36:04	SEAVER	Is that the one where they fly around in the phone booth?

01:08:38:18	REID	<p>First of all, it's a-it's a police box, not a phone booth. Second of all, <i>Doctor Who</i> started a quarter of a century before Bill & Ted even went on their bodacious adventure. So, really, they should've just called it <i>Bill & Ted's Excellent Rip-Off</i>. I mean at least then they would be--</p> <p>(Dr. Who : a British science fiction television program produced by the BBC about a doctor who travels through time)</p> <p>(Bill...Off : play on words referring to the 1989 American science fiction/comedy buddy film <i>Bill & Ted's Excellent Adventure</i> about two slackers who travel through time in a phone booth)</p>
01:08:48:15	SEAVER	(interrupts) I'm really sorry.
01:08:50:05	REID	For what?
01:08:51:02	SEAVER	Asking.
01:08:54:23	GARCIA	<p>(over computer) <i>Morning, angels. New information to report. The blood at the crime scene matched type to Charlie Sparks so we can assume that he is the injured party.</i></p> <p>(angels : term of address)</p>
01:09:02:08	MORGAN	Well, shell casings by the door says he was shot. Are we looking at a robbery gone wrong?
01:09:06:09	PRENTISS	No robber would break into a family residence before the start of school and not expect to find people home.
01:09:11:05	HOTCH	No, I think he came for Charlie and Alison Sparks. He planned the abduction and gained entry to the house.
01:09:16:05	ROSSI	But the scene is frenzied, disorganized. He didn't think it through.
01:09:20:18	SEAVER	I hate to say it, but could Sammy be our UnSub?

01:09:23:09	ROSSI	I don't think so. What's the number one motive in kidnapping?
01:09:27:12	SEAVER	Financial gain.
01:09:28:22	GARCIA	<i>(over computer) Yeah, well if that's the case they are barking up the wrong money tree. The family runs a music store that's been Sparks-owned since the nineteen-forties, but business is down and a loan against the house is the only think keeping that store afloat.</i> (barking...tree : idiom - to waste one's efforts by pursuing the wrong thing or path)
01:09:39:06	ROSSI	The UnSub should have done his research.
01:09:41:08	PRENTISS	Well, he may have. This area was devastated by the oil spill, a little bit of money would go a long way here.
01:09:49:00	NARRATIVE TITLE	LAFAYETTE PARISH, LOUISIANA
01:10:04:02	MORGAN	First impression: this is a man on a mission. He didn't steal a single expensive item from either one of these rooms.
01:10:10:07	HOTCH	No, he definitely came for the parents.
01:10:12:05	MORGAN	Yeah. No sign of forced entry. The Sparks most likely recognized him, Hotch.
01:10:20:16	SHERIFF OLIVER	Unless the door was unlocked.
01:10:22:04	MORGAN	I highly doubt that. Look at the blood pattern.
01:10:24:21	HOTCH	Charlie was shot as he was moving towards the door.
01:10:27:00	SHERIFF OLIVER	Well, how do you figure that?
01:10:28:12	MORGAN	Because of the pools of blood. They're separated by distant steps, which means he had to be moving quickly. So he was running.
01:10:34:00	HOTCH	And the closer you get to the door the more blood there is.

01:10:36:03	MORGAN	So, he was shot right here. Reached for his wound instinctively and then tried to grab the piano to break his fall.
01:10:42:23	MORGAN	See, the handprint is facing upwards, toward the door. The same way he was facing when he was shot.
01:10:48:12	HOTCH	Alison was interrupted while she was making Sammy's lunch in the kitchen.
01:10:51:15	MORGAN	Because she heard the doorbell ring. So she approaches the door. Opens it only to find a gun aimed at her face, so she screams. That brings Charlie running down the stairs trying to help, but the UnSub shoots Charlie because he won't back off.
01:11:04:23	HOTCH	Charlie's severely wounded. Why does the UnSub take the time to drag him out of the house knowing that he's leaving a ten-year-old witness home alone?
01:11:12:12	MORGAN	The UnSub must've known the family well enough to realize that Sammy would never be capable of IDing him. (IDing : "identifying")
01:11:26:16	REID	Hi, Sammy. I'm Dr. Spencer Reid. What are you drawing?
01:11:34:08	SAMMY	(screams)
01:11:36:23	CHARLIE	(flashback) (grunts in pain)
01:11:41:05	ROSSI	Some autistic children don't handle touch well.
01:11:44:01	SAMMY	(pants)
01:11:48:08	REID	It's possible that witnessing his parents' abduction pushed him into emotional overload and he shut down. Take a look at that.
01:11:55:17	ROSSI	Is he trying to tell us something?

01:12:00:07	REID	Sammy, we're looking for your mom and your dad. Did "L" take them?
01:12:20:02	ROSSI	(into phone) Garcia.
01:12:20:14	GARCIA	(over phone) <i>Yes, sir.</i>
01:12:21:01	ROSSI	(into phone) I need you to run a list of all known associates to the Sparks family, focusing on everyone whose first or last name begins with the letter L.
01:12:37:12	PRENTISS	Well, it looks like they were open to alternative methods of payment. Here's, uh, some construction work for a child's drum set and cleaning services for sheet music.
01:12:46:20	SEAVER	Bartering must be popular in a cash-strapped area like this. They have video surveillance, which is good news. Do you think the UnSub was here?
01:12:54:04	PRENTISS	It's possible. These guys like to scout their targets prior to abduction. They get off on the fact the victims never see them coming. (get off on : idiom - to be excited by something)
01:13:00:15	SEAVER	There's a lot they don't teach us at the academy.
01:13:02:15	PRENTISS	Experience handles the rest.
01:13:04:01	SEAVER	Let's get these tapes to Garcia.
01:13:09:06	MORGAN	Well, the kid definitely likes to draw, but I can't quite figure out what it is he's drawing.
01:13:13:13	HOTCH	That's a dog.
01:13:17:16	MORGAN	How can you possibly know that that looks like a dog?
01:13:20:15	HOTCH	I don't know. Maybe a dad knows.
01:13:22:15	MORGAN	(slight chuckles) Well, I didn't see a dog outside, did you?

01:13:26:11	HOTCH	These are from occupational therapy, but they're soft.
01:13:29:11	MORGAN	Those things are expensive too.
01:13:32:14	HOTCH	That's a favorite.
01:13:38:07	HOTCH	Maybe we should get this to Reid. He might be able to use it to connect with Sammy.
01:13:44:02	PRENTISS	<p>Look at these drawings. This must be Sammy's desk. Alison and Charlie really went out of their way to accommodate Sammy's condition. He must have come here after school every day.</p> <p>(went out of their way : idiom - take extra trouble to do something beyond what is required)</p>
01:13:55:21	SEAVER	So he was a fixture, not just in the store but in the community.
01:13:59:21	PRENTISS	It's no wonder the Sparks had to take out a loan. They put all of their money into helping their son.
01:14:04:15	SEAVER	Such dedicated parents. What happens to Sammy if we can't find them?
01:14:08:17	PRENTISS	Garcia's searching for relatives now. If she can't find anyone then he will be turned over to the state and he'll be placed in a special needs foster facility. Let's make sure that doesn't happen.
01:14:20:07	ON-SCREEN TEXT (building)	GLENDRIDGE ELEMENTARY
01:14:20:11	SCHOOL CROWD	(overlapping chatter)(continues throughout)
01:14:22:09	MISS ROGERS	We don't really have special resources to accommodate children like Sammy so he's in with everybody else.
01:14:28:21	ROSSI	Can he comprehend the material?

01:14:31:15	MISS ROGERS	Not everything. You know I've done my best to research alternative teaching methods but there's only so much I can do.
01:14:38:14	REID	Children with autism normally think very logically. Their minds can pick up patterns that ours normally wouldn't recognize.
01:14:44:06	MISS ROGERS	Hmm. Yes, that's right. I've found that repetition and routine are the keys to getting through to him.
01:14:48:07	REID	You know, that makes sense. Repetition forms patterns on the brain and as those patterns reoccur it forms a calming influence on the child.
01:14:54:05	ROSSI	Which would allow new information to be retained. I'm sure Sammy's parents figured that out, too.
01:14:58:14	REID	You know his parents most likely kept him on a strict daily schedule.
01:15:00:21	MISS ROGERS	Oh like clockwork.
01:15:01:23	ROSSI	That's how Sammy was able to walk from his house to school yesterday. He'd memorized the route.
01:15:06:16	REID	Yeah, it's seven-forty-five, time for him to go to school. He doesn't think to wait for his mom or dad. He simply grabs an empty lunch box and heads here.
01:15:12:03	ROSSI	If Sammy was living on a strict routine that means Charlie and Alison were, too.
01:15:17:01	REID	Which would only have made them easier targets.
01:15:21:09	REID	I'm not sure how we're going to get through to him. Sammy's teacher says he's never even been able to return his own mother's hug.
01:15:26:00	PRENTISS	(into speakerphone) Garcia, what have you got?

01:15:27:01	GARCIA	(over speakerphone) <i>Oh, E, I wish I could be more help. If this is about</i> (into phone) money, it would be a hell of a lot easier for me to give you a list of people who wouldn't need it and I'd probably save a forest in the process. (over speakerphone) <i>Due to the spill fishermen and the fishing related industries have been hit the worst.</i> (E : short for Emily)
01:15:40:17	HOTCH	Sheriff, was it common knowledge that the Sparks had gotten this loan?
01:15:43:03	SHERIFF OLIVER	Oh, I knew. A loan around here is like winning the lottery.
01:15:45:20	PRENTISS	So why no ransom note?
01:15:47:04	MORGAN	Maybe the UnSub thinks he can get the money directly from the source. Cut out the middleman.
01:15:50:15	SEAVER	You think he'll use one of the parents as leverage to get the other to clear out their accounts?
01:15:54:02	REID	(over phone) <i>He's already shot Charlie. It shouldn't be that hard to manipulate Alison into doing what</i> (into speakerphone) he wants if he offers medical assistance in exchange.
01:15:59:10	GARCIA	(over speakerphone) <i>I-I think he-he just did.</i>
01:16:00:22	HOTCH	(into speakerphone) What have you got?
01:16:01:18	GARCIA	(into phone) I froze the Sparks' assets earlier today, but someone at the Bayside branch one parish over just managed to withdraw ten-thousand dollars from the joint savings account. (branch : local unit in organization)
01:16:09:19	HOTCH	(into speakerphone) Call the branch. If they're still there, don't let them leave.
01:16:11:16	GARCIA	(over speakerphone) <i>Yeah.</i>

01:16:11:23	PRENTISS	We're probably too late.
01:16:13:07	ROSSI	If the UnSub has what he's after Sammy's parents just became expendable.
01:16:21:21	ON-SCREEN TEXT (window)	Drive-Up Window Mon-Thurs 8:30 - 5:00 Friday 8:30 - 6:00
01:16:30:12	BILL	Well, did you get it?
01:16:31:19	ALISON	I couldn't get you everything.
01:16:33:11	BILL	How much you get?
01:16:34:23	ALISON	Ten-thousand.
01:16:35:22	BILL	What? Ten-thousand? That's not enough.
01:16:39:03	ALISON	I did exactly what you said. I didn't say anything. Please, I need to get back to Sammy. God knows where he is right now.
01:16:45:07	BILL	I can't do that, Ali. (Ali : short for Alison)
01:16:46:07	ALISON	And-And Charlie. Charlie's hurt. He needs a doctor.
01:16:48:20	BILL	No, what he needs is a wife who pays better attention. I'll never tell you where Charlie is if you don't get my money.
01:16:53:21	ALISON	You said that if I got you the--
01:16:55:06	BILL	(interrupts) Shut up or we're gonna sit here while Charlie bleeds to death and you're never gonna see Sammy again.
		ACT TWO
01:17:09:21	PRENTISS	The account was frozen. How did she take the money out?

01:17:12:19	REBECCA	We're on an old system. It only updates every night at midnight.
01:17:16:06	PRENTISS	Okay. How much did she want?
01:17:17:14	REBECCA	Well, she wanted to close out her account, but I told her I wouldn't be able to give her everything today. We can't afford it.
01:17:23:07	PRENTISS	Well, how much is everything?
01:17:25:11	REBECCA	Um... Forty-two-thousand, one-hundred-and-seventy-six dollars and forty-one cents.
01:17:31:20	PRENTISS	And the bank does not have that on site?
01:17:33:13	REBECCA	Not anymore. Mrs. Sparks isn't the first customer to consider closing her accounts.
01:17:38:15	PRENTISS	Could we take a look at the security footage you have?
01:17:40:09	REBECCA	Sure.
01:17:45:06	PRENTISS	No sign of the UnSub. She doesn't look over her shoulder. She doesn't try to warn you or anyone else in the bank?
01:17:51:19	REBECCA	No.
01:17:53:02	SEAVER	What did she say to you when you told her you couldn't give her all the money?
01:17:56:00	REBECCA	I told her I could get her ten-thousand now and the rest in two days, but she became hysterical. Kept saying that "that's not enough."
01:18:03:22	PRENTISS	Did she tell you what the money was for?
01:18:05:12	REBECCA	She just asked for what she could get and she left.
01:18:08:06	SEAVER	The UnSub is probably holding Charlie at a secondary location.
01:18:11:12	PRENTISS	Which means he might still be alive.

01:18:21:11	CHARLIE	(grunts in pain) (continues)
01:18:29:07	GARCIA	(over computer) <i>I have run every "L" I can find, think of, or make up in my giant magic head and nothing hits. I even ran the number fifty in case Sammy has some sort of predilection to Roman numerals, came up dry.</i> (hits : to be successful) (came up dry : idiom - to be unsuccessful)
01:18:39:20	HOTCH	(into computer) Any luck on finding Sammy's next-of-kin?
01:18:41:17	GARCIA	(over computer) <i>In name only. Charlie has a sister</i> (into computer) <i>named Elizabeth that was last reported residing in Mont Belvieu, Tejas. But she's not responding to calls or e-mail.</i> (sister : "older sister") (Tejas : "Texas")
01:18:52:13	REID	Elizabeth? The L could stand for Liz or Lizzie.
01:18:54:17	MORGAN	(into computer) Garcia, we need to find her and fast.
01:18:56:05	GARCIA	(over computer) <i>I will move so fast the earth will reverse its rotation and time bend backwards. Hello.</i> (Hello : used here as a farewell)
01:19:01:01	MORGAN	All right, so if this UnSub has the money he needs, why hasn't he let the Sparks go?
01:19:04:19	ROSSI	He has to be holding them for a reason.
01:19:06:13	SEAVER	We might have an answer to that.
01:19:08:03	PRENTISS	Alison tried to withdraw forty-thousand dollars from the branch in Bayside. But she only got ten-thousand.
01:19:13:03	HOTCH	So maybe he's holding them until he gets the money he needs.

01:19:15:01	PRENTISS	I think it's more than that. I think he wants a specific amount.
01:19:18:01	SEAVER	Alison kept telling the bank manager the ten-grand "wasn't enough." (grand : "thousand dollars")
01:19:21:13	PRENTISS	That says to me he's told them what would be.
01:19:24:12	MORGAN	We believe the man you are looking for is in danger of losing a home, property, or a business.
01:19:28:10	SHERIFF OLIVER	That's most of the area.
01:19:30:07	HOTCH	We want to focus on residents with large families, single-income households, anyone with a financial responsibility for others.
01:19:36:15	MORGAN	That responsibility is probably what drove the UnSub into action. Now he had no intention of hurting either of his victims.
01:19:41:21	HOTCH	For him, the abduction of Charlie and Alison Sparks was an unfortunate but necessary means to an end. (means to an end : idiom - refers to an activity that is not as important as the goal you hope to achieve)
01:19:46:04	MORGAN	This area has been ravaged by last summer's oil spill. So look for down and out fishermen, look for boat owners, or anyone who used to work in the tourist or beach industries. (down and out : idiom - lacking funds or prospects)
01:19:54:03	HOTCH	And compare that list to people working part-time or under the table jobs. This UnSub didn't start with extortion, he was pushed there. (under the table : idiom - secretly and often illegally, in the form of a bribe)

01:20:01:04	PRENTISS	This man feels such a strong obligation to his dependants that he's willing to kidnap and steal from people he knows.
01:20:08:05	HOTCH	He may be in the process of losing someone close to him or has already. Look at recent divorce filings, child custody cases.
01:20:15:00	PRENTISS	The UnSub went to a bank in the next parish. That tells us he has his own mode of transportation and he is conscious of the FBI's involvement in the case.
01:20:22:21	SEAVER	By now he realizes the Sparks' accounts are frozen so he'll be seeking alternative ways to get the rest of the money he needs.
01:20:28:18	HOTCH	So canvass banks, pawn shops, any place that offers quick cash with minimal questions. Thank you very much. (canvass : to examine something in detail)
01:20:51:04	MISS ROGERS	Ooh, he's been busy. What are those?
01:20:54:01	REID	We have no idea. We're trying to find his aunt right now, but we were hoping that maybe in the meantime you'd be able to help us get through to him.
01:21:00:07	MISS ROGERS	Okay. I'll try, but even before this happened, Sammy wasn't wild about talking. (wild : enthusiastic or eager)
01:21:11:06	ROSSI	What's that?
01:21:12:04	MISS ROGERS	These help some kids with autism learn routines.
01:21:15:11	ROSSI	Ah, school bus leaves at two-fifteen.
01:21:19:08	MISS ROGERS	Sammy, what's this?
01:21:27:09	MISS ROGERS	Okay. Okay.
01:21:31:08	REID	Do you have any idea what that "L" might stand for?

01:21:33:00	MISS ROGERS	No. I have no idea. Sammy. Sammy, you're safe. It's me. Miss Rogers. I'm here. I'm here, Sammy. You're safe. Sammy. Sammy.
01:21:50:15	MISS ROGERS	I've never seen that. I don't know what it is.
01:21:52:11	ROSSI	Is he trying to type?
01:21:54:04	REID	I don't think so. I think he's trying to play something. Can we get a keyboard in here?
01:21:58:08	ROSSI	There's a piano at his house.
01:22:00:00	MISS ROGERS	You want to take a ten-year-old boy back to the crime scene where his father was shot?
01:22:04:02	REID	Sammy's trying to tell us something. I think it's important we try to figure out what.
01:22:07:20	MISS ROGERS	Well, who decides whether the harm to Sammy's well-being is worth whatever information you may or may not get by doing such a thing? He's a child and I don't think you get to choose what's best for him.
01:22:18:11	PRENTISS	Everyone, this is Lizzie Sparks. Sammy's aunt.
01:22:24:19	ALISON	(grunts)
01:22:25:01	BILL	(grunts)
01:22:25:06	ALISON	Help! Help! Help! Help! (cries)
01:22:30:07	BILL	(overlaps) Don't do that.
01:22:32:01	ALISON	(screams) (cries)
01:22:36:08	BILL	Are you okay?
01:22:37:23	ALISON	(cries)
01:22:39:06	BILL	Ali, you made me do that. I'm sorry. I didn't want to do that. Are you all right?
01:22:43:05	ALISON	(exhales) Why are you doing this?

01:22:45:16	BILL	I ain't got a choice. I got to get my boys back. (ain't got : ungrammatical - "do not have")
01:22:48:02	ALISON	(cries) This can't help you get them back.
01:22:50:11	BILL	Don't say that. I've got two more days to prove that I'm fit.
01:22:54:01	ALISON	Fit? Just let me go. (cries) Please.
01:22:58:12	BILL	I will. But you got to do something for me first.
01:23:04:05	ALISON	(gasps)
01:23:04:21	ON-SCREEN TEXT (door)	CHECK CASHING
01:23:07:21	MISS ROGERS	I still don't see why you have to take him back to that place.
01:23:11:04	REID	Sammy was playing the piano when his parents were abducted, so taking him back to the exact location might trigger an important response.
01:23:17:03	MISS ROGERS	No, but he's fragile. It could also wound him further.
01:23:19:23	LIZZIE	I'm not sure what I'm supposed to do here.
01:23:22:01	ROSSI	You're Sammy's legal guardian right now. The decision's yours.
01:23:25:15	MISS ROGERS	No. He barely knows her. Lizzie is it? For all we know she's the L he's afraid of.
01:23:31:00	REID	Sammy saw his aunt and didn't even react. If she was the abductor we would've seen a visceral response.
01:23:34:20	MISS ROGERS	You can't be sure of that. He's in shock.
01:23:36:21	PRENTISS	We are running a background check right now. (background check : research someone to see if they have a record of previous convictions for a crime)

01:23:39:01	LIZZIE	On me?
01:23:40:10	ROSSI	It's just procedure. But you have to decide what do you want us to do?
01:23:52:16	BILL	I'm sorry, Ali. I never meant to hurt Charlie.
01:23:57:04	ALISON	Why didn't you just ask us for the money? If you were in trouble we would've helped you.
01:24:02:05	BILL	You couldn't though. You-You've got Sammy and all, and I get that. Someday, you'll get this.
01:24:07:12	ALISON	Please, just let us go. I need to get back to my son.
01:24:11:14	BILL	I will, but I've got to tie you up first.
01:24:14:12	ALISON	What?
01:24:15:12	BILL	I'm gonna get my boys, I'm gonna go across the state line, then I'll call nine-one-one, and I'll tell them where you and Charlie are. And-And they'll come get you. I promise you. (nine-one-one : the United States emergency telephone number)
01:24:22:19	ALISON	Charlie doesn't have that kind of time. He needs a doctor.
01:24:26:01	BILL	He'll be fine. I promise.
01:24:34:17	BILL	Charlie?
01:24:35:13	ALISON	Charlie! Charlie! Oh no! (cries)
01:24:37:17	BILL	(overlaps) No.
01:24:52:05	ALISON	(cries)
		ACT THREE
01:25:02:00	PRENTISS	Hey. So, the shop owner gave Alison Sparks twenty-five grand.

01:25:05:11	SEAVER	She wanted thirty, but the owner balked.
01:25:07:11	PRENTISS	So she's got twenty-five from here, ten from the bank. He's up to thirty-five, but he wants forty. Why is that the special number?
01:25:14:06	MORGAN	We should call Garcia and have her run those numbers against the list she compiled of local residents in foreclosure. See if anything matches up.
01:25:18:07	ON-SCREEN TEXT (cell phone)	Clyde
01:25:20:05	PRENTISS	Okay, I'll call her right now.
01:25:24:20	MORGAN	Seaver.
01:25:33:17	MORGAN	Well, what do you make of that?
01:25:35:09	SEAVER	Looks like it was used as a weapon.
01:25:37:18	MORGAN	I'm betting this belongs to our guy. You see how it's rusted at the hook end?
01:25:43:13	SEAVER	Give me a hint.
01:25:44:12	MORGAN	It's an old fisherman's trick. You can use the crow bar to hook crab traps and shrimp catches out at sea.
01:25:49:19	SEAVER	That's probably pretty common around here.
01:25:51:15	MORGAN	Yeah, but outside the same store Alison Sparks was last seen? Our UnSub is definitely a fisherman.
01:25:57:17	CLYDE	(into speakerphone) We found him.
01:25:58:20	PRENTISS	(over speakerphone) <i>Where?</i>
01:26:00:02	CLYDE	(into speakerphone) He's headed for DC. We'll meet you there. (DC : abbreviation for District of Columbia - federal district of the United States, coextensive with the city of Washington, D.C., the nation's capital)

01:26:02:03	PRENTISS	(into phone) Are we sure it's him?
01:26:03:13	CLYDE	(over phone) <i>It's Doyle all right.</i> (into speakerphone) I'm looking at him right now. He chartered a private jet.
01:26:08:12	PRENTISS	(over speakerphone) <i>How did he get past security checks?</i>
01:26:10:13	TSIA	(into speakerphone) He used an alias. Chuck Murray.
01:26:13:18	PRENTISS	(into phone) Wasn't that--
01:26:14:05	CLYDE	(interrupts)(over phone) <i>Yeah, the name of his Irish</i> (into speakerphone) Wolfhound. (Irish Wolfhound : a keen-sighted hound used in Ireland to hunt wolves and other game and noted for its speed and strength)
01:26:16:11	PRENTISS	(over speakerphone) <i>He's</i> (into phone) baiting us. He wants us to know he's here. (baiting : to attract someone)
01:26:19:00	TSIA	(into speakerphone) Message received.
01:26:20:09	CLYDE	(over phone) <i>Let that bastard come to us.</i> (bastard : slang - term for a disagreeable or obnoxious person)
01:26:39:10	ROSSI	When was the last time you saw him?
01:26:42:02	LIZZIE	Oh his fifth birthday.
01:26:44:19	ROSSI	Five years.
01:26:46:14	LIZZIE	Charlie and I had a fight. It got ugly. I haven't seen either one of them since. Do you think Charlie's gonna be okay?
01:26:53:16	ROSSI	I'm hopeful.
01:26:54:22	REID	Sammy, would it be all right if I sat here?

01:27:12:14	REID	Whoa, you've been holding out on me, Sammy. (holding out on : idiom - withhold information)
01:27:19:02	ROSSI	I didn't know you could play, Reid.
01:27:21:05	REID	I can't. Well, I-I never have before, but it's essentially all math.
01:27:26:02	REID	Sammy, how about you play this note...for yes and this note...for no. Does that sound like something you could do?
01:27:42:04	REID	Yeah, exactly! Just like that.
01:27:44:21	REID	Now Sammy, do you remember when the man came and took your parents away?
01:28:10:13	REID	Sammy, I don't understand. Does this song mean something to you?
01:28:52:21	GARCIA	(into phone) I have run L for Lizzie and nothing suspicious. (over speakerphone) <i>Her story checks out.</i>
01:28:56:11	PRENTISS	(into speakerphone) What about local financial records?
01:28:58:05	GARCIA	(over speakerphone) <i>Ah. Hmm. I have cross-referenced (into phone) every current and formerly licensed fishermen, crab men, shrimp men, friends of Poseidon, comes-from-the-sea-you-name-it men (over speakerphone) with financial records showing default loans totaling over thirty-five K.</i> (Poseidon : Greek ruler of the waves, a sea god liable to attacks of tempestuous rage) (K : "thousand dollars")
01:29:11:14	SEAVER	(into speakerphone) Okay, what did you find?
01:29:13:02	GARCIA	(into phone) A hundred-and-twenty-seven names. I know! Do not shoot the messenger. Just tell me how to narrow it down.

01:29:19:05	PRENTISS	(into speakerphone) Do all one-hundred-and-twenty-seven have children?
01:29:22:16	GARCIA	(into phone) No, but seventy-six do.
01:29:24:00	SEAVER	(over phone) <i>Okay, how many of them have</i> (into speakerphone) homes in foreclosure versus other debt that might not put them out onto (over phone) <i>the streets?</i>
01:29:29:03	GARCIA	(into phone) Uh... Oh, you are very good. We are officially down to twenty-four.
01:29:34:00	PRENTISS	(into speakerphone) Send us those files.
01:29:35:08	GARCIA	(over speakerphone) <i>At cybertastic</i> (into phone) speeds, my sweets. (cybertastic : nonsensical word - excellent computer)
01:29:37:23	ON-SCREEN TEXT (flash card)	AUNT LIZZIE DADDY'S SISTER
01:29:43:17	ROSSI	Everything all right?
01:29:46:02	LIZZIE	I'm a stranger in my own brother's house. My nephew doesn't recognize me. And then I find this.
01:29:56:07	LIZZIE	Charlie told Sammy about me. I always assumed that he'd never know who I was.
01:30:03:03	ROSSI	Do you mind my asking what the fight was about?
01:30:07:18	LIZZIE	I was the one who suspected Sammy had autism. Charlie couldn't see it. He was so upset he kicked me out.
01:30:15:12	ROSSI	How did you know?
01:30:17:21	LIZZIE	He was...different. So I did some research. Charlie was blind to it. He refused to accept what I found.
01:30:27:19	ROSSI	He was afraid. Any father would be learning his child isn't going to have it as easy as he did.

01:30:38:16	LIZZIE	You sound like you talk from experience.
01:30:57:01	ROSSI	Reid, take a look at this.
01:31:00:19	REID	What? Is that Sammy's flip book?
01:31:02:04	ROSSI	Not just a flip book, his routine. Shower. Brush teeth. Dress. His entire life is planned in order.
01:31:09:19	REID	Maybe we can figure out where Sammy met the UnSub.
01:31:11:19	ROSSI	He already figured it out.
01:31:17:08	REID	Wait, Sammy sees his life in pictures. He's been trying to speak with us, but he only knows how to communicate through symbols. Look, it's his language.
01:31:28:17	REID	Anchors. Like my socks.
01:31:33:00	REID	And that's the tread on your shoes.
01:31:37:00	LIZZIE	W-What does the "L" mean?
01:31:38:22	REID	It's not an "L".
01:31:40:03	ROSSI	It's a time.
01:31:41:17	REID	Wait, three o'clock. The-The time Sammy wants us to know about. The time that he met the UnSub.
01:31:45:18	LIZZIE	Where was he at three o'clock?
01:31:47:09	ROSSI	Look, two-thirty. Music store. He goes there every day after school a-and he doesn't leave until the store closes at six.
01:31:55:11	REID	Hey, Sammy. Sammy. It's almost three o'clock. Is there someplace you should be?
01:32:00:23	SAMMY	Should be store.
01:32:11:09	ROSSI	No, no, let him go.

01:32:15:07	ROSSI	(into phone) Hotch. I think we've got something.
01:32:22:15	FEMALE DISPATCHER	(overlaps) (over radio) (indistinct)
01:32:25:23	REID	Morgan, we need to fast forward to three p.m. If I'm right, the UnSub is somewhere on this tape.
01:32:35:15	MORGAN	Wait a minute, here's when Sammy gets to the store. They change the music. Why would they do that?
01:32:40:20	PRENTISS	It's for Sammy. Classical might be more comforting than hard rock.
01:32:46:01	MORGAN	Okay, here's three o'clock.
01:32:59:02	ROSSI	That's the song.
01:33:01:03	REID	Sammy's been trying to tell us who took his parents all along.
01:33:04:18	REID	At three p.m. the song plays. The same song every day at the same time because Charlie Sparks put the CD in at two-thirty when Sammy arrives. Sammy's never late because Sammy sticks to a schedule. A routine. Thirty minutes later this man arrives. A delivery man with a routine all of his own.
01:33:20:09	REID	We need to figure out who that is because he's our UnSub.
		ACT FOUR
01:33:32:19	GARCIA	(into phone) Former fisherman turned part-time deliveryman saddled with more debt than he and his recently removed sons could sustain including a foreclosing house and (over speakerphone) <i>a defaulted boat loan. Why didn't you tell me you were looking for Bill Thomas of ten-twenty-four Elmwood Avenue?</i> (saddled with : idiom - to burden somebody)
01:33:44:06	SEAVER	(into speakerphone) What about his boat?

01:33:46:11	GARCIA	(into phone) Docked in the marina.
01:33:47:17	SHERIFF OLIVER	We're closer to the house.
01:33:49:04	MORGAN	(into speakerphone) Okay, we'll take the boat. Let's go.
01:34:04:08	HOTCH	FBI.
01:34:18:02	HOTCH	(into phone) Morgan, he's not here.
01:34:19:04	MORGAN	(into phone) I know, Hotch. We got him.
01:34:25:07	MORGAN	Bill Thomas. This is the FBI. Give yourself up. Your boat is surrounded.
01:34:32:03	MORGAN	We don't want anyone else to get hurt, Bill. Turn yourself in.
01:34:44:11	MORGAN	All right, listen up, we move in as soon as SWAT is in position. (SWAT : abbreviation for Special Weapons and Tactics, a police unit that is trained in the use of military weapons and tactics)
01:34:47:19	REID	What's going on in there?
01:34:52:20	ALISON	Are you gonna respond?
01:34:55:03	BILL	I had it, Ali. The dream. Not a big one, but it was my dream. I put food on the table. I had a family...who loved me.
01:35:11:15	ALISON	He was my dream.
01:35:24:18	BILL	Here. Take this.
01:35:29:00	ALISON	What are you doing?
01:35:30:16	BILL	I can't take care of my boys if I go to jail.
01:35:40:02	ALISON	I can't.

01:35:42:02	BILL	If I do it myself they won't get my life insurance policy. Just do it.
01:35:55:08	ALISON	No. (cries) I'm not like you. I know the difference between right and wrong.
01:36:03:09	BILL	You will, damn it. You will do it. Look at all I take away from you. Charlie, he's gone. He ain't never coming back. You understand that? You're gonna be alone at Sammy's graduation. He's never gonna hear the voice of his father. Even remember what it sounds like. (damn it : exclamation of frustration or anger) (ain't never : ungrammatical - "is not")
01:36:17:03	ALISON	(overlaps) (cries)
01:36:20:12	ALISON	Stop it.
01:36:21:03	BILL	Charlie's not gonna read to you in bed. He told me he did that, didn't he? He's not gonna kiss you.
01:36:26:00	ALISON	Stop.
01:36:26:14	BILL	You're never gonna feel his touch again. You're gonna grow old alone, Ali. Alone. Your dream's over.
01:36:28:13	ALISON	(overlaps) Please.
01:36:39:21	ALISON	(cries)
01:36:45:00	MORGAN	Move in!
01:36:45:15	POLICE CROWD	(overlapping chatter) (continues throughout)
01:36:58:02	ALISON	(cries)
01:37:09:14	MORGAN	Ma'am. Ma'am, are you hurt?
01:37:17:17	ALISON	(cries)
01:37:48:08	ALISON	(cries)

01:40:04:20	PRENTISS	I knew you were watching me.
01:40:07:00	IAN DOYLE	What's the expression? Keep your friends close. Your enemies on surveillance.
01:40:13:14	PRENTISS	I've been here for two hours. You should know better than to keep a lady waiting.
01:40:18:10	IAN DOYLE	Seems hypocritical. Seeing as I had to wait seven years.
01:40:33:02	PRENTISS	Hello, Ian.
01:40:34:01	IAN DOYLE	Hello, Lauren. Oh wait, Lauren Reynolds died in a car accident, didn't she?
01:40:40:22	PRENTISS	What do you want?
01:40:42:19	IAN DOYLE	You.
01:40:45:13	IAN DOYLE	Oh, not today. Don't worry about that. But soon.
01:40:52:03	PRENTISS	I've got a glock leveled at your crotch. What's to stop me from taking you and the little ones out right now? (glock : slang - "revolver") (little ones : slang - used here to mean testicles)
01:40:59:17	IAN DOYLE	You'd never make it back to your car and you know it.
01:41:03:04	IAN DOYLE	Tell me, does the lovely Penelope know the truth about you? Or is she too busy watching movies with Derek to care.
01:41:12:13	IAN DOYLE	Here you are, all alone, while Aaron sits at home with his son. And why didn't Dave and Ashley invite you to their game night? Maybe they thought you'd be on the metro with Dr. Reid. (slight chuckles) Oh that one does have some quirks. (metro : underground railroad or subway system)

01:41:30:10	PRENTISS	Come near my team and I will end you. (end : "kill")
01:41:34:11	IAN DOYLE	I don't have a quarrel with them. How long that remains the case depends entirely on you. They are innocent. You are not.
01:41:46:02	PRENTISS	I was doing my job.
01:41:47:20	IAN DOYLE	I think you did a little more than that. You took the only thing that mattered to me. So I'm going to take the only thing that matters to you: Your life.
01:42:05:22	IAN DOYLE	Honore de Balzac once said, "Most people of action are inclined to fatalism and most of thought believe in providence." (Honore de Balzac : a French novelist and playwright)
01:42:18:12	IAN DOYLE	Tell me, Emily Prentiss, which do you think you're going to be?
01:43:08:07		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. ***Was asked to leave for a job at the Pentagon in Season 6, Episode F116.***

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.

Ashley Seaver (female, 25) – Agent in training. Beautiful. Extremely intelligent and fiercely competitive. Her first appearance is Season 6, Episode F124. She recurs through Season 6, Episode F126. Promoted to series regular starting with F129.

Ian Doyle (male) – He is handsome, edgy, and tough. Irish mobster. Prentiss’s former lover. First appears in Season 6, Episode F128/614. His most recent appearance is in Season 6, Episode F131/617.

Clyde Easter (male, 40) – Handsome and a total bad ass. British. His first appearance is in Season 6, Episode F130/616. His most recent appearance is in Season 6, Episode F131/617.