



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 #F132 "Lauren"

[Episodic Creative Letter](#)

[Dialogue Script](#)

[Series Overview](#)

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CBS/Paramount Television
ABC Studios

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EPISODIC CREATIVE LETTER

EPISODE:

"Lauren" - #F132

RUN TIME:

NTSC – 43 minutes, 47 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

As Prentiss confronts her nemesis, Ian Doyle, once and for all, the BAU calls upon a beloved former team member to help find Prentiss and capture Doyle.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
BARTENDER	14
CLYDE	242
DECLAN	1
GARCIA	419
HOTCH	469
IAN DOYLE	630
JACK FAHEY	290
JENNIFER	338
LIAM	96
MAN'S VOICE	5
MORGAN	431
ND AGENT	13
PRENTISS	671
REID	171
ROSSI	471
SEAVER	183

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

- None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

- **01:02:32:12** – PRENTISS & IAN DOYLE speak French. *English text from subtitles.*
- **01:22:41:15** – PRENTISS & IAN DOYLE speak French. *English text from subtitles.*

- **01:40:34:04** – JENNIFER mouths, “We did the best we could.” *If you choose to dub this, please only have your actor say this in a whisper. Otherwise, leave as is.*
- **01:40:37:20** – HOTCH mouths, “I know.” *If you choose to dub this, please only have your actor say this in a whisper. Otherwise, leave as is.*

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

Timecode	Description	Inserts/On-Screen Text
01:00:46:20	ON-SCREEN TEXT (building)	The Black Shamrock (fictional bar)
01:00:47:18	NARRATIVE TITLE	BOSTON, MASSACHUSETTS
01:01:15:20	NARRATIVE TITLE	8 YEARS AGO
01:02:37:22	SUBTITLE TEXT	...it might be better to discuss this privately.
01:02:41:10	SUBTITLE TEXT	You're just full of surprises, aren't you?
01:02:48:04	SUBTITLE TEXT	You have no idea.
01:04:47:16	ON-SCREEN TEXT (badge)	STATE DEPARTMENT UNITED STATES OF AMERICA ACCESS B
01:05:31:17	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:06:42:08	ON-SCREEN TEXT (computer)	JEREMY WOLFF
01:06:53:20	ON-SCREEN TEXT (computer)	SEAN MCALISTER TSIA MOSELY
01:07:02:09	ON-SCREEN TEXT (computer)	CLYDE EASTER
01:07:45:06	NARRATIVE TITLE	PRENTISS' APARTMENT

01:09:59:03	NARRATIVE TITLE	Northern Ireland 8 YEARS AGO
01:12:30:08	ON-SCREEN TEXT (computer)	TSA ALERT CLYDE EASTER (TSA : Transportation Security Administration - an agency of the U.S. Department of Homeland Security responsible for the safety and security of the travelling public in the United States)
01:13:09:13	ON-SCREEN TEXT (cell phone)	Voice Mail from Penelope Garcia
01:22:55:02	SUBTITLE TEXT	...it might be better to discuss this privately.
01:22:59:11	SUBTITLE TEXT	You're just full of surprises, aren't you?
01:23:07:13	SUBTITLE TEXT	Let me out of these.
01:23:13:16	SUBTITLE TEXT	I can't make you happy in handcuffs.
01:26:49:09	ON-SCREEN TEXT (board)	JEREMY WOLFF LUC RENAULT
01:34:19:15	ON-SCREEN TEXT (computer)	SEARCH RESULTS 1518 Adams Street Boston, MA 02296
01:38:45:20	ON-SCREEN TEXT (sign)	Visitor's Lounge
01:41:56:08	ON-SCREEN TEXT (gravestone)	EMILY PRENTISS OCT 12 1970 - MARCH 7 2011 FIDELITY BRAVERY INTEGRITY

01:42:14:02	ON-SCREEN TEXT (window)	VENDANGE ROYALE
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MUSIC & EFFECTS: None. Please see [Series Overview](#) for general series notes.

DIALOGUE SCRIPT

		RECAP
01:00:00:20	PRENTISS	(voiceover) <i>Previously on Criminal Minds...</i>
		From Episode #F127 "The Thirteenth Step" - Source TC 01:41:38:23
01:00:02:13	MCALISTER	Ian Doyle vanished from prison.
01:00:04:12	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
01:00:05:17	PRENTISS	Am I in danger?
01:00:06:23	MCALISTER	We all are.
		From Episode #F131 "Valhalla" - Source TC 01:16:18:08
01:00:09:06	MORGAN	Prentiss, get down!
		From Episode #F131 "Valhalla" - Source TC 01:27:06:20
01:00:10:18	HOTCH	We're looking for a European team with considerable training. For one of them, it's personal.
		From Episode #F131 "Valhalla" - Source TC 01:35:37:21
01:00:18:15	REID	Hey, what's that?
01:00:19:06	PRENTISS	Bank accounts traceable to our first two victims. We might be able to match the rest to those faces.

		From Episode #F130 "Coda" - Source TC 01:40:34:01
01:00:23:12	IAN DOYLE	Hello, Lauren. Oh wait, Lauren Reynolds died in a car accident, didn't she?
01:00:28:19	PRENTISS	Come near my team and I will end you. (end : "kill")
01:00:32:13	IAN DOYLE	You took the only thing that mattered to me. So I'm going to take the only thing that matters to you: Your life.
		From Episode #F131 "Valhalla" - Source TC 01:41:29:18
01:00:38:13	HOTCH	All the Federal and international agents responsible for tracking him down are now on his list of targets.
		TEASER
01:00:46:20	ON-SCREEN TEXT (building)	The Black Shamrock (fictional bar)
01:00:47:18	NARRATIVE TITLE	BOSTON, MASSACHUSETTS
01:01:12:20	BAR CROWD	(flashback)(overlapping chatter)(continues throughout)
01:01:15:20	NARRATIVE TITLE	8 YEARS AGO
01:01:20:15	JACK FAHEY	(flashback) Lauren Reynolds. This is the guy I told you about.
01:01:24:06	PRENTISS	(flashback) Told me everything but a name.
01:01:26:06	IAN DOYLE	(flashback) Ian Doyle. Pleasure.
01:01:30:00	JACK FAHEY	(flashback) I love being the man. Bringing people together. Have fun, kids.

01:01:41:15	PRENTISS	(flashback) Jack told me you were Provisional IRA. (Provisional IRA : an Irish republican paramilitary organization whose aim was to remove Northern Ireland from the United Kingdom and bring about a United Ireland by force of arms and political persuasion)
01:01:44:07	IAN DOYLE	(flashback) (slight chuckles) Used to be. Then the Peace Accord happened. Now I got to look for work like everybody else.
01:01:54:05	PRENTISS	(flashback) Except, Ian. That's a Protestant name, isn't it? Not a lot of Protestants in the IRA. Or is that how you proved you were a good fighter? Defending your mother for giving you that name?
01:02:09:16	IAN DOYLE	(flashback) (slight chuckles) And what is it you do, Lauren?
01:02:16:04	PRENTISS	(flashback) Right now, I'm trying to get into business with a former IRA captain, he's gone freelance. You might've heard of him. Valhalla?
01:02:25:06	IAN DOYLE	(flashback) (drinks) Yeah. I might know him.
01:02:32:12	PRENTISS	(flashback) Well, since this is sensitive... (speaks French) (English text from subtitles) it might be better to discuss this privately.
01:02:37:22	SUBTITLE TEXT	...it might be better to discuss this privately.
01:02:41:04	IAN DOYLE	(flashback)(speaks French) (English text from subtitles) You're just full of surprises, aren't you?
01:02:41:10	SUBTITLE TEXT	You're just full of surprises, aren't you?
01:02:47:21	PRENTISS	(flashback)(speaks French) (English text from subtitles) You have no idea.
01:02:48:04	SUBTITLE TEXT	You have no idea.
01:02:51:05	BARTENDER	I said out! Get out of here, Fahey!

01:02:55:09	JACK FAHEY	Do you know who I know? I am the man. I used to run this block. (run : to be in charge of something)
01:02:59:01	BARTENDER	Now you're just a bum. Out.
01:03:00:21	MORGAN	I've got four names on the bottom of the list Prentiss gave us. Luc Renault, Lawrence Riley, Lyla Rafferty, Lyle Rogers.
01:03:08:17	SEAVER	All with the initials, "LR".
01:03:10:07	HOTCH	The CIA uses cryptograms like that to assign to non-official cover agents working the same case. (CIA : abbreviation for Central Intelligence Agency)
01:03:14:20	MORGAN	So do other foreign countries. These last four names are covers. Spies.
01:03:19:02	GARCIA	Wait. No. This isn't right. (stammers) Do you see this space? That shouldn't be here.
01:03:26:08	REID	Could it be a formatting error?
01:03:27:10	GARCIA	No, this is a spreadsheet template. The formatting doesn't allow for this. Th-There's a missing name on here.
01:03:32:15	HOTCH	It's another spy whose cover is "LR."
01:03:34:12	PRENTISS	(flashback) Lauren Reynolds is dead. Lauren Reynolds is dead. (into phone) Lauren Reynolds is dead.
01:03:38:09	REID	"Lauren Reynolds is dead."
01:03:39:22	HOTCH	What?
01:03:40:22	REID	"Lauren Reynolds is dead." Prentiss said that on a phone call seventeen days ago, but her intonation wasn't surprise or grief. It was like a mantra, like she was reminding herself. "Lauren Reynolds." LR.

01:03:49:21	SEAVER	If Prentiss is the last name on that list she's on Doyle's list, too.
01:03:53:02	ROSSI	That explains her behavior the past month. The secrets. The evasion.
01:03:56:12	REID	She's been biting her fingernails again too.
01:03:58:02	HOTCH	Guys.
01:04:00:22	MORGAN	She left her badge and gun? Why would she do that?
01:04:03:04	REID	I-It doesn't make sense. Why-Why run? We're her family, we can help.
01:04:06:06	ROSSI	Doyle's killing families. She's not married, not close to relatives. He was ready to wipe us out. She ran to protect us. (wipe us out : idiom - to kill or destroy)
01:04:26:20	PRENTISS	Battery's dead, Fahey.
01:04:28:13	JACK FAHEY	Jeez. Lauren?
01:04:30:17	ROSSI	If she's a trained spy, she doesn't want to be found.
01:04:33:03	MORGAN	She knows all of our tricks; we don't know any of hers.
01:04:35:15	GARCIA	Right then how do we find her?
01:04:37:01	HOTCH	Here's how. Ian Doyle is our UnSub. Prentiss is our victim. We profile their behavior and we treat it like any other case. Because terrorism isn't an area we specialize in, I've reached out to an expert from the State Department. Someone who can also shed light on Prentiss' past. (UnSub : "Unknown Subject") (profile : to study the behavior and characteristics of a criminal) (shed light on : idiom - clarify or explain)

01:04:47:16	ON-SCREEN TEXT (badge)	STATE DEPARTMENT UNITED STATES OF AMERICA ACCESS B
01:04:49:21	REID	Who?
01:04:51:10	HOTCH	Her.
01:04:58:17	JENNIFER	Let's get to work.
01:05:00:14	PRENTISS	How many men does Doyle have, Jack?
01:05:02:22	JACK FAHEY	Doyle? (scoffs) I haven't seen that guy in-- Fif-Fifteen. Maybe twenty guys.
01:05:08:20	PRENTISS	Any surprises?
01:05:10:01	JACK FAHEY	Just automatic weapons. It's mostly local Mob guys. Uh, th-there's a little bit IRA and-- Lauren, how about you do me a favor, huh? E-Ease up on that gun, okay? I helped you and Clyde back in the day, I can help you now. Do you want to know where Doyle is? (Mob : a group of people who are involved in organized crime, or the world of organized crime)
01:05:22:06	PRENTISS	I already do.
01:05:23:04	JACK FAHEY	Yeah, right. What are you gonna do, huh? Take him out on your own? (gonna : "going to") (Take him out : idiom - to kill someone)
01:05:26:13	PRENTISS	What are you gonna do? Tell him?
01:05:29:20	JACK FAHEY	Wait, wait, wait, wait, wait, wait, wait.

01:05:31:17	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:06:03:00	PRENTISS	(voiceover) <i>"The secret to getting away with lying is believing with all your heart. That goes for lying to yourself even more so than lying to another."</i> - Author Elizabeth Bear
01:06:14:09	JENNIFER	Okay, so I talked to a friend from Langley. He couldn't give me Emily's full CIA history, but he could give me this. She assumed the identity of Lauren Reynolds as part of a special task force called JTF-dash-twelve. (Langley : town in Virginia that is the headquarters of the CIA) (JTF : abbreviation for Joint Task Force)
01:06:25:19	ROSSI	I heard about them. They were profiling terrorists, weren't they?
01:06:28:19	JENNIFER	Yeah, assembled after nine-eleven. CIA and Western agencies contributed their best and brightest. (nine-eleven : date of the massive terrorist attack on the United States, resulting in the collapse of the World Trade Center's twin towers and surrounding buildings, and part of the Pentagon building)
01:06:33:07	SEAVER	But serial killers and terrorists have different personality traits. (serial killers : somebody who murders many people)
01:06:36:07	REID	How does Doyle fit in?

01:06:37:10	JENNIFER	<p>He was their last case. And now the JTF is on his hit list.</p> <p>(hit list : list of possible murder victims)</p>
01:06:41:09	JENNIFER	<p>Jeremy Wolff was victim number one, from Germany's BND. Sean McAlister at Interpol was the second. He's the one that brought the JTF in to work the Doyle case. He was murdered last week in Brussels with his wife and daughter. Tsia Mosely of France's DCRI. She got engaged to Jeremy earlier this year. After he died, she fled to DC. And team leader, Clyde Easter, British SIS. He hasn't checked in since Tsia's murder. He was also in DC.</p> <p>(BND : abbreviation for Bundesnachrichtendienst - the foreign intelligence agency of the Federal Republic of Germany)</p> <p>(Brussels : largest city and capital of Belgium)</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>(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)</p> <p>(SIS : abbreviation for Secret Intelligence Service)</p>
01:06:42:08	ON-SCREEN TEXT (computer)	JEREMY WOLFF
01:06:53:20	ON-SCREEN TEXT (computer)	SEAN MCALISTER TSIA MOSELY
01:07:02:09	ON-SCREEN TEXT (computer)	CLYDE EASTER

01:07:05:17	HOTCH	JTF make the arrests?
01:07:07:10	JENNIFER	No. The host countries handle that. The team moves on to the next case.
01:07:10:20	HOTCH	If all they did was deliver a profile, how does Doyle even know about them? (profile : description of a possible suspects behaviors and physical characteristics)
01:07:13:10	JENNIFER	Well, considering the shadowy nature of terrorist cells, they utilize a skill we don't. Infiltration. (shadowy : "mysterious") (terrorist cells : a method for organizing a group in such a way that it can more effectively resist penetration by an opposing organization)
01:07:19:08	REID	Who was undercover on Doyle?
01:07:21:02	JENNIFER	Emily. She made contact with him in Boston to get intel on Valhalla. She was posing as another weapons dealer.
01:07:27:13	MORGAN	Look at how she's dressed. She seems awfully comfortable.
01:07:31:03	HOTCH	How close did she get to Doyle as part of her cover?
01:07:33:08	JENNIFER	The recon they did on Doyle included a background of all of his romantic relationships. Emily was his type.
01:07:45:06	NARRATIVE TITLE	PRENTISS' APARTMENT
01:07:46:21	ROSSI	She asked you to stop here yesterday?
01:07:50:09	MORGAN	Yeah. To change her boots and get whatever she needed, I guess.

01:07:57:03	ROSSI	<p>It's never easy, you know. Having to, uh, dig through a friend's life. But that's not what's bugging you, is it? You're angry because she crossed the line with Doyle.</p> <p>(dig through : "search")</p> <p>(bugging : "bothering")</p>
01:08:11:02	MORGAN	<p>No, I'm not. I'm angry because a group of mercenaries just shot at me. I don't much like being shot at, Rossi. Prentiss knew exactly what was going on, but she didn't bother to tell any of us.</p>
01:08:22:16	ROSSI	<p>She couldn't without putting us at risk.</p>
01:08:24:13	MORGAN	<p>Come on, man, we don't know that. All we do know is that she slept with a terrorist for a profile. And instead of coming clean with us about her dirty laundry, she just ran with it.</p> <p>(slept with : to have a sexual relationship)</p> <p>(dirty laundry : embarrassing personal facts)</p>
01:08:33:02	ROSSI	<p>You think it's that simple?</p>
01:08:35:05	MORGAN	<p>Until there's a reason not to.</p>
01:08:38:11	ROSSI	<p>Well, here's one. That's her passport. The real one. Now if you wanted to vanish, wouldn't you take that with you?</p>
01:08:51:08	MORGAN	<p>This doesn't mean anything. I worked with that woman for five years. I put my life in her hands. I called her my friend, but right now I can't even say that I ever really knew her. Can you?</p>
01:09:05:21	ROSSI	<p>There's something down there.</p>
01:09:15:15	MORGAN	<p>What do you got?</p>

01:09:17:15	ROSSI	It's called a Gimmel ring. The husband and wife-to-be wear individual bands during the engagement. Then, at the wedding... (Gimmel ring : a ring with two or three hoops or links that fit together to form one complete ring)
01:09:25:20	MORGAN	You see the markings in the middle? Gaelic. Doyle gave it to her.
01:09:29:11	ROSSI	This ring is more than just a souvenir. Otherwise, why hang onto it all this time? Why hide it from us?
01:09:35:09	HOTCH	What makes you think she went to Boston?
01:09:36:18	MORGAN	Well, the Doyle case started in Boston. Maybe she's going back to old locations trying to hunt him down.
01:09:40:13	ROSSI	If he had us in his crosshairs, she wouldn't run. She'd take the fight to him.
01:09:52:18	IAN DOYLE	Pack up this stuff. I want to be out of here in forty-eight hours.
01:09:59:03	NARRATIVE TITLE	Northern Ireland 8 YEARS AGO
01:10:07:00	LIAM	(flashback) Open it.
01:10:17:20	IAN DOYLE	(flashback) Liam, something bothering you?
01:10:19:14	LIAM	(flashback) None of our other suppliers can get stuff this good. She's too good to be true. And you're too blind to see it.
01:10:27:19	IAN DOYLE	(flashback)(slight chuckles)
01:10:28:16	LIAM	(flashback) Shut it.
01:10:32:05	IAN DOYLE	(flashback) Get in the car. The second one.
01:10:37:17	IAN DOYLE	(flashback) I'll take care of her.

01:10:38:23	LIAM	(flashback) Aye. (archaic - "Yes")
01:10:53:11	PRENTISS	(flashback) You always ride in the second car. Why?
01:10:57:06	IAN DOYLE	(flashback) Because the first car takes the hit in an ambush.
01:11:01:12	PRENTISS	(flashback) Are you going to take care of me?
01:11:06:06	IAN DOYLE	(flashback) Yes, I am.
01:11:10:08	PRENTISS	(flashback) Good.
01:11:13:14	IAN DOYLE & PRENTISS	(flashback) (kiss)
01:11:16:11	PRENTISS	(flashback) (moans) (giggles)
01:11:19:04	IAN DOYLE	(flashback) Hey, hey. I need to ask you something.
01:11:21:19	PRENTISS	(flashback) Mm-hmm?
01:11:23:17	IAN DOYLE	(flashback) You never ask me about my, you know, about my business. About Valhalla. Why is that?
01:11:31:15	PRENTISS	(flashback) I just assume you'll tell me when you're ready to tell me.
01:11:38:12	IAN DOYLE	(flashback) Well, uh, there is something I want to tell you.
01:11:45:17	PRENTISS	(flashback) Okay. (slight nervous chuckle)
01:11:51:06	IAN DOYLE	(flashback) I was gonna get you the ring, but (nervous chuckles) you said you're not the marrying type.
01:11:57:22	PRENTISS	(flashback) (slight chuckles) It's-It's beautiful.
01:12:06:11	IAN DOYLE	(flashback) Look at me. I am Valhalla. I have no idea what kind of life we're gonna have, but I just want you in mine.

01:12:30:08	ON-SCREEN TEXT (computer)	TSA ALERT CLYDE EASTER (TSA : Transportation Security Administration - an agency of the U.S. Department of Homeland Security responsible for the safety and security of the travelling public in the United States)
01:12:32:18	GARCIA	Sir, TSA got a hit on one of Clyde Easter's covers. He's on a plane to Boston as we speak.
01:12:36:19	HOTCH	Have him detained as soon as he steps off. We need to go. Garcia, you're coming with us.
01:12:40:13	GARCIA	Okay. Yes.
01:12:42:08	CLYDE	I tell you, Dublin's gonna hear about this. Can you call the British Consulate, please? British Consulate. Now. (Dublin's : city and capital of the Republic of Ireland)
01:12:50:12	ND AGENT	Step back, sir. You're being detained as a suspect in a murder investigation.
01:12:56:05	CLYDE	Wonderful. (Note sarcasm.)
01:13:09:13	ON-SCREEN TEXT (cell phone)	Voice Mail from Penelope Garcia
01:13:15:04	GARCIA	(over phone) <i>Hey, it's me. Hotch asked me to try all your numbers and I have this as an old listing. And you probably don't even use it anymore, but if it is you and you're out there...come home. Please.</i>

01:13:26:22	GARCIA	<i>(over phone) God, Emily, what did you think? That we would just let you walk out of our lives? I am so furious at you right now. But then I think about how scared you must be. Hiding in some dark place all alone. But you're not alone, okay? You are not alone. We are in that dark place with you. We are waving flashlights and calling your name. So if you can see us, come home. But if you can't, then... Then you stay alive because we're coming.</i>
01:13:43:02	PRENTISS	(overlaps)(exhales)
01:13:56:18	PRENTISS	(cries) (sniffles) (exhales) (deep breath)
01:14:04:21	DOYLE'S MEN	(overlapping chatter)(continues throughout)
01:14:51:23	DOYLE'S MEN	(cough)
01:14:59:07	PRENTISS	I only want Doyle. Where's Doyle?
01:15:01:22	IAN DOYLE	Right here, love. Right here. (love : affectionate form of address)
01:15:14:02	IAN DOYLE	There it is.
01:15:14:17	PRENTISS	(coughs)
01:15:18:00	IAN DOYLE	Hello, love.
		ACT TWO
01:15:24:12	GARCIA	Emily walked into a trap. It looks like Doyle got into the SUV, but from this angle you can see that he didn't, which I wish Boston PD would have told me before I started watching it. Sorry again for the screaming. (SUV : Sport Utility Vehicle) (PD : abbreviation for Police Department)

01:15:36:12	MORGAN	She threw a flashbang grenade into a car. She's lucky the three people inside didn't die. Is anybody else bothered by that? (flashbang grenade : a non-lethal weapon)
01:15:43:00	ROSSI	Well, three bad guys.
01:15:45:07	HOTCH	Illegal as it is, I think Prentiss knows she has to be as ruthless as Doyle.
01:15:49:02	REID	He's come to the US to wage a public vendetta and hired a group of mercenaries to remain loyal to him. He has nothing to lose, so she has to act the same way.
01:15:56:12	ROSSI	So how did Doyle know she was waiting for him?
01:15:58:22	JENNIFER	Well, the mole must have told him, right? The same guy who's been feeding Doyle the contractors and agents. (mole : "spy")
01:16:03:08	SEAVER	And our best suspect was just arrested with a suitcase full of cash. How do we get Easter to talk? He won't cooperate willingly.
01:16:09:22	HOTCH	I'll handle that. The rest of you focus on Doyle's location.
01:16:13:04	GARCIA	I hate to be the one to ask this, but how long does Emily have?
01:16:19:09	HOTCH	Her best chance is also the most troubling. Doyle saved her for last because he views her as his stressor, which means he'll take his time. (stressor : what makes a criminal start a killing spree or start killing at all)
01:16:56:12	IAN DOYLE	Where's my ring?
01:17:00:16	PRENTISS	I flushed it.

01:17:01:21	IAN DOYLE	(chuckles)
01:17:02:22	PRENTISS	(chuckles)
01:17:05:14	IAN DOYLE	I spent seven years in hell because of that ring. So now I'm going to give you another gift, one you won't get rid of so easily. (hell : indicates a miserable and terrible place in the world)
01:17:23:14	IAN DOYLE	A four-leaf clover should be a nice addition to your other tattoos. You still have two, right?
01:17:33:08	PRENTISS	Yep. And that's enough ink, thanks.
01:17:37:04	IAN DOYLE	(laughs) Ink? The North Koreans can't afford ink. No, no, they brand themselves.
01:17:57:08	PRENTISS	(grunts) (struggle grunts) (pants)
01:18:00:16	IAN DOYLE	The more you fight, the more this'll hurt.
01:18:03:11	PRENTISS	(screams in pain)
01:18:08:00	JACK FAHEY	Get your hands off me! Do you know who I am? I'm the man.
01:18:13:00	HOTCH	Who's that?
01:18:13:21	ROSSI	Jack Fahey, Irish Mob. He called Easter's cell phone twelve times in six hours.
01:18:18:05	HOTCH	Any connection to Doyle?
01:18:19:05	ROSSI	Boston PD says he's low-level. But the Irish Mob has long-standing ties to the IRA.
01:18:24:04	HOTCH	See if you can get anything out of him.
01:18:26:21	PRENTISS	Why are you doing this? Why are you keeping me alive?

01:18:30:12	LIAM	<p>Hey, FBI grabbed Fahey. Her people. And it won't be long before he starts squealing and they're banging on our door.</p> <p>(FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department)</p> <p>(squealing : to reveal a secret)</p>
01:18:42:08	LIAM	Do what you have to so we can get the hell out of here.
01:18:48:20	PRENTISS	I know what you want.
01:18:50:21	IAN DOYLE	Do you really?
01:18:53:03	PRENTISS	You want Lauren Reynolds back. I can do that. I can be her.
01:18:58:11	IAN DOYLE	<p>You think that'll save your skin?</p> <p>(save your skin : idiom - to keep someone alive)</p>
01:19:01:08	PRENTISS	I have no illusions, but I'm tired of this. Of being afraid.
01:19:08:16	LIAM	We don't have time for this.
01:19:10:19	IAN DOYLE	We'll make time.
01:19:12:02	LIAM	What about Fahey?
01:19:14:07	IAN DOYLE	I'll take care of Fahey. He smokes, right?
01:19:19:07	LIAM	Aye.
01:19:20:14	IAN DOYLE	(slight exhale) Looks like you earned yourself a reprieve.

01:19:28:14	HOTCH	October two-thousand-six. (reads) "In closing, I have never worked with a finer agent than Emily Prentiss. Her skill at analyzing and predicting terrorist behavior is unparalleled. Signed..." Name redacted. You used all the right buzzwords. Told us everything we wanted to hear. You sold her to us the same way you sold Doyle to the North Koreans.
01:19:48:23	CLYDE	Just because you know how I profile doesn't mean you know me.
01:19:53:19	HOTCH	It takes a skilled sociopath to betray his team and the cause he held dear for self-preservation. If you cooperate with us and we save Agent Prentiss then maybe we can talk about a deal. But if anything happens to her, I will destroy you. You can count on that. (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)
01:20:11:05	CLYDE	She said you were the best. I'm not impressed.
01:20:16:20	HOTCH	We'll get Doyle with or without you. Pack lightly, Guantanamo gets humid. (Guantanamo : a detainment facility of the United States located in Cuba)
01:20:21:12	CLYDE	(chuckles) Nice try. Oh, but-but, uh, I'm curious. If I'm a sociopath, I should feel no empathy, correct?
01:20:32:21	HOTCH	You're not the sociopath, Doyle is. I thought you were a better profiler. (profiler : criminologist who studies a criminal's behavior for clues to psychology to aid in capturing them)
01:20:40:07	CLYDE	(slight chuckles)
01:20:41:01	ROSSI	Why were you calling Clyde Easter so much, Jack?

01:20:44:15	JACK FAHEY	Anybody got a smoke? How about you, beanpole? (beanpole : slang - tall, thin person)
01:20:50:01	ROSSI	What do you think?
01:20:51:00	REID	Narcissism masking deep-seated insecurity. (narcissism : personality disorder characterized by the one's overestimation of appearance and excessive need for admiration)
01:20:53:15	ROSSI	So if we puncture his self-image, this hoodrat will talk. (hoodrat : slang - person who partakes in scandalous activity in order to achieve a goal or bad image)
01:20:57:11	JACK FAHEY	Hey, hey, hey. I ain't no hoodrat. You take that back. (ain't : ungrammatical - "am not")
01:21:00:01	ROSSI	Well you look like one. (sniffs) You smell like one. (to Reid) Do you smell that?
01:21:04:04	REID	(sniffs) Hoodrat.
01:21:05:09	JACK FAHEY	I am not! Take it back!
01:21:07:08	ROSSI	Hey, Jack. Do you know what a hoodrat is?
01:21:13:02	ROSSI	You see what I mean? He's just gonna have to learn the hard way.
01:21:17:16	JACK FAHEY	All right-right, look, Clyde was gonna pay my medical bills, all right? This ear, it ain't growing back.
01:21:21:13	REID	What happened to it?

01:21:22:18	JACK FAHEY	This bitch teammate of his shot it. Said it was a warning. Thought she could take on this IRA big shot named Doyle. So, I told Easter--(screams in pain) What the hell, man! Jeez. (bitch : slang - term for a woman that describes her as spiteful, quarrelsome, and unprincipled)
01:21:31:16	ROSSI	Where's Prentiss?
01:21:32:20	JACK FAHEY	Who? I don't know.
01:21:33:19	REID	Lauren Reynolds. Where is Lauren Reynolds?
01:21:38:09	JACK FAHEY	Oh. Friend of yours, is she?
01:21:42:19	ROSSI	You tell us where she is right now or, I swear, I'll send you to a prison where they'll teach you what a hoodrat is.
01:21:49:18	JACK FAHEY	And by the time you do, she'll be in pieces. So, uh, my price just went up.
01:22:00:02	SEAVER	Two-hundred-thousand?
01:22:02:02	HOTCH	What other leverage do we have?
01:22:03:13	SEAVER	Is he an addict?
01:22:04:22	ROSSI	He's having a nicotine fit. We wouldn't let him smoke. (fit : sudden outburst)
01:22:09:00	SEAVER	We could use that. He'd relax, open his big mouth.
01:22:12:04	HOTCH	Is that enough?
01:22:13:04	SEAVER	Well, I'm pretty good with narcissists. Dated a few.
01:22:32:13	IAN DOYLE	And what is it you do? Lauren.

01:22:41:15	PRENTISS	I'm looking to get into business with a former IRA captain who's gone freelance. Valhalla. But since this is sensitive...(speaks French) (English text from subtitles) it might be better to discuss this privately.
01:22:55:02	SUBTITLE TEXT	...it might be better to discuss this privately.
01:22:59:11	IAN DOYLE	(speaks French) (English text from subtitles) You're just full of surprises, aren't you?
01:22:59:11	SUBTITLE TEXT	You're just full of surprises, aren't you?
01:23:03:14	PRENTISS	(chuckles) (speaks French) (English text from subtitles) Let me out of these.
01:23:07:13	SUBTITLE TEXT	Let me out of these.
01:23:10:10	IAN DOYLE	That's not how it went.
01:23:13:14	PRENTISS	(speaks French) (English text from subtitles) I can't make you happy in handcuffs. (slight chuckles)
01:23:13:16	SUBTITLE TEXT	I can't make you happy in handcuffs.
01:23:24:22	PRENTISS	(slight grunts in pain)
01:23:25:05	IAN DOYLE	Do you really think I'd let you fool me twice?
01:23:28:20	PRENTISS	I just wanted--
01:23:29:23	IAN DOYLE	(interrupts) I know what you wanted. A way in to my head. But I changed the locks, so you're gonna suffer the way I suffered. This won't be the first time you've killed an innocent, but it will be the first time you have to watch. Liam!
01:23:49:17	JACK FAHEY	(exhales) You know when a cigarette is best? After sex with me.
01:23:55:06	ROSSI	Mind your manners.
01:23:56:07	JACK FAHEY	All right. Whoa. Whoa.
01:23:57:03	ROSSI	You're already extorting us for Prentiss' location.

01:24:01:13	SEAVER	So, just out of curiosity, what's it like working for Doyle?
01:24:07:02	JACK FAHEY	Eh. He's not so tough.
01:24:16:13	LIAM	(into phone) You got them?
01:24:18:02	MAN'S VOICE	(over phone) <i>Acquiring.</i>
01:24:19:10	MAN'S VOICE	(over phone) <i>Which one's the target?</i>
01:24:21:03	PRENTISS	No! This was about you and me, that's what you said! You and me!
01:24:24:23	IAN DOYLE	Then why is your team here because I didn't leave a trail.
01:24:29:12	PRENTISS	Ian. Whatever you want to do to me, I accept. But leave them out of it.
01:24:34:09	IAN DOYLE	Yeah, except I didn't bring them into it, did I? (to Liam) What are you thinking?
01:24:39:13	LIAM	The woman first. Then the goateed fella. And then Fahey if he has a shot. If not, he'll shut up.
01:24:46:23	IAN DOYLE	Yeah. Sounds about right.
01:24:49:10	PRENTISS	Shoot Fahey. If he dies, my team doesn't have anything.
01:24:56:05	IAN DOYLE	(slight chuckles) Hello, Lauren. Good to see you again.
01:25:02:09	PRENTISS	(exhales)
01:25:05:05	SEAVER	Wow. I bet you're his hook up, aren't you? I mean after all, you're the man. (hook up : someone who is helpful to another)

01:25:11:11	JACK FAHEY	I could show you how much of a man I really am. All right, all right, all right. Jeez! What's with the sexy cop/bad cop routine? (slight chuckles) Who do you two think-- (sexy cop/bad cop : a psychological tactic used for interrogation that involves a team of two interrogators who take apparently opposing approaches to the subject)
01:25:21:22	ROSSI	Down!
01:25:23:06	JACK FAHEY	(grunts)
		ACT THREE
01:25:40:14	ROSSI	That's not gonna come out.
01:25:42:17	SEAVER	Yeah. I know.
01:25:46:01	ROSSI	Ashley, we have a problem. Without Fahey, there's not much left. We all want to save Prentiss so bad that we can't see this case straight. (can't...straight : idiom - to understand something fully)
01:25:54:16	SEAVER	Okay, what do we do?
01:25:56:23	ROSSI	We depend on the team member with the freshest eyes.
01:26:00:15	SEAVER	Oh no. Not-Not me. No.

01:26:02:06	ROSSI	<p>You haven't worked with Prentiss for five years. You're unprejudiced. Now, what's been bugging you since we left Quantico? How about the affair? That bugs me. How does the two of them sleeping together change Doyle's profile?</p> <p>(Quantico : a small town in northwest Virginia and BAU headquarters)</p> <p>(BAU : abbreviation for Behavioral Analysis Unit - a division of the FBI providing behavioral based investigative support)</p>
01:26:16:13	SEAVER	I-I-I don't know.
01:26:17:15	ROSSI	<p>Come on, Ashley, it's textbook.</p> <p>(textbook : typical overall and in detail, and thus a suitable example for study)</p>
01:26:19:07	SEAVER	I haven't read every textbook.
01:26:20:12	ROSSI	You want me to hold your hand? Fine. What doesn't fit?
01:26:24:01	SEAVER	Uh--
01:26:24:07	ROSSI	Just say it. What are you thinking? Spit it out!
01:26:27:07	SEAVER	Why families?
01:26:28:07	ROSSI	Keep going.
01:26:29:08	SEAVER	(exhales) Prentiss is Doyle's stressor. He wants revenge on the woman who betrayed him and I understand that. But why kill that child in DC?
01:26:38:23	ROSSI	That's the Agent Seaver I'm looking for. Come on. Let's get you a new shirt.
01:26:49:01	GARCIA	So assuming Clyde isn't the mole, we looked through the JTF's personal records again and Jeremy made some fancy plans before his death. Specifically, he bought a large estate in Spain.

01:26:49:09	ON-SCREEN TEXT (board)	JEREMY WOLFF LUC RENAULT
01:26:59:03	JENNIFER	Signed all the documents with one of his covers. Made a down payment in cash, deposited the rest.
01:27:04:00	HOTCH	So Jeremy sold the list to Doyle?
01:27:05:23	JENNIFER	He was the first victim. Killed quietly. Doyle didn't want any attention until he was ready.
01:27:10:02	HOTCH	Did Tsia know?
01:27:11:09	GARCIA	I can't tell. I-if I were running from a terrorist, I would cash in my IRA. Not that one, the other--You know what I mean. My point is, Tsia didn't touch that money, so I don't think she's in on it. (IRA : savings plan for retirement)
01:27:22:17	HOTCH	Did you know that Jeremy sold the list to Doyle?
01:27:25:13	CLYDE	I had my suspicions.
01:27:26:23	HOTCH	So when you got to DC, you couldn't trust Tsia, either. Prentiss read your doubt as duplicity and so did we.
01:27:31:22	CLYDE	Well, you could have just asked me who Doyle's plant was. (plant : something dishonestly hidden to incriminate)
01:27:34:17	HOTCH	Would you have told me?
01:27:36:12	CLYDE	No.
01:27:38:14	HOTCH	Someone we both care about is in trouble. I need the original profile when Doyle was a terrorist. We combine that with who he is now as a serial killer.
01:27:45:23	CLYDE	Agent Hotchner, you took an oath to protect the laws of your country. And I took one to protect the secrets of mine. Do you understand what you're asking?

01:27:55:16	HOTCH	I know it's not easy--
01:27:56:08	CLYDE	(interrupts) I'll do it. If you join me. You see, there's no catching that man. He'll escape from your prison as easily as he did North Korea, and then all hell breaks loose. If you want to stop that man, you have to put a bullet between his eyes yourself. Can you do that? Can you break your oath, Agent Hotchner? (all...loose : idiom - indicates a state of fury or chaos)
01:28:22:00	HOTCH	No.
01:28:24:22	CLYDE	Can you take one then? Can you swear that your team will save her?
01:28:32:02	HOTCH	Yes.
01:28:38:15	JENNIFER	The British Consul's here.
01:28:41:19	CLYDE	Could you tell him I'll be right out? I'm consulting with the BAU on a case.
01:28:49:20	CLYDE	Ian Doyle's a power assertive psychopath. Highly-controlling. Very explosive when something doesn't go as planned. (power assertive psychopath : uses extreme violence and more force to subdue the victim)
01:28:55:10	SEAVER	Okay, so how does this fit in with who he is as a family annihilator?
01:28:59:01	ROSSI	And Prentiss' role in it?
01:29:00:12	REID	Annihilators have a romanticized view of who their family is.
01:29:03:07	CLYDE	When actually he was an orphan.
01:29:04:12	MORGAN	Well, they think of family as their possession until some loss shatters that and starts them killing.
01:29:08:05	CLYDE	But Doyle was never married.

01:29:09:14	ROSSI	Children?
01:29:10:05	CLYDE	No.
01:29:10:14	REID	But you wrote in your profile that he carried out his murder with a surgical-like precision.
01:29:13:17	CLYDE	Yes.
01:29:14:06	MORGAN	No collateral damage?
01:29:15:05	CLYDE	That's right.
01:29:16:02	ROSSI	Perhaps this child was a surrogate for one he had.
01:29:19:05	SEAVER	Say Doyle had a child and you didn't know about it. Is it possible that Prentiss did?
01:29:22:19	CLYDE	Well, then why would she keep it from me?
01:29:24:22	HOTCH	Who else was on the compound the day that you arrested Doyle?
01:29:27:02	CLYDE	Just his staff.
01:29:27:19	HOTCH	All Irish?
01:29:28:12	CLYDE	Yeah.
01:29:29:18	HOTCH	That's a start.
01:29:31:15	IAN DOYLE	When Fahey told me you were in the city, he said you already knew where I was. If that's the truth, you know what this is about. Game's over, love. Time for your last confession.
01:29:49:05	PRENTISS	Take me to where he died. I want to see it.
01:30:16:00	PRENTISS	Breathe. Just breathe. Four, five, six...

01:30:23:10	PRENTISS	(flashback) Seven, eight, nine, ten. Ready or not, here I come! Oh, I'm gonna getcha! I'm gonna get--I see you. (playful screams) I'm gonna get you. (laughs) (getcha : "get you")
01:30:33:11	DECLAN	(flashback)(overlaps) No. (indistinct)
01:30:41:05	PRENTISS	(flashback) (slight chuckles) Hi. (chuckles)
01:30:48:12	IAN DOYLE	(flashback) Louise! Come take your boy, please.
01:30:58:08	PRENTISS	(flashback) (chuckles)
01:31:03:13	IAN DOYLE	(flashback) You ever think about that?
01:31:05:18	PRENTISS	(flashback) (chuckles) Having kids? (chuckles) It's a little hard with what we do, don't you think?
01:31:11:23	IAN DOYLE	(flashback) Maybe you need the right man to do it with. And a son who's crazy about you.
01:31:18:19	PRENTISS	(flashback) I-I... I thought he was your housekeeper's.
01:31:26:16	IAN DOYLE	(flashback) Louise raises Declan, so no one can use him against me. But he's mine. And he needs a mother.
01:31:36:15	PRENTISS	(flashback) I can't do that. Not here.
01:31:41:18	IAN DOYLE	(flashback) Then I'll get you out.
01:31:45:06	PRENTISS	(flashback) Or I could get you out. I have resources. Contacts. He would be safer. And he'd have a father.
01:31:56:00	IAN DOYLE	(flashback) You know what I am, Lauren. A warrior. I lead warriors. I raise warriors. I can't just leave.
01:32:10:07	PRENTISS	(flashback) You want me to raise your son, so he can have your life.
01:32:17:03	IAN DOYLE	(flashback) Is it that bad a life?

01:32:20:11	PRENTISS	(flashback) There are so many things I would do to make you happy.
01:32:36:14	PRENTISS	(flashback) But I can't do this. Go to your father.
01:32:59:03	IAN DOYLE	"Go to your father." That's what you said. I never told anyone the truth about Declan. You were the only one. And you put him in your profile, didn't you?
01:33:06:09	PRENTISS	Yes.
01:33:06:19	IAN DOYLE	For two years, I didn't talk. The North Koreans used everything you gave them against me. It wasn't until they showed me these.
01:33:15:05	PRENTISS	(grunts) (groans)
01:33:19:19	IAN DOYLE	They laughed at me as I wept. And you caused all this, didn't you?
01:33:23:15	PRENTISS	Yes. I did.
01:33:26:05	IAN DOYLE	That corner. Right there. That's where he died. And that's where I'm gonna kill you.
01:33:33:15	PRENTISS	(grunts) (exhales) There's something you don't know. About those photos.
01:33:45:07	GARCIA	I got him! I matched Irish immigration records based on Doyle's employees. Declan Jones. He's the only boy who matches. He settled in Boston eight years ago, adoptive guardian Louise Jones.
01:33:55:07	CLYDE	Yes, Louise Jones, she was Doyle's housekeeper.
01:33:57:05	HOTCH	Are they still alive?
01:33:58:10	GARCIA	Uh, Declan and his mother went missing seven years ago. Bodies were never found. Wait, what is this? Uh... Oh God, someone took pictures of them being shot.
01:34:09:07	HOTCH	Is there an address?

01:34:10:20	GARCIA	Uh, I would say that looks like a warehouse. It's got to be big enough to house a small army. That's weapons, supplies... Let's see which means it has its own perimeter. Uh, I got it. Fifteen-eighteen Adams Street.
01:34:19:15	ON-SCREEN TEXT (computer)	SEARCH RESULTS 1518 Adams Street Boston, MA 02296
01:34:20:20	PRENTISS	After your arrest, I relocated Louise and Declan. And then I got a call. Interpol had sent back our profile. The head of the Terrorism Division wanted more dirt on you so they could break you. (dirt : scandalous fact) (break : to cause someone emotional pain)
01:34:38:08	IAN DOYLE	So you used my son as a promotion.
01:34:41:10	PRENTISS	No. I wouldn't let him be a pawn. The things they would have done to him to get you to talk. But I knew, even if I didn't cooperate, they were gonna find him eventually. So I had to...
01:34:59:12	IAN DOYLE	(interrupts) Had to what?
01:35:01:20	PRENTISS	I had to end his suffering. Before it could begin.
01:35:06:22	IAN DOYLE	(grunts in effort)
01:35:07:11	REID	W-Wait.
01:35:08:02	GARCIA	Hmm?
01:35:08:11	REID	Look at that. Morgan, come look at this.
01:35:10:20	PRENTISS	(grunts)
01:35:11:20	IAN DOYLE	What did you do? You put him in the profile, what else did you do?
01:35:15:18	PRENTISS	I put him in the profile after the pictures were taken.

01:35:19:23	MORGAN	It's black clothing and a hand, Reid.
01:35:21:09	REID	No, look at the fingernails.
01:35:25:05	GARCIA	Oh my God.
01:35:26:08	IAN DOYLE	You don't know when those pictures were taken. You don't know that.
01:35:29:08	PRENTISS	Yes, I do. (pants) I'm the one holding the gun.
		ACT FOUR
01:35:38:19	IAN DOYLE	(attack yells)
01:35:41:01	PRENTISS	(overlaps) (yells in pain)
01:35:41:20	IAN DOYLE	(attack yells)
01:35:42:20	PRENTISS	(impact grunts) (groans in pain) (exhales) You want to hear his last words to me?
01:35:50:00	IAN DOYLE	(grunts in effort)
01:35:50:07	PRENTISS	(yells in pain) (pants) He said, (coughs) "I looked pretty good for a dead kid, didn't I?" And then he got on the plane. And I never saw him again.
01:36:04:14	IAN DOYLE	He's alive?
01:36:05:15	PRENTISS	(grunts in pain) (pants) Just because I held a gun to him doesn't mean I shot him. I only had to make you and the North Koreans believe he was dead. (struggle grunts) (impact grunts)
01:36:21:03	HOTCH	Agent Prentiss is the only friendly in the building. Rescuing her is our primary objective. (friendly : person who is not an enemy)
01:36:25:10	MORGAN	Our only advantage here is stealth. Once they know we're on site, there's nothing to stop them from killing her. So we keep it quiet until we get to her.
01:36:37:16	PRENTISS	(grunts)

01:36:37:22	IAN DOYLE	No. You're lying.
01:36:40:03	PRENTISS	(grunts in effort)
01:36:40:09	IAN DOYLE	(overlaps)(grunts) (fight grunts)
01:36:46:06	DOYLE'S MAN #1	(grunts)
01:36:48:12	DOYLE'S MAN #2	(grunts)
01:36:49:20	DOYLE'S MAN #3	(grunts)
01:36:51:06	PRENTISS	(grunts) I beat you, Ian. (grunts in effort) Before you even got out of North Korea, I beat you. Because I gave Declan his life back.
01:36:51:13	IAN DOYLE	(overlaps) (grunts in pain)
01:37:01:05	IAN DOYLE	I'll find him.
01:37:02:03	PRENTISS	(grunts) No, you won't. Ever since you told me my people had Fahey, I've been stalling you.
01:37:02:15	IAN DOYLE	(overlaps) (grunts)
01:37:08:06	HOTCH	Cut the power.
01:37:13:02	IAN DOYLE & PRENTISS	(fight grunt)
01:37:26:00	PRENTISS	(grunts) (groans in pain) (continues)
01:37:31:19	IAN DOYLE	Where is he? Where's Declan? Emily? Tell me. Tell me. Where is he? Emily. Tell me where he is.
01:37:36:12	PRENTISS	(overlaps) (groans in pain) (continues)
01:37:45:17	PRENTISS	No.
01:37:48:21	LIAM	(grunts)
01:38:05:18	MORGAN	(into radio) I got her! I've got her in the basement on the south side, I need a medic! (to Prentiss) Prentiss?
01:38:11:15	PRENTISS	Morgan?

01:38:12:08	MORGAN	Hey. It's me. I'm right here. You're gonna be all right. Stay with me, baby. Come on, stay with me. (baby : affectionate form of address)
01:38:18:06	PRENTISS	Let me go.
01:38:19:10	MORGAN	No. No, I am not letting you go. (to medics) Help me! (to Prentiss) Listen to me, I know why you did all of this. I know what you did for Declan. I am so proud of you. Do you understand that? I am proud of you because you are my friend and you are my partner. No, Emily. Come on, stay with me. If you can hear me, please just squeeze my hand. Yes, th-there you go. There you go, Emily. Just keep squeezing.
01:38:45:20	ON-SCREEN TEXT (sign)	Visitor's Lounge
01:39:23:03	GARCIA	No.
01:39:24:09	JENNIFER	She never made it off the table.
01:39:34:02	JENNIFER	Spence. (short for Spencer - Reid's first name)
01:39:36:09	REID	I didn't get a chance to say goodbye.
01:39:39:14	JENNIFER	Come here.
01:39:48:06	GARCIA	(cries)
01:40:34:04	JENNIFER	(mouths) We did the best we could.
01:40:37:20	HOTCH	(mouths) I know.
01:41:56:08	ON-SCREEN TEXT (gravestone)	EMILY PRENTISS OCT 12 1970 - MARCH 7 2011 FIDELITY BRAVERY INTEGRITY

01:42:14:02	ON-SCREEN TEXT (window)	VENDANGE ROYALE
01:42:37:18	JENNIFER	Passports from three different countries. And a bank account in each one to keep you comfortable.
01:42:46:10	PRENTISS	Thank you.
01:42:47:21	JENNIFER	Good luck.
01:42:55:23	JENNIFER	(voiceover) <i>Psychoanalyst Walter Langer wrote, "People will believe a big lie sooner than a little one; and if you repeat it frequently enough, people will sooner or later believe it."</i>
01:43:46:02		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.