



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

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## Episode #F134 "Hanley Waters"

[Episodic Creative Letter](#)

[Dialogue Script](#)

[Series Overview](#)

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

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## EPISODIC CREATIVE LETTER

**EPISODE:**

"Hanley Waters" - #F135

**RUN TIME:**

NTSC – 42 minutes, 27 seconds

**GENRE:**

Standard Live Action Episodic Series  
Drama/Thriller

**EPISODE SUMMARY:**

The BAU investigates a killer striking Tampa while coping with their feelings about losing Prentiss.

**CAST/WORD COUNT:**

<i>Name</i>	<i>Word Count</i>
BILL	77
CHIEF THIERS	293
DAMIEN	22
DON	247
FATHER	6
FEMALE REPORTER	81
FEMALE VOICE	6
GARCIA	433
HOTCH	969
JENNIFER	79
JOY	6
LARRY	93
LYONS	48
MALE ANNOUNCER	58
MORGAN	635
OFFICER	8
OFFICER GIBBS	15
OFFICER SPARKS	17
REID	429
REPORTER	36
ROSSI	479
SEAVER	247
SHELLEY	849
SURGEON	37
SWAT #1	1
SWAT #2	1
SWAT #3	1

SWAT #4	1
WAITERS	13
YOUNG BOY	1

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

- **01:06:45:06 to 01:07:01:03** – SHELLEY sings “This Little Light of Mine”.  
*Please note this song has FULL dubbing and subtitling rights. This song CAN be re-voiced/re-recorded in English.)*
- **01:33:06:19 to 01:33:15:17** – WAITERS sing “Happy Birthday”. *Please note this song has FULL dubbing and subtitling rights. This song CAN be re-voiced/re-recorded in English.)*
- **01:38:39:13 to 01:38:46:11** – SHELLEY & DAMIEN sing “This Little Light of Mine”. *Please note this song has FULL dubbing and subtitling rights. This song CAN be re-voiced/re-recorded in English.)*

**DUBBING/ADAPTATION/TRANSLATION NOTES:**

- None.

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

Timecode	Description	Inserts/On-Screen Text
01:03:47:11	ON-SCREEN TEXT (sign)	GUNS
01:03:57:09	ON-SCREEN TEXT (sign)	GUN KINGS ARMORY
01:05:50:13	ON-SCREEN TEXT (TV)	LIVE FOUR GUNNED DOWN IN TAMPA  (gunned down : idiom - to shoot and kill someone)  (Tampa : industrial city, seaport, and tourist resort on the western coast of Florida)
01:07:02:20	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT    QUANTICO FBI
01:13:25:10	ON-SCREEN TEXT (computer)	Florida Statutes - Chapter 790 WEAPONS AND FIREARMS

01:13:33:10	ON-SCREEN TEXT (computer)	TOTAL DATA FILES MATCHING SEARCH PARAMETERS 638
01:20:31:04	ON-SCREEN TEXT (TV)	TAMPA KILLING SPREE CONTINUES
01:21:29:11	ON-SCREEN TEXT (TV)	FBI PRESS CONFERENCE  (press conference : arranged meeting with journalists)
01:21:59:01	ON-SCREEN TEXT (computer)	TOWER SC390030 TOWER SC390029
01:27:11:21	ON-SCREEN TEXT (computer)	Tampa Police Vehicle Incident Reports / April 1 - April 10
01:27:29:02	ON-SCREEN TEXT (computer)	INCIDENT/INVESTIGATION REPORT  <b>(Please note in this report the character "Damien" is misspelled.)</b>
01:27:35:12	ON-SCREEN TEXT (computer)	HANLEY WATERS  TAMPA CITY POLICE
01:28:09:21	ON-SCREEN TEXT (computer)	Certificate of Birth
01:28:23:19	ON-SCREEN TEXT (computer)	Tampa Police Officer Dies During High Speed Chase  <b>(Please note in this article the character "Shelley" is misspelled.)</b>
01:31:33:00	ON-SCREEN TEXT (flag)	Sir Burger  (fictional restaurant)
01:31:48:04	ON-SCREEN TEXT (sign)	Sir Burger

01:33:59:14	ON-SCREEN TEXT (car)	POLICE CITY OF TAMPA
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**MUSIC & EFFECTS:** None. Please see [Series Overview](#) for general series notes.

## DIALOGUE SCRIPT

		<b>RECAP</b>
01:00:00:00	MORGAN	(voiceover) <i>Previously on Criminal Minds...</i>
		<b>From Episode #F132 "Lauren" - Source TC 01:38:05:18</b>
01:00:01:03	MORGAN	(into radio) I got her!
01:00:02:22	MORGAN	No, no, no. No, Emily. Stay with me. Come on, stay with me.
01:00:07:15	MORGAN	Where is my medic?  <b>(Note this line of dialogue is not in the original episode.)</b>
		<b>From Episode #F132 "Lauren" - Source TC 01:39:24:09</b>
01:00:09:03	JENNIFER	She never made it off the table.
01:00:12:11	REID	I didn't get a chance to say goodbye.
		<b>From Episode #F132 "Lauren" - Source TC 01:41:56:08</b>
01:00:18:00	ON-SCREEN TEXT (gravestone)	EMILY PRENTISS OCT 12 1970 - MARCH 7 2011  FIDELITY BRAVERY INTEGRITY
		<b>From Episode #F132 "Lauren" - Source TC 01:42:37:18</b>
01:00:22:00	JENNIFER	Passports from three different countries. And a bank account in each one to keep you comfortable.
01:00:26:14	PRENTISS	Thank you.
01:00:27:20	JENNIFER	Good luck.

		<b>From Episode #F133 "With Friends Like These..."</b> - <b>Source TC 01:02:21:21</b>
01:00:34:13	MORGAN	Penelope, you got to stop staring at her.
01:00:36:15	GARCIA	I can't help it.  <b>(Please note this line was cut out of the final version of the episode.)</b>
01:00:38:16	MORGAN	(exhales)
		<b>TEASER</b>
01:00:46:18	MORGAN	(exhales) So I came in here to do what? Talk about losing Emily? (scoffs) Strauss put you up to this?
01:00:58:06	HOTCH	The assessment's routine. I asked her to let me do it rather than bring in somebody from the outside.
01:01:07:03	MORGAN	So let me guess, it's about the five stages of grief. You want to figure out where we all are. Hmm? (scoffs) All right. (exhales) Denial. I'm fine. This can't be happening to me. Well it didn't happen to me, did it? So that rules that out. What else is there? Bargaining. Depression. Acceptance. Well obviously I haven't accepted it otherwise I wouldn't be in here. So where does that leave me?  (rules that out : idiom - to exclude something)
01:01:43:21	HOTCH	Angry.
01:01:48:00	MORGAN	Angry. Yeah. Yeah, sometimes I feel like I want to quit my job and spend my time chasing down the son of a bitch who killed Emily. You're damn right I'm angry.  (son of a bitch : slang - rude term for a person regarded as intensely annoying)  (damn : used for emphasis)

01:02:01:04	SHELLEY	(flashback) (distorted) <i>Please. No, you got to let me go. Let me out of here! Please. Please let me go! Why aren't you listening to me? Why aren't you (echoes) listening to me? Please!</i>
01:02:09:10	SURGEON	(flashback) (distorted) <i>I need you to try and stay still. Can I get someone over here to help me? Hold down her legs. I need a full injection of (indistinct) I need you to try and take a deep breath.</i>
01:02:18:21	SHELLEY	(flashback) No. No. No!
01:02:22:03	SHELLEY	(gasps) (heavy breaths) (continues)
01:02:38:07	SHELLEY	What? (grunts) Damn it! (exhales) (heavy breaths)  (Damn it : slang - exclamation of frustration or annoyance)
01:02:56:01	SHELLEY	(cries)
01:03:47:11	ON-SCREEN TEXT (sign)	GUNS
01:03:57:09	ON-SCREEN TEXT (sign)	GUN KINGS ARMORY
01:04:07:01	LARRY	Hi. How's it going?
01:04:08:22	SHELLEY	Hi. I'd like to buy a gun.
01:04:12:05	LARRY	What are you looking for?
01:04:14:22	SHELLEY	A .38? Um, the-the kind that-that spins.  (.38 : firearm with a revolver cartridge)
01:04:17:22	LARRY	(overlaps) A revolver.
01:04:18:16	SHELLEY	Yeah.
01:04:18:23	LARRY	Okay. This one here produces little recoil. Good for target shooting and personal defense. Here, check it out.

01:04:37:08	SHELLEY	I'll take it.
01:04:39:03	LARRY	Okay. Do you have a gun license?
01:04:42:23	SHELLEY	No.
01:04:44:00	LARRY	Well, how about a permit? You know, there's a mandatory three-day waiting period on all handgun purchases.
01:04:52:04	SHELLEY	Three days?
01:04:53:02	LARRY	State law. Here. Fill this out. And I'll be back in a few minutes. Okay?
01:05:03:15	LARRY	(to customer) Hi. How are you doing? No, I have that.
01:05:27:16	LARRY	(to customer) Oh come back next week. I'll see what I can do.
01:05:43:11	LARRY	(to Shelley) What are you doing?
01:05:45:10	LARRY	Hey!
01:05:50:13	ON-SCREEN TEXT (TV)	<p style="text-align: center;">LIVE FOUR GUNNED DOWN IN TAMPA</p> <p>(gunned down : idiom - to shoot and kill someone)</p> <p>(Tampa : industrial city, seaport, and tourist resort on the western coast of Florida)</p>
01:05:50:19	REPORTER	<p>(over TV) <i>A deadly chain of events to report to you today. Approximately forty-five minutes ago four people were shot to death in a Gun Shop on West Waters Street. Tampa PD are calling this mass murder unprecedented.</i></p> <p>(PD : abbreviation for Police Department)</p>
01:06:04:13	SEAVER	A woman went in there and just shot up the place?
01:06:06:13	GARCIA	Yeah, witnesses heard gunshots and saw a woman leaving the store.

01:06:09:11	MORGAN	Is there enough for a sketch?
01:06:10:13	HOTCH	Family-owned business, no cameras.
01:06:12:03	GARCIA	The only thing of value the witnesses said was that she seemed really calm.
01:06:15:05	SEAVER	Like an office or school shooter.
01:06:17:04	ROSSI	Did she work there?
01:06:18:08	GARCIA	No. Local police have already ruled that out.
01:06:19:22	SEAVER	Then she must have known one of her victims. I doubt this was random.
01:06:22:23	REID	<p>You know, Klebold and Harris documented their hatred of the athletes at Columbine, but on the day they targeted the cafeteria instead of the gymnasium because they were only interested in obtaining the highest possible body count.</p> <p>(Klebold and Harris : Dylan Klebold and Eric Harris were the American high school seniors who committed the Columbine High School massacre. They killed 15 people, including themselves, and injured 24 others, three of whom were injured as they escaped the attack.)</p>
01:06:32:16	ROSSI	<p>These offenders usually hole up in one location and eventually commit suicide, either by their own hand or in a shootout with police.</p> <p>(hole up : slang - to hide somewhere)</p>
01:06:38:11	MORGAN	<p>But this woman took off before the cops arrived.</p> <p>(cops : slang - "police officers")</p>
01:06:40:16	HOTCH	She's probably not finished.

01:06:45:06	SHELLEY	(sings "This Little Light of Mine") <i>This little light of mine I'm gonna let it (exhales) shine This little I-light of m-mine I'm gonna let it shine</i>  <b>(Note this song has FULL dubbing and subtitling rights. This song CAN be re- voiced/re-recorded in English.)</b>
01:07:02:20	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT    QUANTICO FBI
		<b>ACT ONE</b>
01:07:34:23	GARCIA	I get it. We're a family, and it's important that families talk, and holding it in will just make this sick, sad feeling of awfulness more awful, right?  (get it : idiom - "understand")  (holding it in : idiom - to restrain emotions)  (sick : emotionally distraught)
01:07:44:07	HOTCH	Internalizing does make it worse.  (Internalizing : to deal with an emotion or conflict by thinking about it rather than expressing it openly)
01:07:47:12	GARCIA	I-I'll talk, but I don't want to talk about her being gone. Can I talk about how she made me smile?
01:07:54:18	HOTCH	Of course.
01:07:56:10	GARCIA	Okay. Um...
01:07:59:19	MORGAN	(voiceover) <i>Poet Antonio Porchia wrote, "Man, when he does not grieve, hardly exists."</i>
01:08:06:01	REID	Larry Connors, born and raised in Tampa, he's owned the gun store for sixteen years.

01:08:10:03	HOTCH	Seaver, what did you find out about victimology?  (victimology : study of why certain people are victims of crime)
01:08:12:01	SEAVER	They're all locals with similar backgrounds. Blue-collar jobs, they're all divorced, and they've all got tempers. Most of them have misdemeanor bar fights on their record.
01:08:19:16	MORGAN	Testosterone-fueled victims, but somehow she still gets the drop on all of them.  (gets...on : idiom - to catch somebody by surprise before he or she can surprise you)
01:08:23:01	SEAVER	Men like this may not view her as a threat because she's a woman.
01:08:26:03	REID	Who's likely in the middle of a psychotic break.  (psychotic break : term used to describe the first time that a person experiences an episode of primary psychosis)
01:08:28:07	HOTCH	We should check psych wards in the area for recent releases.
01:08:30:22	ROSSI	And run incident reports on women who've been asked to leave businesses due to angry outbursts.
01:08:35:14	SEAVER	How far do we want to go back? A-A year?
01:08:37:12	ROSSI	No, more than that. No incident is too small. She's probably been boiling for awhile.  (boiling : extremely angry)
01:08:42:03	REID	Unless she's in serious denial then she's been burying her feelings, which have just made her worse and worse.
01:08:46:22	HOTCH	The question is, why did she choose today?

01:08:52:19	DON	(over voice mail) <i>Hi, this is Don, leave a message and I'll call you back as soon as possible.</i>
01:08:57:03	SHELLEY	(into phone) I-I called you at the station and, um, they said that you weren't-you weren't there. And you're not here. I-I mean I still can't believe you changed your cell. Am I that much of a burden? (exhales) Don, I-I need to talk to you today. Will you-Will you meet me at the mall? Please?  (cell : "cell phone")
01:09:33:08	POLICE CROWD	(overlapping chatter)(continues throughout)
01:09:33:19	CHIEF THIERS	Chief Thiers, thanks for coming.
01:09:36:00	ROSSI	Agent Rossi. This is Agent Hotchner.
01:09:38:11	HOTCH	Morning.  ("Good morning.")
01:09:39:02	CHIEF THIERS	Morning. Store was only open a few minutes when this went down.  (went down : slang - to happen)
01:09:42:21	ROSSI	Hell of a way to start the day.  (Hell of a : idiom - used for emphasis)
01:09:46:03	CHIEF THIERS	Kept the bodies here long past their expiration date. Trying to help us figure out what the hell went on in here. It would appear four shots fired from generally this position. Four dead.
01:09:58:02	HOTCH	Proficient. She comes in with a gun and she gets all the way to the counter without attracting attention?
01:10:04:16	ROSSI	Was this case unlocked when you got here?
01:10:06:20	CHIEF THIERS	We haven't touched a thing.
01:10:08:21	ROSSI	There seems to be a .38 revolver missing.

01:10:11:07	CHIEF THIERS	And two .38 rounds on the floor and all the ammo's still locked up.
01:10:15:07	HOTCH	She brought bullets from home and came in unarmed?
01:10:17:14	ROSSI	Access to the ammo, but not the weapon, so she knew what gun to ask for.
01:10:22:05	HOTCH	So she comes to the counter, asks for the .38, he gives her a permit application.
01:10:25:22	ROSSI	Which she doesn't fill out.
01:10:27:18	CHIEF THIERS	But there's a three-day waiting period.
01:10:29:20	ROSSI	Maybe she's got a record. Knows she won't pass the background.  (background : research someone to see if they have a record of previous convictions for a crime)
01:10:32:22	HOTCH	Or there's something about today and she can't wait.
01:10:35:03	ROSSI	So she discreetly loads it, goes to leave, they stop her not realizing it's loaded.
01:10:41:19	CHIEF THIERS	But if it's just the gun she wants, why kill all these guys?
01:10:45:16	HOTCH	They were in the way.
01:10:49:01	MALL KIDS	(overlapping chatter)(continues throughout)
01:11:10:22	HOTCH	(into speakerphone) This woman had access to ammo for a .38, but not a gun.
01:11:14:01	REID	(over speakerphone) <i>She most likely lives with someone</i> (into speakerphone) who's into guns, but doesn't allow her access.
01:11:17:12	MORGAN	(into speakerphone) Usually locking weapons is a way to protect children, but to keep a key from her is a controlling and dominating act.

01:11:22:09	ROSSI	(into speakerphone) She could be in an abusive relationship and today is the day she had enough.
01:11:26:13	SEAVER	(over speakerphone) <i>She stole the gun at nine this morning.</i> (into speakerphone) If she needed it to go after somebody why hasn't she done it yet?
01:11:30:18	REID	(into speakerphone) Maybe she has him hostage right now and is working up the courage to end it all.  (working up : idiom - "developing," "cultivating")
01:11:34:02	HOTCH	(over speakerphone) <i>Or maybe her target knows her personally</i> (into speakerphone) and isn't letting her get close enough for a kill.
01:11:37:15	ROSSI	(into speakerphone) Then she's setting a trap and waiting.
01:11:46:22	YOUNG BOY	Mommy!
01:11:50:11	SHELLEY	Are you okay? What happened? Did you hurt yourself? Did you hurt your knee? Aw. Here, I'll help you. I'll help you. C-Come here? There you go.
01:12:03:02	LYONS	Is this your son?
01:12:04:14	SHELLEY	What? Yeah, he-he-he needs my help.
01:12:07:01	LYONS	Are you his mother?
01:12:07:22	SHELLEY	What? No, I mean he's hurt. Can't you see that?
01:12:09:19	LYONS	Son, where's your mom? I'll take it from here, ma'am. Let go.
01:12:19:01	SHELLEY	(flashback) (distorted) <i>You've got to help him. Do something. Do something. You've got to do something. Is he right there? You've got to do something. You've got to do something.</i>
01:12:26:05	SHELLEY	Don't-Don't take him. Please. Please, he needs my help.

01:12:30:15	LYONS	Ma'am, I'm going to need you to leave.
01:12:31:22	SHELLEY	No. No, but-but he needs me.
01:12:33:15	LYONS	I am not going to ask you again.
01:12:35:04	SHELLEY	No, you don't understand. I mean he's-he's-he's--No! No.
01:12:36:22	LYONS	(overlaps) All right, ma'am, let's go. Let's go!
01:12:39:02	SHELLEY	No.
01:12:39:12	LYONS	Let's go!
01:12:40:02	SHELLEY	No. No. No. He needs me. No, honestly, he needs me!
01:12:44:08	LYONS	Let's-Let's go, ma'am.
01:12:46:00	MALL CROWD	(overlapping chatter) (scream)
01:12:51:23	REID	(into speakerphone) Garcia, based on victimology the UnSub's husband or boyfriend most likely owns a .38. We need you to search for white males, (over phone) <i>age thirty-five to fifty who have registered that model.</i>  (UnSub's : "Unknown Subject's")
01:13:00:00	SEAVER	(over phone) <i>We think he might be law enforcement</i> (into speakerphone) or military.
01:13:02:20	MORGAN	(into speakerphone) It's possible the UnSub was in an abusive relationship that contributed to her break down, Garcia. So look for crossover with reports of domestic (over phone) <i>abuse.</i>
01:13:09:16	GARCIA	(into phone) This is tricky. Do you have anything else to narrow it down?
01:13:12:08	SEAVER	(into speakerphone) Why?
01:13:13:04	GARCIA	(over speakerphone) <i>Because</i> (into phone) Florida's a stand-your-ground state.

01:13:15:12	REID	(over phone) <i>Castle Doctrine</i> based (into speakerphone) on English Common law that allows home owners to use deadly force to protect their land.
01:13:19:18	GARCIA	(into phone) Yeah, it's a highfalutin way of saying that the gun laws are lax at best. After the two-thousand-eight elections, the Floridians were nervous about losing their Second amendment rights and gun sales shot through the roof. Pun intended.  (highfalutin : "pretentious")  (shot through the roof : idiom - to increase quickly)
01:13:25:10	ON-SCREEN TEXT (computer)	Florida Statutes - Chapter 790 WEAPONS AND FIREARMS
01:13:31:07	MORGAN	(into speakerphone) How many of those men fit that profile in Tampa?
01:13:33:10	ON-SCREEN TEXT (computer)	TOTAL DATA FILES MATCHING SEARCH PARAMETERS 638
01:13:33:12	GARCIA	(into phone) As it stands right now, six-hundred-and-thirty-eight.
01:13:38:13	REID	There's been another shooting.
01:13:40:02	POLICE CROWD & DISPATCHER	(overlapping chatter)(continues throughout)

01:13:43:06	HOTCH	<p>The media's gonna run with this. We need to talk to the press as soon as possible.</p> <p>(media : television, newspapers, and radio collectively)</p> <p>(gonna : "going to")</p> <p>(run with : idiom - to do something enthusiastically)</p> <p>(press : media - newspapers, television and radio)</p>
01:13:46:08	CHIEF THIERS	<p>And do what? Just confirm we have an armed woman on the loose and we can't find her?</p> <p>(on the loose : idiom - at large or free)</p>
01:13:51:01	HOTCH	<p>Yes. We need to let people know they need to be vigilant.</p>
01:13:54:00	CHIEF THIERS	<p>Paul Lyons, security guard.</p>
01:13:56:01	ROSSI	<p>Was he armed?</p>
01:13:56:22	CHIEF THIERS	<p>No.</p>
01:13:57:16	HOTCH	<p>You saw video? And all we have are the overhead cameras?</p>
01:14:00:04	CHIEF THIERS	<p>Yes and they're scattered. The best we got from the video is a woman with short, brown hair.</p>
01:14:06:02	HOTCH	<p>And she was sitting here.</p>
01:14:07:12	CHIEF THIERS	<p>Right.</p>
01:14:08:11	ROSSI	<p>It looks like she was waiting for someone that never showed.</p>
01:14:12:12	HOTCH	<p>And instead she takes out her rage on the guard in front of the children.</p>
01:14:16:07	CHIEF THIERS	<p>As he escorted her out of the building.</p>

01:14:18:18	ROSSI	Still, that's pretty controlled not to turn on anyone else.  (turn on : idiom - to react aggressively to somebody)
01:14:21:16	HOTCH	That's true. She could have easily taken out more people and she didn't.  (taken out : idiom - to kill)
01:14:24:12	ROSSI	He was the person that got in her way.
01:14:26:14	HOTCH	She's not ready to confront the source of her rage yet.
01:14:29:19	CHIEF THIERS	Yet?
01:14:30:12	ROSSI	Until she is, this will probably happen again.
01:14:42:19	POLICE CROWD	(flashback)(overlapping chatter)(continues throughout)
01:14:46:03	SHELLEY	(flashback) (grunts)
01:14:48:03	OFFICER	(flashback) Down on the ground.
01:14:49:08	SHELLEY	(flashback) (grunts)
01:14:49:21	OFFICER	(flashback) Down on the ground.
01:14:51:23	SHELLEY	(flashback) Help.
01:14:58:05	OFFICER GIBBS	Ma'am, please pull forward.
01:15:00:22	SHELLEY	(flashback) Please help us.
01:15:01:12	OFFICER SPARKS	(flashback) Okay, ma'am, please don't move.
01:15:03:12	SHELLEY	Will you help him?
01:15:07:08	OFFICER GIBBS	Help who?
01:15:07:22	SHELLEY	(flashback) You've got to get him. You've got to get my son.

01:15:09:13	OFFICER SPARKS	(flashback) Another ambulance is on the way.
01:15:10:21	SHELLEY	(flashback) No, somebody take him. I can't get him.
01:15:12:11	OFFICER SPARKS	(flashback) Another ambulance is on the way.
01:15:13:22	SHELLEY	(flashback) Okay. Okay. Wait. No, no, no. No. Where are you going? Damien? (distorted) <i>Damien</i> .
01:15:26:03	SHELLEY	My God, why won't you help him? Why won't you help him?
01:15:32:08	OFFICER GIBBS	Ma'am, will you please step out of the vehicle?
01:15:40:23	STREET POLICEMAN	(grunts)
		<b>ACT TWO</b>
01:15:47:13	REID	The last time I was on a couch like this was when my father left. They all thought I needed to talk, but developmentally I wasn't guided by conscience. I could only reveal what my mother and teachers told me was acceptable.
01:16:00:08	HOTCH	You told them exactly what you knew they wanted to hear. You don't have to do that here.
01:16:09:04	REID	It's just not fair that she's gone. It's like if we can't keep each other safe then why are we even doing any of this?
01:16:22:09	REID	I just-- Sometimes I think maybe-maybe Gideon was right. You know, maybe-maybe it's just not worth it.  (Gideon : former Special Agent who was a mentor to Reid. He left the department due to stress. His last episode was F048.)
01:16:41:10	CHIEF THIERS	The officer's in critical condition.
01:16:43:02	HOTCH	Did anybody get a plate?  (plate : "license plate")

01:16:44:07	CHIEF THIERS	No, just a partial description. A teal green wagon.  (wagon : "station wagon")
01:16:47:15	HOTCH	(into phone) Garcia.
01:16:49:01	CHIEF THIERS	This woman opens fire in broad daylight at a police checkpoint.  (broad daylight : idiom - ample and obvious natural light)
01:16:53:04	ROSSI	She's desperate. This was an act of survival. Where does this road lead?
01:16:57:11	CHIEF THIERS	I-275. Florida Highway Patrol has traffic cams all the way to Saint Pete. She won't get far.  (I-275 : interstate in Florida serves the Tampa Bay metropolitan area)  (Florida Highway Patrol : the law enforcement agency charged with ensuring the safety of the highways and roads of the state)  (cams : "cameras")  (Saint Pete : short for Saint Petersburg - city of west-central Florida on Tampa Bay south-southwest of Tampa)
01:17:03:07	HOTCH	Two EMT's just got shot in Oakford Park.  (EMT's : abbreviation for Emergency Medical Technicians)  (Oakford Park : a neighborhood within the city limits of Tampa, Florida)
01:17:05:13	ROSSI	Where's that?
01:17:06:20	CHIEF THIERS	That's the opposite direction. She went back?

01:17:10:12	HOTCH	She's on a mission.  (on a mission : idiom - to be determined)
01:17:12:09	FEMALE VOICE	(over radio) <i>Florida law addressed the grace period...</i>
01:17:15:19	DON	(flashback) (laughs)
01:17:16:22	DAMIEN	(flashback)(overlaps) (distorted) <i>(laughs)</i>
01:17:21:12	DON	(flashback) Looking good, buddy.  (buddy : affectionate form of address)
01:17:22:13	SHELLEY	(flashback) Even higher. Oh, honey, that's too close. No, no, no, no, no. No.
01:17:25:09	DON	(flashback)(overlaps) No, no, no. You look beautiful. Just smile.
01:17:28:06	SHELLEY	(flashback) Damien, come here. Save me.
01:17:30:04	DON	(flashback) Get her to smile.
01:17:31:04	DAMIEN	(flashback) Smile, Mama, smile.
01:17:32:15	DON	(flashback) Yeah, smile, Mommy. She needs help smiling. (laughs) (continues)
01:17:32:14	SHELLEY	(flashback)(overlaps) Okay, come smile with me. I'll smile for you. Dad needs to just back up a little bit. (laughs)
01:17:54:16	REID	Her emotional turmoil appears to be manifesting in the geographic pattern of her spree.
01:17:59:03	CHIEF THIERS	Meaning?
01:17:59:22	HOTCH	There's a reason she hasn't left.

01:18:01:08	REID	<p>Her first was the gun store in West Tampa, then the security guard in Ybor City, then the officer at the checkpoint in Riverside Heights, and then finally the EMT's in Oakford Park.</p> <p>(Ybor City : industrial and commercial section of Tampa, Florida)</p> <p>(Riverside Heights : neighborhood within the city limits of Tampa, Florida)</p>
01:18:09:20	SEAVER	She's like a bouncing ball.
01:18:11:08	MORGAN	<p>And there's no logic. She circled back after getting through a roadblock. She's driven purely by emotion.</p> <p>(circled back : idiom - to reverse one's course)</p>
01:18:16:18	ROSSI	She doesn't care about self-preservation or escape. It's like she has nothing to live for.
01:18:21:16	MORGAN	She may have suffered a loss herself and she's blaming someone for it.
01:18:26:09	ROSSI	We're looking for a white female between the ages of thirty and forty driving a teal green station wagon. But the only thing that matters is her behavior.
01:18:34:10	CHIEF THIERS	<p>Which is random. She's all over the place. Could've escaped through that roadblock, but she circled back instead.</p> <p>(all over the place : in a state of chaos)</p>
01:18:40:04	ROSSI	<p>This tells us she's got a score to settle. Here. Today.</p> <p>(a score to settle : idiom - to get even or avenge a grievance)</p>
01:18:44:01	CHIEF THIERS	Like what?
01:18:44:22	MORGAN	When emotional decisions drive an UnSub, it's usually connected to an incredible loss. The idea that there's nothing to live for.

01:18:50:15	HOTCH	We believe that this woman's been through the devastating loss of a child.
01:18:53:20	MORGAN	She woke up this morning, loaded up with bullets and stole a gun. That is not a typical Wednesday. Today means something to her.
01:18:59:06	REID	She's been lashing out at "the hero" and we believe that's because she feels deeply betrayed by one who let her down.  (lashing out : idiom - to suddenly attack physically)
01:19:04:21	SEAVER	The fact that her anger seems to be focused on first responders instead of hospital personnel or doctors indicates that her child probably didn't die of natural causes. Most likely it was some kind of accident.  (first responders : a person who has completed a course and received certification in providing pre-hospital care for medical emergencies)
01:19:15:22	ROSSI	And if that's so, she believes he should have been saved but wasn't.
01:19:19:13	MORGAN	Rage like this has been built up over time, possibly years. And it's debilitating. She probably hasn't been a functioning member of society since the loss of her child.
01:19:27:06	ROSSI	This rampage is her final attempt to be heard.
01:19:30:06	MORGAN	What she started, ends today.
01:19:34:03	PLAYGROUND KIDS	(overlapping chatter)(continues throughout)
01:19:42:07	JENNIFER	You mind if I sit here?

01:19:45:19	JENNIFER	<p>Thanks. Hey, we've met before... The mommy and me at the rec, right? Oh gosh, it was--Must have been a few years ago, before the kids hit preschool. Where's your son?</p> <p>(mommy and me : term for a fitness class that incorporates new mothers and their babies)</p> <p>(rec : "recreation center")</p> <p>(hit : "began")</p>
01:20:03:10	SHELLEY	I'm sorry. Wh-What?
01:20:05:19	JENNIFER	Well, ours were just a few months apart, weren't they? Mine's over there. Gonna be as tall as me soon. It goes so fast, doesn't it? I swear it has been the longest and shortest six years of my life.
01:20:24:06	JENNIFER	Oh.
01:20:31:04	ON-SCREEN TEXT (TV)	TAMPA KILLING SPREE CONTINUES
01:20:31:10	FEMALE REPORTER	<p><i>(over TV) Police say this dangerous suspect has left a trail of blood behind her after wounding an officer at a roadblock; she circled back and fired at two paramedics. Luckily, she missed, keeping her body count at five. A source inside the Tampa PD told us FBI profilers have been brought in and are advising all emergency responders to be "cautious" on the job. We've talked to several citizens about safety concerns now that a predator is roaming the streets of Tampa.</i></p> <p>(FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department)</p> <p>(profilers : criminologists who study a criminal's behavior for clues to psychology to aid in capturing them)</p>
01:20:49:09	HOTCH	We need to try to communicate with this woman directly.

01:20:52:06	CHIEF THIERS	But she's not talking. She's shooting.
01:20:55:04	HOTCH	She feels ignored, the media's sensationalizing the story. She'll continue to respond violently to regain control.
01:21:01:12	CHIEF THIERS	She shot a cop. The men she's targeted are my responsibility.
01:21:05:10	HOTCH	You asked for our help. Let us do our job.
01:21:12:05	MALE ANNOUNCER	<i>(over radio) We got weather. Continued hot and humid for the remainder of the week. We have an eighty percent chance of a thunderstorm coming in tonight with possible rainfall. That could be a major relief for local residents. We have a special alert coming in from the Tampa Police. The FBI is preparing to make a statement right now.</i>
01:21:16:18	SHELLEY	(overlaps) (pants) (sniffles)
01:21:29:11	ON-SCREEN TEXT (TV)	FBI PRESS CONFERENCE  (press conference : arranged meeting with journalists)
01:21:29:11	HOTCH	(into microphone) This is Aaron Hotchner with the FBI. Our team has come from Quantico, Virginia because we want to talk to you. We know that you have a personal message that you need to share with the world. All we ask is that you stop hurting people because we are listening. We know you've been hurt and you've suffered a terrible loss, and we want to talk to you about it. We want to know how we can help. (over phone) <i>We've taken the first step, now it's up to you. You can</i> (into microphone) contact me at one, eight-hundred, five-five-five, zero-one-four-zero. Again that number is one, eight-hundred, five-five-five--  (Quantico : a small town in northwest Virginia and BAU headquarters)

01:21:56:22	SEAVER	(overlaps)(into phone) Aren't we gonna get flooded (over phone) <i>by people calling that number?</i>  (flooded : to have an increase in something)
01:21:59:01	ON-SCREEN TEXT (computer)	TOWER SC390030 TOWER SC390029
01:21:59:10	GARCIA	(into phone) I am hawk-eyeing the cell towers in her comfort zone. If anyone calls from there I will know first and fast.  (hawk-eyeing : to be quick to see something)  (comfort zone : limited set of behaviors that a person will engage without becoming anxious)
01:22:29:11	SHELLEY	(over answering machine) <i>I-I called you at the station and, um, they said that you weren't-you weren't there. And you're not here. I-I mean I still can't believe you changed your cell. Am I that much of a burden? (exhales) Don, I-I need to talk to you today. Will you-Will you meet me at the mall? Please?</i>
01:22:53:12	SHELLEY	Hi, Don.
		<b>ACT THREE</b>
01:23:00:18	ROSSI	There are benefits to meeting after hours.
01:23:06:11	HOTCH	You know, everyone's feeling it and nobody wants to talk about it.
01:23:10:19	ROSSI	It's too soon, Aaron. You know that better than anyone. And, um, doesn't Strauss usually run these assessments?
01:23:22:00	HOTCH	There was no way that was gonna happen.
01:23:23:13	ROSSI	(chuckles) Yeah, I didn't think so.

01:23:28:16	ROSSI	And I also know that you grieve privately. But you've been through more than any of us in a very short time. How are you holding up?  (holding up : to handle or cope with one's feelings)
01:23:39:12	HOTCH	I'm all right. I think it's an ongoing process.
01:23:49:19	HOTCH	This is not my assessment. I'm supposed to be asking how you're doing.
01:23:58:10	ROSSI	I've always had trouble letting people in, but this is different. I guess I've come to realize I'm more married to this team than I ever was to three ex-wives.
01:24:21:10	HOTCH	(slight chuckles)
01:24:25:23	HOTCH	It's been a hard year. We'll get through it.
01:24:31:00	ROSSI	Yeah. We will.
01:24:35:11	ROSSI	Emily and Haley.  (Please note that Haley was Hotch's wife who was killed by a serial killer.)
01:24:49:06	DON	You're supposed to stay a hundred yards away from me.
01:24:51:13	SHELLEY	Please. Don't give me the letter of the law right now.  (letter of the law : idiom - precise wording rather than the spirit or intent)
01:24:55:00	DON	Then don't give me this.
01:24:59:03	DON	Why are you carrying that around?
01:25:02:11	SHELLEY	I just need to feel better.
01:25:04:01	DON	And that concerns me how?

01:25:11:11	SHELLEY	They don't remember. No one remembers. (exhales) Don, I just need to talk.
01:25:30:01	DON	Okay. Okay.
01:25:36:03	CHIEF THIERS	No leads on the hotline, no sign of her vehicle.  (hotline : specific phone number made public for people to call and inform authorities about clues regarding a case)
01:25:39:06	ROSSI	This woman obviously has a plan. The only clear decision she made this morning was walking into that gun store.
01:25:45:07	REID	But there are eight of them in her comfort zone. I mean why choose that one?
01:25:48:12	SEAVER	Convenience. Maybe it's close to where she lives.
01:25:51:02	MORGAN	If we're saying this morning is when she was the most clear-headed then it was a conscious decision to walk into that particular store.
01:26:07:01	SHELLEY	I mean do you have anything of his? I mean not even a painting. Nothing.
01:26:13:12	DON	You came all the way over here for this?
01:26:16:19	SHELLEY	You know you're just like everybody else. You know, you'd rather forget him than admit you couldn't save him.
01:26:25:17	DON	I choose to remember the good times.
01:26:28:16	SHELLEY	Well, I don't have that luxury.
01:26:31:06	GARCIA	(into phone) I have hundreds of teal wagons, none of the registrations match the physical (over speakerphone) <i>description of our UnSub.</i>
01:26:37:09	MORGAN	(into speakerphone) What about the gun store?

01:26:38:17	GARCIA	(into phone) Mm, and then there's that. I've searched the entire history of Larry's Gun Shop. Nothing of significance has (over speakerphone) <i>ever happened there aside from this morning's massacre.</i> (into phone) And on top of that, you know those six-hundred plus registered .38 owners? They bought them all over the city, so we're pretty much screwed (over speakerphone) <i>unless you can think of some other kind of connection.</i>  (screwed : slang - in a state of difficulty)
01:26:54:21	SEAVER	(into speakerphone) Then the date only means something to her.
01:26:57:01	MORGAN	(into speakerphone) Garcia, we profiled that it was a major loss. Run accident reports. Look (over phone) <i>for young victims.</i>  (profiled : description of a possible suspects behaviors and physical characteristics)  (Run : "Search")
01:27:01:03	REID	(into speakerphone) She seems to be going after heroes.
01:27:02:21	GARCIA	(over speakerphone) <i>Okay, you guys, I'm doing that now, but</i> (into phone) this will take forever. Tampa's got almost half a million people, everybody's got a story, how am I even supposed to--
01:27:11:21	ON-SCREEN TEXT (computer)	Tampa Police Vehicle Incident Reports / April 1 - April 10
01:27:13:21	GARCIA	(into phone) Oh.
01:27:14:17	SEAVER	(into speakerphone) Oh?

01:27:15:12	GARCIA	(over speakerphone) <i>Yeah my super skills</i> (into phone) just squelched my pessimism. I have a couple of accidents here that happened in the last few years on or around today's date. Please hold while I deduce. (over speakerphone) <i>This looks promising. Okay there</i> (into phone) was a high-speed traffic chase in West Tampa last year. A-A policeman was killed.  (squelched : slang - to silence something)
01:27:29:02	ON-SCREEN TEXT (computer)	INCIDENT/INVESTIGATION REPORT  <b>(Please note in this report the character "Damien" is misspelled.)</b>
01:27:33:07	MORGAN	(into speakerphone) Who were they chasing?
01:27:34:17	GARCIA	(into phone) Uh, Hanley Waters.
01:27:35:12	ON-SCREEN TEXT (computer)	HANLEY WATERS  TAMPA CITY POLICE
01:27:36:23	MORGAN	(into speakerphone) Maybe he's the target.
01:27:37:18	GARCIA	(over speakerphone) <i>No, he's in jail. Started a whole mess</i> (into phone) because he decided to do an armed robbery at a liquor store and then have a high-speed car chase with the cops. Oh, there's video. It's three-hundred-and-sixty-five days ago to the dot. I'm sending (over speakerphone) <i>this to your tablets. Observe and prepare yourself.</i>  (to the dot : idiom - precisely)  (tablet : complete personal mobile computer)
01:28:00:11	HOTCH	(into speakerphone) Who was it who got hit?
01:28:02:07	GARCIA	(into phone) Tampa mom, Shelley Chamberlain. She was unhurt. Her six-year-old, Damien, died.
01:28:08:16	SEAVER	(into speakerphone) That's her.

01:28:09:21	ON-SCREEN TEXT (computer)	Certificate of Birth
01:28:10:19	GARCIA	Oh and today is Damien's birthday.
01:28:13:05	ROSSI	(into speakerphone) Your son enters and leaves your life on the same date. That's one hell of a stressor.  (stressor : what makes a criminal start a killing spree or start killing at all)
01:28:17:21	MORGAN	(into speakerphone) Explains why she went on her spree today. All the good and bad memories are hitting her at once.
01:28:22:12	GARCIA	(over speakerphone) <i>And to</i> (into phone) add salt to it all, the fallen policeman was the only one who got any attention. Damien was like a footnote.  (add salt to it all : idiom - to add to somebody's distress)  (fallen : someone who dies in battle)
01:28:23:19	ON-SCREEN TEXT (computer)	Tampa Police Officer Dies During High Speed Chase  <b>(Please note in this article the character "Shelley" is misspelled.)</b>
01:28:28:19	REID	(into speakerphone) Wait, if Shelley Chamberlain is our UnSub and the man who caused this is in jail then who's her target?
01:28:46:19	SHELLEY	No, I didn't come here to fight. Okay? Especially not today.
01:28:51:04	DON	Well, that's the only way we know how to communicate.
01:28:53:21	SHELLEY	Will you come celebrate Damien's birthday with me. Let's go to his favorite place.
01:28:59:07	DON	Shelley.

01:29:00:10	SHELLEY	What? It wouldn't kill you to go.
01:29:03:00	DON	I don't think that's a good idea.
01:29:06:11	SHELLEY	Why has it always been so hard for you to give me what I want? I mean you weren't there for his birthday.
01:29:13:06	DON	I tried, Shelley. You know I tried.
01:29:14:22	SHELLEY	You-You refused to stay with me after he died.
01:29:17:15	DON	That's not true.
01:29:19:03	SHELLEY	You know? And here you are again saying no.
01:29:28:17	SHELLEY	Just this last time. I mean that's all I'm asking.
01:29:36:08	HOTCH	(into speakerphone) Garcia, what's Shelley's marital status?
01:29:38:19	GARCIA	(into phone) Don Chamberlain. City firefighter. He filed for divorce three months ago.
01:29:43:14	ROSSI	A local hero, like some of the others she shot.
01:29:46:07	SEAVER	But the pain of losing a child destroyed the marriage.
01:29:48:14	MORGAN	It could be the next target of her rage. The man who didn't bear witness to her grief.  (bear witness to : idiom - to prove or be evidence that something happened)
01:29:53:00	HOTCH	Morgan, you find him. Dave and I will go to Shelley's house.
01:30:00:03	SWAT #1	Clear!  (Clear : term indicating a place is free of obstruction or danger)
01:30:02:09	SWAT #2	Clear!
01:30:04:06	SWAT #3	Clear!

01:30:06:03	SWAT #4	Clear!
01:30:06:13	REID	Shelley's car is still here.
01:30:08:06	SEAVER	And Don's is gone, which means she beat us here, and she moved him in his car. But why didn't she just kill him? She didn't travel with any of her other victims.
01:30:14:23	REID	He must play some part in the fantasy of her rage. She wants to punish him for something.
01:30:19:05	ROSSI	The bullets were here, but Don took the gun when he moved out.
01:30:25:02	HOTCH	Dave?
01:30:28:14	HOTCH	(sighs) She broke mirrors all over the house. She's disgusted with herself.
01:30:33:21	ROSSI	She's built emotional walls. Guilt. Worthlessness. Hopelessness.
01:30:39:06	HOTCH	Then she decided she was tired of waking up this way.
01:30:42:12	ROSSI	Let me show you something else.
01:30:49:19	ROSSI	His father was a fireman. His hero.
01:30:56:15	ROSSI	Everything's perfect. Clearly, she's enshrined her son.
01:31:01:16	HOTCH	She couldn't let go.
01:31:11:03	MORGAN	There's not a single reminder of Damien anywhere in this house.
01:31:14:08	SEAVER	Because Don had accepted it?
01:31:16:03	MORGAN	It's only been a year. What are the chances he's done grieving?
01:31:18:22	SEAVER	Maybe that's why she's mad at him and wants him to suffer.

01:31:20:23	DON	(over video) <i>You ready to open the presents? All right. (chuckles)</i>
01:31:21:11	REID	(overlaps) Hey guys, look at this.
01:31:23:04	REID	Don edited it together and he put music to it. This is how he grieved.
01:31:27:22	MORGAN	Yeah, but she wouldn't know that. She might force him to grieve the same way she has.
01:31:31:14	SEAVER	Where? Their son's grave?
01:31:33:00	ON-SCREEN TEXT (flag)	Sir Burger  (fictional restaurant)
01:31:34:01	REID	It looks like they celebrated their son's third, fourth, and fifth birthday at Sir Burger.
01:31:37:20	MORGAN	Her day is coming to an end and today's an anniversary. That's got to be where she's going.
01:31:43:08	DON	(over video) <i>Smile at the camera. Come on.</i>
01:31:45:19	DAMIEN	(over video) <i>Hi, Daddy!</i>
01:31:46:08	SHELLEY	(overlaps) (over video) <i>(chuckles)</i>
01:31:48:04	ON-SCREEN TEXT (sign)	Sir Burger
01:31:49:11	BILL	Welcome to Sir Burger. You folks know what you want?
01:31:52:08	DON	One birthday surprise, please.
01:31:53:21	BILL	Outstanding! And where is the birthday boy or girl?
01:31:59:10	DON	He, um, couldn't make it.
01:32:03:05	BILL	Oh, sir, then I-I can't give you that. It's reserved for children, so--

01:32:07:03	SHELLEY	No, but he always had, um, a birthday surprise. I want a birthday surprise.
01:32:12:11	BILL	Ma'am, it's our policy. We, uh, can't give you that.
01:32:17:01	DON	For God's sake, Shell. We're here, isn't that enough? Just order something else.  (For God's sake : idiom - exclamation of annoyance or anger)  (Shell : short for Shelley)
01:32:22:14	SHELLEY	No, you wouldn't be here if it wasn't for me.
01:32:26:13	DON	Shelley...
01:32:27:19	BILL	Okay. Uh, one birthday surprise coming up.
01:32:31:15	SHELLEY	No. It's too late for that.
01:32:33:07	DON	What are you doing?
01:32:34:17	SHELLEY	You don't care.
01:32:35:23	DON	That is not true, Shell. There's not a second in the day when I don't think, if I'd only been there. If I'd only taken a day off of work for his birthday, but we have to move on. Shell, at some point we have to move on.
01:32:52:02	SHELLEY	Will you stop saying that? We can't. How can we move on without Damien? Huh?
		<b>ACT FOUR</b>
01:33:06:19	WAITERS	(sing "Happy Birthday") <i>Happy Birthday to you</i> <i>Happy Birthday to you</i> <i>Happy Birthday dear Sam</i> <i>Happy Birthday to you</i>  <b>(Note this song has FULL dubbing and subtitling rights. This song CAN be re-voiced/re-recorded in English.)</b>

01:33:16:01	RESTAURANT CROWD	(overlapping chatter)(continues throughout) (gasp)
01:33:19:16	SHELLEY	Look at you, sweetie.  (sweetie : affectionate form of address)
01:33:23:17	SHELLEY	Hey, is it your birthday?
01:33:28:12	DON	Put it away, Shel. Come on, Shelley.
01:33:30:07	SHELLEY	Stay away from me!
01:33:32:00	DON	Shelley.
01:33:32:10	SHELLEY	Now I mean it, Don!
01:33:38:08	SHELLEY	You know, you, um, you remind me of my son. We used to come here. He liked this place a lot.
01:33:45:09	JOY	Please...
01:33:47:15	FATHER	Wh-What's going on?
01:33:49:16	DON	It's going to be fine. We're leaving now.
01:33:52:09	SHELLEY	No. No, we're going to stay and we're going to celebrate.
01:33:59:14	ON-SCREEN TEXT (car)	POLICE CITY OF TAMPA
01:33:59:14	POLICE CROWD & DISPATCHER	(overlapping chatter)(continues throughout)
01:34:06:12	MORGAN	How many people we got in there?
01:34:07:19	CHIEF THIERS	I'm not sure. Five or six? Manager got some out. I'm calling in SWAT.  (SWAT : abbreviation for Special Weapons and Tactics, a police unit that is trained in the use of military weapons and tactics)

01:34:12:09	REID	Don't do that. If she feels pressure she might snap.  (snap : to erupt in anger)
01:34:14:23	CHIEF THIERS	And she hasn't done that already? No, if I get the shot I'm taking it.
01:34:18:15	HOTCH	I'd like to try to talk to her.
01:34:20:08	CHIEF THIERS	It's too late for that. She's got hostages.
01:34:22:10	ROSSI	She's probably not aware of them.
01:34:23:21	CHIEF THIERS	Well, I am. It's my job to protect them.
01:34:26:12	HOTCH	You don't have line of sight and a sniper round could pass through her and into somebody else.
01:34:32:23	SHELLEY	Blow out the candles, sweetie.
01:34:35:14	JOY	It's okay.
01:34:38:22	BIRTHDAY BOY	(blows)
01:34:41:15	SHELLEY	(slight chuckles)
01:34:43:23	SHELLEY	You got to cut a piece.
01:34:45:10	JOY	Now that's enough.
01:34:47:10	FATHER	Leave him alone.
01:34:49:08	SHELLEY	No. He's gonna have a piece of cake.
01:34:54:02	BILL	(pants) (into phone) (whispers) Hello?
01:34:58:06	HOTCH	(into phone) This is Aaron Hotchner with the FBI. Who is this?
01:35:00:08	BILL	(into phone) (stammers) Bill. Uh, I'm the manager.
01:35:03:13	HOTCH	(into phone) Bill, is anyone hurt?
01:35:04:23	BILL	(over phone) No.

01:35:05:14	HOTCH	(into phone) Can you see the woman with the gun?
01:35:07:12	BILL	(into phone) Yes.
01:35:08:07	HOTCH	(into phone) Can you get the phone to her?
01:35:09:20	BILL	(over phone) <i>No.</i> (into phone) No, I can't go back over there. (over phone) <i>She's lost it. I-I</i> (into phone) don't know what she's gonna do. I-I'm sorry.  (lost it : idiom - to behave irrationally)
01:35:17:10	HOTCH	(into phone) Okay. Stay where you are. We'll get you out soon.
01:35:21:21	HOTCH	He can't get the phone to her. I'm gonna go in.
01:35:23:16	ROSSI	You sure about this?
01:35:24:22	HOTCH	She hasn't hurt anyone. This is about her family and her grief.
01:35:27:17	MORGAN	If she's at the end of her break, then nothing else matters. She could do anything, Hotch.
01:35:32:08	HOTCH	I'll keep my mic open.  (mic : "microphone")
01:35:39:10	DON	O-Okay, he's done. We can go now.
01:35:41:22	SHELLEY	No, he needs to open his presents now.
01:35:44:03	DON	Come on, Shelley--
01:35:44:16	SHELLEY	(interrupts) Stay away from me.
01:35:46:14	DON	Shelley.
01:35:47:14	SHELLEY	I'm serious.
01:35:48:10	HOTCH	Shelley.
01:35:53:06	SHELLEY	(scoffs) Who are you?

01:35:55:05	HOTCH	My name is Aaron Hotchner. I'm with (over radio) <i>the FBI</i> and I know it's Damien's birthday and I just want to tell you how sorry I am for what happened.
01:36:04:13	SHELLEY	(exhales) (to Don) What-What's going on? What?
01:36:08:11	DON	It's okay, he's here to help.
01:36:10:09	SHELLEY	(cries) No-Nobody helps. You-You-You don't know a thing about Damien.
01:36:18:17	HOTCH	I know he was a happy and confident little boy.
01:36:24:08	SHELLEY	How-How-How could you know that?
01:36:27:08	HOTCH	I have a picture of him standing next to you, you're holding his hand and he's smiling. And he's not hiding behind you like some children do. It tells me that you encouraged him and you gave him a lot of confidence.
01:36:40:12	SHELLEY	That picture, it doesn't belong to you.
01:36:42:11	HOTCH	I know. That's why I want you to have it back.
01:36:44:00	SHELLEY	(stammers) How did you-- Were you in my--
01:36:48:11	HOTCH	(overlaps) Are you turning seven today, Sam?
01:36:50:03	HOTCH	That's not much older than Damien. I know you don't want to scare Sam, so they're going to leave now.
01:36:53:20	SHELLEY	N-No. (stammers)
01:36:54:17	HOTCH	Bill, will you show them out please?
01:36:55:17	SHELLEY	N-No. No. What are you doing? No. What-What's-- What's going on?
01:36:56:16	HOTCH	(overlaps) Go! Go!
01:37:00:16	HOTCH	Don, I found this picture of you and Damien. And it's clear who his hero was. I know you blame yourself, and you shouldn't. And Shelley, all the hurt that you might inflict on people is not gonna bring him back.

01:37:17:10	SHELLEY	They-They need to know what they did.
01:37:22:12	HOTCH	Believe me, everyone who tried to save him that day isn't gonna forget. (over radio) <i>It's the day they failed. They'll ask themselves, what they could have done.</i> (into radio) Could they have gotten here sooner? They'll heal, but it's gonna take time. They'll move on, but they won't forget.
01:37:41:20	SHELLEY	(cries) (to Don) I could see that-that he was dying. (inhales) And I tried to help him. I tried. I tried.
01:37:57:04	DON	Please don't. Please.
01:38:01:12	SHELLEY	(cries) I said, "Honey. Honey, it's gonna be all right. It's gonna be all right. Do you hear those sirens? Do you hear those sirens? That is Daddy and Daddy is coming. And he's gonna-he's gonna help us. He's gonna save us." But you never came.
01:38:17:11	DON	I know. I know, Shelley. And I'm so sorry. You know that.
01:38:22:13	SHELLEY	Yeah, but he doesn't know that. He doesn't know that. I-I made a promise to him. I promised him.
01:38:30:09	HOTCH	Shelley, you have to stop blaming yourself. Shelley, you have to stop blaming yourself.
01:38:38:14	SHELLEY	No.
01:38:39:13	SHELLEY	(flashback) (sings "This Little Light of Mine") <i>This little light of mine</i> <i>I'm gonna let it shine</i>  <b>(Note this song has FULL dubbing and subtitling rights. This song CAN be re-voiced/re-recorded in English.)</b>
01:38:41:11	DAMIEN	(flashback) (sings "This Little Light of Mine") <i>I'm gonna let it shine</i> <i>Let it shine</i> <i>Let it shine</i>
01:38:46:11	SHELLEY	(flashback) Cut it out.

01:38:47:11	DAMIEN	(flashback) You cut it out.
01:38:48:22	SHELLEY	(flashback) No, honey. Honey, I'm driving. No, I'm not kidding, Damien.
01:38:52:16	DAMIEN	(flashback) You're being mean, Mama.
01:38:54:11	SHELLEY	(flashback) I'm driving. Don't kick my seat when I'm driving.
01:39:02:03	SHELLEY	I yelled at him. And it was-it was the last thing he heard.
01:39:10:13	HOTCH	That's your regret. It's not what he remembers. Look. Look how happy he was.
01:39:17:04	SHELLEY	No, I can't. I can't.
01:39:18:03	HOTCH	Look how happy he was. Losing him is not your fault. He was taken from you and that's not fair. But while he was here, while you were lucky enough to have him, he was happy. That's how he lived and that's how he left.
01:40:14:19	MORGAN	Sixty seconds. If I had just gotten there sixty seconds earlier Emily might still be with us.
01:40:21:03	HOTCH	Derek, you know that you did everything you could.
01:40:23:10	MORGAN	Yeah, yeah, I know. I did everything I could. We all did, I know. What, that supposed to make me feel better?
01:40:28:20	HOTCH	You protected each other for years. Don't expect this to go away any time soon.
01:40:32:10	MORGAN	This what-This what, this guilt?
01:40:35:23	HOTCH	Just because you were the last one there doesn't mean that you could affect the outcome. We all wish we had that kind of control.

01:40:42:09	MORGAN	So, what do we do? We just chalk it up to fate? What, I can't blame anybody? What, this is the will of God? No. I do blame somebody. I blame Doyle.  (chalk it up : idiom - to attribute to something)
01:40:54:10	MORGAN	Hotch, what am I supposed to do? She was my friend. I lost my friend right in front of me.
01:41:16:05	MORGAN	And I'm supposed to go on like nothing happened?
01:41:24:08	MORGAN	You know, we, um, we come in here and we talk to you. Where do you go? Where are you with all of this?
01:41:39:19	HOTCH	Same place as you. Wishing she was here.
<b>01:42:26:07</b>		<b>LAST FRAME OF PICTURE</b>

## **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://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. Has a guest star role in Season 6, F132/618.**

*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. **Is removed as a series regular. Last episode is Season 6, F132/618.**

*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 Season 6, F135/621.***

**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.