



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 #F135 "The Stranger"

[Episodic Creative Letter](#)

[Dialogue Script](#)

[Series Overview](#)

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

Prepared by
Technicolor International Versioning Services
2255 N. Ontario Street, Suite 300
Burbank, CA 91504
(T) 818-480-5100
(F) 818-480-5300

NOTICE OF CONFIDENTIALITY

This document is internal to The Walt Disney Company and is intended for the use of the individual or entity to which it is addressed, or given by an authorized representative of Disney Character Voices, International, and may contain information that is privileged, confidential and exempt from disclosure under applicable laws. If the reader of this document is not the intended recipient, or the employee or agent responsible for delivering the document to the intended recipient, you are hereby notified that any use, dissemination, distribution or copying of this communication is strictly prohibited.

EPISODIC CREATIVE LETTER

EPISODE:

"The Stranger" - #F135

RUN TIME:

NTSC – 40 minutes, 55 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

The BAU tracks a murderer in San Diego who is stalking college students as the team comes under Strauss' scrutiny in the wake of losing Prentiss.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
AMBER	15
AMY	90
BOB	58
BOYFRIEND	46
DET. HARDING	156
GARCIA	612
GREG	209
HOTCH	736
JAKE	15
KATE	121
LAURIE	33
LILY	110
MEDIC	20
MEDICAL EXAMINER	63
MICHELLE	128
MORGAN	767
MOVIE BUFF #1	13
MOVIE BUFF #2	11
OFFICER KENT	20
REID	657
ROSEMARY	45
ROSSI	385
SEAVER	470
STRAUSS	217

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

➤ None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

➤ **01:17:51:06** – GARCIA says a Spanish phrase. *Annotation provided.*

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

Timecode	Description	Inserts/On-Screen Text
01:01:09:22	ON-SCREEN TEXT (marquee)	DARK WINDOWS HORROR MOVIE FESTIVAL THE 13TH OF EVERY MONTH (Dark Windows : fictional movie)
01:02:09:15	NARRATIVE TITLE	SAN DIEGO, CALIFORNIA
01:06:44:23	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY AMBER LASKO
01:06:52:14	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY LAURIE BURGIN
01:07:03:00	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:10:58:12	ON-SCREEN TEXT (cell phone)	Chocolate or Vanilla
01:11:00:19	ON-SCREEN TEXT (computer)	ONLINECHAT Chocolate
01:11:08:02	ON-SCREEN TEXT (cell phone)	My type of guy *wink*
01:11:15:13	ON-SCREEN TEXT (computer)	My type of girl. When can I sample? *wink*

01:11:22:20	ON-SCREEN TEXT (computer)	Nawty Boy ;) (Nawty : internet slang for "Naughty")
01:12:43:05	ON-SCREEN TEXT (computer)	San Diego Police INVESTIGATION SUMMARY
01:13:49:23	ON-SCREEN TEXT (cell phone)	BORED... :(Babysitting AGAIN ugh. Bummer :(: emoticon used to mean sad or unhappy) (Bummer : slang - something annoying or unpleasant)
01:14:00:04	ON-SCREEN TEXT (cell phone)	Yeah, can't wait to get out of here. How about a picture?
01:15:27:19	ON-SCREEN TEXT (tape)	POLICE LINE DO NOT CROSS
01:17:41:11	ON-SCREEN TEXT (cell phone)	What's with the photo? Halloween isn't for months.
01:18:20:19	ON-SCREEN TEXT (computer)	Feeling faint at heart. All alone and scared to cry. About to take a slice out of life. No one understands.

01:19:59:10	ON-SCREEN TEXT (flyer)	BEWARE IF YOU SEE THIS MAN, CALL POLICE! DO NOT APPROACH THE INDIVIDUAL
01:20:21:03	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY LILY DROUBAY
01:22:19:03	ON-SCREEN TEXT (TV)	TOP STORY CO-ED KILLER STILL AT LARGE
01:23:51:16	ON-SCREEN TEXT (car)	SAN DIEGO POLICE
01:27:39:20	ON-SCREEN TEXT (computer)	COUNTY / CITY OF SAN DIEGO DATABASE RESULTS +WIDOWER +MARRIAGE LICENSE +SON +MCDONALD TRIAD
01:27:42:17	ON-SCREEN TEXT (computer)	SEARCH COMPLETE Matching Results: 30
01:28:13:07	ON-SCREEN TEXT (computer)	Carl Phinney, 53, Lifelong San Diegan
01:28:22:02	ON-SCREEN TEXT (computer)	caregiver
01:28:33:12	ON-SCREEN TEXT (computer)	APPLICATION FOR COMMITMENT
01:30:14:02	ON-SCREEN TEXT (computer)	WORK RELEASE PROGRAM WEEKLY VERIFICATION FORM

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

DIALOGUE SCRIPT

		RECAP
01:00:00:00	MORGAN	(voiceover) <i>Previously on Criminal Minds...</i>
		From Episode #F132 "Lauren" - Source TC 01:38:05:18
01:00:01:17	MORGAN	(into radio) I got her!
01:00:03:12	MORGAN	No, no, no. No, Emily. Stay with me. Come on, stay with me.
01:00:08:03	MORGAN	Where is my medic? (Note this line of dialogue is not in the original episode.)
		From Episode #F132 "Lauren" - Source TC 01:39:24:09
01:00:09:18	JENNIFER	She never made it off the table.
01:00:12:18	REID	I didn't get a chance to say goodbye.
		From Episode #F132 "Lauren" - Source TC 01:41:56:08
01:00:14:20	ON-SCREEN TEXT (gravestone)	EMILY PRENTISS OCT 12 1970 - MARCH 7 2011 FIDELITY BRAVERY INTEGRITY
		From Episode #F133 "With Friends Like These..." - Source TC 01:02:21:21
01:00:16:23	MORGAN	Penelope, you got to stop staring at her.

01:00:19:06	GARCIA	I can't help it. (Please note this line was cut out of the final version of the episode.)
01:00:21:07	MORGAN	(exhales)
		From Episode #F134 "Hanley Waters" - Source TC 01:23:06:11
01:00:22:15	HOTCH	You know, everyone's feeling it and nobody wants to talk about it.
01:00:25:05	ROSSI	It's too soon, Aaron. Doesn't Strauss usually run these assessments?
01:00:31:05	HOTCH	There was no way that was gonna happen. (gonna : "going to")
		From Episode #F134 "Hanley Waters" - Source TC 01:07:44:07
01:00:34:00	HOTCH	Internalizing does make it worse. (Internalizing : to deal with an emotion or conflict by thinking about it rather than expressing it openly)
01:00:36:06	GARCIA	I-I'll talk, but I don't want to talk about her being gone.
		From Episode #F134 "Hanley Waters" - Source TC 01:16:09:04
01:00:40:08	REID	It's like if we can't keep each other safe then why are we even doing any of this?
		From Episode #F134 "Hanley Waters" - Source TC 01:40:14:19
01:00:44:02	MORGAN	If I had just gotten there sixty seconds earlier Emily might still be with us.
01:00:47:07	HOTCH	Derek, you know that you did everything you could.

		From Episode #F134 "Hanley Waters" - Source TC 01:01:07:03
01:00:49:12	MORGAN	So where does that leave me?
01:00:50:23	HOTCH	Angry.
		From Episode #F134 "Hanley Waters" - Source TC 01:41:24:08
01:00:51:18	MORGAN	You know, we, um, we come in here and we talk to you. Where do you go?
		TEASER
01:01:09:22	ON-SCREEN TEXT (marquee)	DARK WINDOWS HORROR MOVIE FESTIVAL THE 13TH OF EVERY MONTH (Dark Windows : fictional movie)
01:01:12:18	MOVIE CROWD	(overlapping chatter)(continues throughout)
01:01:13:00	MOVIE BUFF #1	Dude, when she's trapped in the ceiling and those cuts just appear... (exhales) (chuckles)
01:01:15:20	MOVIE BUFF #2	(overlaps) Dude, classic horror. Cheesy special effects, but damn you were scared. (Cheesy : slang - something regarded as cheap or tacky)
01:01:20:13	GARCIA	(overlaps) It's unnecessary. There's too much blood, and gore, and (makes disgusted sound). (gore : blood shed as a result of violence)
01:01:20:18	MOVIE BUFF #1	(overlaps)(to cashier) Thanks.
01:01:24:09	REID	Garcia, it's a slasher film. How do you do a slasher film without violence? (slasher film : slang - a horror film featuring gory effects)

01:01:27:08	GARCIA	You imply it.
01:01:28:00	MORGAN	<p>Baby, the movie is called <i>Slice 6</i>. What were you expecting?</p> <p>(Baby : affectionate form of address - Note that Morgan and Garcia speak to one another in a flirtatious manner.)</p> <p>(Slice 6 : fictional horror film)</p>
01:01:30:16	GARCIA	A refreshing beverage with a twist of comedy. I'm gonna have nightmares for a week.
01:01:35:05	SEAVER	<p>With everything that we do and see on a daily basis, that got to you?</p> <p>(got to : idiom - to have an emotional impact on someone)</p>
01:01:38:08	GARCIA	<p>Listen, newb, you may be all Sigourney Weaver ass-kicking tough, which is awesome, but the mystical mavens of innocence like myself jump at things that go bump in the night.</p> <p>(newb : slang - short for "newbie," which is a term for a new person added to a group)</p> <p>(Sigourney Weaver : an American actress known for her roles as a powerful and strong woman who can defend herself such as her lead in the <i>Alien</i> film series)</p> <p>(ass-kicking : slang - to be able to defeat soundly)</p> <p>(things...night : phrase meaning unexplained noises that frighten someone)</p>
01:01:46:11	REID	Why are you worried? I'm sure that Morgan will protect you. As long as he's not jumping out of his chair like a prepubescent school girl.
01:01:49:12	SEAVER	(overlaps) (chuckles)

01:01:50:18	GARCIA	(overlaps) (chuckles)
01:01:51:13	MORGAN	The only reason I jumped is because you guys woke me up.
01:01:53:18	GARCIA	How could you sleep during that?
01:01:55:04	MORGAN	Easy. You dragged me out after a twelve-hour workday. For what? You're telling me that girl didn't know that the UnSub was waiting for her upstairs? Come on now. (UnSub : "Unknown Subject")
01:02:01:03	REID	Villain.
01:02:02:10	MORGAN	What?
01:02:02:19	REID	In movies UnSub's are called villains.
01:02:05:14	MORGAN	My bad. (slang - indicates one acknowledges a mistake)
01:02:06:10	GARCIA	(chuckles)
01:02:07:06	REID	Do you want to know why horror movies are so successful?
01:02:09:15	MORGAN	Why is that, genius? (genius : humorous nickname for Reid because of his high level of intelligence)
01:02:09:15	NARRATIVE TITLE	SAN DIEGO, CALIFORNIA
01:02:10:18	REID	They prey on our instinctual need to survive. In tribal days, a woman's scream would signal danger and the men would return from hunting to protect their pack. That's why it's always the women and not the men who fall victim to the bogeyman.
01:02:21:10	GARCIA	Count on you, Reid, to break a movie down to science.

01:02:24:03	SEAVER	My favorite thing about horror movies is the suspense factor.
01:02:27:11	REID	Ah, the ticking clock.
01:02:29:04	SEAVER	The helpless victim walks through the dark.
01:02:34:00	SEAVER	Shadows reaching out to get her.
01:02:39:13	REID	A sudden noise draws her attention. Is someone there or is it just in her head? (in her head : idiom - refers to someone's imagination)
01:02:51:14	GARCIA	Still it's totally unrealistic. (stammers) No one should be walking through a dark alley by themselves at night.
01:02:56:05	MORGAN	Ahem. Hello. (Hello : slang - used to add ironic, sarcastic, or sometimes angry emphasis)
01:02:57:12	GARCIA	Uh, no one should be walking through a dark alley without a Derek Morgan by their side.
01:03:01:02	MORGAN	(chuckles)
01:03:02:16	REID	But the best part of a horror movie? You never know when the end is going to come.
01:03:08:09	AMBER	Damn it. (slang - exclamation of frustration or annoyance)
01:04:29:17	AMBER	Michelle?
01:04:41:09	AMBER	I wasn't expecting you back till the morning.
01:04:47:19	AMBER	(screams) No! (screams) (continues) Go away! No! (screams) (panicked breaths)
01:05:02:16	AMBER	(screams) (continues)

01:05:07:18	REID	<p>But what you didn't see coming is that the Slicer's brother was in the closet.</p> <p>(Slicer's : indicates the villain from the fictional movie <i>Slice 6</i>)</p> <p>(brother : “younger brother”)</p>
01:05:11:00	ROSSI	<p>Frightening.</p> <p>(Note sarcasm.)</p>
01:05:11:15	REID	<p>His betrayal had consumed him and he sent his brother to his own private hell.</p> <p>(hell : a state or place of extreme pain or misery, or something or somebody that causes extreme pain or misery)</p>
01:05:16:06	ROSSI	<p>Speaking of horror.</p> <p>(Note humor as Rossi has seen Strauss in Hotch's office.)</p>
01:05:18:11	MORGAN	What's Strauss doing here?
01:05:20:02	GARCIA	Whatever it is, I cast my vote on not good.
01:05:25:07	STRAUSS	I was expecting the grief assessments yesterday.
01:05:28:03	HOTCH	I left them on your desk last night.
01:05:29:22	STRAUSS	Oh. Well, good. The next step your team will be observed in the field.
01:05:34:18	HOTCH	This... This really isn't the time for another evaluation.
01:05:38:10	STRAUSS	When is a good time?
01:05:40:07	HOTCH	You've decided this without reading the assessments?
01:05:42:02	STRAUSS	Is there something that I should know?

01:05:43:14	HOTCH	No, it's just that everyone grieves differently and this team is no exception.
01:05:47:12	STRAUSS	All right, fine. I will look at your findings, but just know that there will be another review. When do you leave for San Diego? (San Diego : city and major port of entry in southwestern California)
01:05:53:19	HOTCH	As soon as we present the case.
01:05:55:12	STRAUSS	Good.
01:05:59:10	HOTCH	Let's get started.
01:06:00:11	GARCIA	Okay. Monica Shanley, Natalie Wallace, Amber Lasko. Three college students killed in their off-campus apartments in the last five days. Two were going to San Diego Coastal University; one was going to San Diego Tech. (San Diego Coastal University : fictional university) (San Diego Tech : fictional university)
01:06:12:04	MORGAN	Well the UnSub definitely has a type. They could all be related.
01:06:14:11	GARCIA	Yeah, what he said. They're all in their early twenties, brunette, majoring in education and/or child development. (majoring : the field of study in which a college or university student chooses to specialize)
01:06:20:05	SEAVER	Is there any indication that they knew one another?
01:06:22:02	GARCIA	As it stands right now, I'm coming up empty. Their apartments are spread throughout the city, so... (coming up empty : "unsuccessful in my search.")

01:06:25:09	REID	No fingerprints at the crime scene. The UnSub uses gloves.
01:06:28:12	SEAVER	He's organized.
01:06:29:17	HOTCH	Forced entry at all the apartments. Back door, patio door, living room window.
01:06:32:21	ROSSI	The homes were wrecked. Clear evidence of a struggle. (wrecked : "destroyed")
01:06:35:05	SEAVER	He's creating a scene. He wants to inflict fear not only in his victim, but in whomever finds the body.
01:06:40:07	ROSSI	It could be a message to the local PD: "Look what I can do." (PD : abbreviation for Police Department)
01:06:44:23	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY AMBER LASKO
01:06:48:13	HOTCH	He's killed three women in under a week.
01:06:50:02	ROSSI	In all likelihood he's hunting for his fourth victim now.
01:06:52:14	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY LAURIE BURGIN
01:06:54:13	HOTCH	San Diego PD wants us on the scene as soon as possible.

01:07:03:00	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:07:36:12	HOTCH	(voiceover) <i>Stephen King wrote, "Sometimes human places create inhuman monsters."</i> (Stephen King : considered America's most famous horror writer)
01:07:44:06	ROSSI	Our UnSub has a type and a temper.
01:07:47:04	MORGAN	Amber was getting ready for a bath. It would have been an easy target for a sexual assault, but none came. That's highly unusual behavior for this kind of UnSub.
01:07:54:13	REID	You know extreme violence and physical aggression is, in its nature, sexual.
01:07:58:01	MORGAN	Well, that's true, but as a substitution for the sex act. This guy could be impotent. He can't perform, so that's why he goes all out for the kill. (goes all out : idiom - at full power or with maximum effort)
01:08:05:00	HOTCH	If he's targeting female college students, we need to make sure that campus officials are informed if they haven't been already. We also can't rule out other students and faculty. (rule out : idiom - to exclude something)
01:08:12:12	REID	You know, San Diego is essentially one big college town with an enrollment at SDCU of approximately sixty-five-thousand students. (SDCU : abbreviation for San Diego Coastal University)

01:08:18:12	SEAVER	San Diego County has nine universities, five private, four public. We add seven more if we're including trade schools.
01:08:24:06	ROSSI	Each girl lived off-campus and was attacked in their apartment. That's pretty high-risk.
01:08:28:18	HOTCH	Well less risky if he's stalking them in advance. Learning layouts and routines.
01:08:32:22	SEAVER	Between classes and part-time jobs, they'd be home sporadically at best.
01:08:36:09	MORGAN	Which tells us they're not victims of opportunity. He targets them, then stalks them to know where they live, and when they're gonna be alone.
01:08:42:07	HOTCH	Morgan, you and Reid, go to the last victim's apartment. Seaver, interview the roommate. Dave and I will go to the Medical Examiners.
01:08:52:19	MORGAN	Well, there's no secure parking.
01:08:55:04	REID	I rode a bike when I was in college.
01:08:56:12	MORGAN	(slight chuckles) That's because you weren't old enough to drive, Einstein. (Einstein : humorous nickname for Reid because of his intelligence level - refers to the German scientist and the creator of the theory of relativity, Albert Einstein)
01:08:59:00	REID	I could drive, it's just the government wouldn't issue me a license because I was fourteen. A lot of places for the UnSub to hide out here. (government...fourteen : Note that in the United States you have to be 16 years-old to be able to get a driver's license.)
01:09:05:11	MORGAN	Yeah, he could've easily grabbed her when she passed through here.
01:09:08:04	REID	And yet she made it all the way to her apartment.

01:09:10:09	MORGAN	Where she should feel safe, but then he took that from her.
01:09:15:15	MEDICAL EXAMINER	All of the women have defensive wounds on the arms. They put up a fight.
01:09:19:12	HOTCH	And the number of stab wounds increases with each victim, yes?
01:09:22:06	MEDICAL EXAMINER	Yes. On Monica Shanley the wounds show hesitation and the fatal blow was directly to the heart.
01:09:27:13	ROSSI	Did the strike indicate any medical knowledge on the part of the UnSub?
01:09:31:10	MEDICAL EXAMINER	Truthfully? I think he got lucky.
01:09:34:10	HOTCH	He hadn't built his confidence yet.
01:09:35:18	MEDICAL EXAMINER	Yeah, but by the time he gets to his third kill, he knows what he's doing. More direct cuts. She died from massive blood loss.
01:09:45:02	ROSSI	He's improving quickly.
01:09:47:11	HOTCH	He made the struggle last longer because he wanted her to suffer.
01:09:50:15	ROSSI	So now he's starting to enjoy it.
01:09:54:20	POLICE CROWD & DISPATCHER	(overlapping chatter)(continues throughout)
01:10:04:03	MORGAN	I'm Agent Derek Morgan. This is Doctor Spencer Reid.
01:10:06:17	DET. HARDING	Detective Bryce Harding. Amber's roommate, Michelle, told us she was out of town visiting family when the attack occurred.

01:10:13:02	MORGAN	Well, the UnSub must have known that. That's why he made his move last night. (made his move : idiom - to decide to do something)
01:10:15:16	DET. HARDING	He jimmed the lock on the window. (jimmed : to force something open using a lever)
01:10:17:05	REID	I guess he needed the privacy to complete the torture.
01:10:20:21	MORGAN	Well most sadists like to kill on their own turf. This guy didn't risk taking her to a secondary location. (sadists : someone with a personality that displays a pattern of cruel, demeaning, and aggressive behavior)
01:10:25:04	REID	Maybe something happened to him which makes the location of the kill significant. Look, that's something new. He's smearing blood on the walls. Exhibiting more control and rage over his victims. Taking pleasure in the kill.
01:10:36:20	DET. HARDING	What's with the specific physical type?
01:10:38:22	MORGAN	It looks like he's taking his anger out on women who represent someone he knows.

01:10:41:18	REID	<p>Yeah, like Edmund Kemper, he most likely can't confront his true target yet, so he's going after women who look like her until he can build up the confidence to complete his endgame.</p> <p>(Edmund Kemper : known as The Co-ed Killer - was active in America in the early 1970s when he killed and dismembered six female hitchhikers in the Santa Cruz, California, area. He then murdered his mother and one of her friends before turning himself in to the authorities.)</p> <p>(endgame : ultimate stage of something)</p>
01:10:58:12	ON-SCREEN TEXT (cell phone)	Chocolate or Vanilla
01:11:00:19	ON-SCREEN TEXT (computer)	<p>ONLINECHAT</p> <p>Chocolate</p>
01:11:08:02	ON-SCREEN TEXT (cell phone)	My type of guy *wink*
01:11:15:13	ON-SCREEN TEXT (computer)	My type of girl. When can I sample? *wink*
01:11:22:20	ON-SCREEN TEXT (computer)	<p>Nawty Boy ;)</p> <p>(Nawty : internet slang for "Naughty")</p>
01:11:25:05	LAURIE	Oh. Sorry about that. What can I get you?
01:11:29:07	MICHELLE	<p>I should've been there to help her. (sniffles) Amber and I were friends since the third grade. Always inseparable. She got into San Diego Coastal first. I was so pissed. (slight chuckles) I didn't talk to her for a week and then two days later my acceptance letter came in the mail.</p> <p>(pissed : slang - to be angry)</p>
01:11:47:22	SEAVER	It's okay, Michelle.

01:11:49:20	MICHELLE	It's not that I wasn't happy for her. I just wanted to go, too.
01:11:52:01	SEAVER	I know. It's a completely normal reaction. But I need you to think. Had any new people come into her life recently?
01:11:59:08	MICHELLE	Not that I know of. I had to twist her arm to get her out. (twist her arm : idiom - to force someone to do something through persuasion)
01:12:02:18	SEAVER	So she wasn't into the college scene?
01:12:04:17	MICHELLE	She could party with the best of them. She just worked her ass off. (her ass off : slang - to do something with a great effort)
01:12:08:14	SEAVER	Academically or for money?
01:12:10:02	MICHELLE	Money. If it wasn't dog walking at ten bucks an hour, it was house-sitting or proofreading. She kept busy. (bucks : slang - "dollars")
01:12:16:03	SEAVER	So, she took on a lot of odd jobs?
01:12:18:12	MICHELLE	She wasn't a rich kid from Orange County. (Orange County : on the southwest coast of California)
01:12:22:05	SEAVER	Do you know where she heard about the part-time work?
01:12:24:15	MICHELLE	Everywhere. Coffeehouses, Craigslist, the student center. You name it. (Craigslist : an online directory including classified ads and a community message board for specific urban areas)

01:12:30:07	SEAVER	Thank you.
01:12:31:23	GARCIA	(into phone) The first victim, Monica Shanley's BFF reported that they were talking on the phone (over speakerphone) <i>and hung up just before Monica stepped inside her apartment.</i> (BFF : slang - "best friend")
01:12:37:15	MORGAN	(into speakerphone) What does that get us?
01:12:38:18	GARCIA	(over speakerphone) <i>Well some neighbors heard loud screaming</i> (into phone) coming from Monica's apartment at eleven-twelve p.m. And at eleven-fifteen they called nine-one-one. (over speakerphone) <i>Eleven-twenty-six cops arrived.</i> (nine-one-one : the United States emergency telephone number) (cops : slang - "police officers")
01:12:43:05	ON-SCREEN TEXT (computer)	San Diego Police INVESTIGATION SUMMARY
01:12:46:22	REID	(into speakerphone) That means he's able to strike, kill, and get out in less than fourteen minutes?
01:12:50:18	ROSSI	(to Seaver) How'd it go?
01:12:51:21	SEAVER	According to her roommate, Amber worked odd jobs to make ends meet. (make ends meet : idiom - manage so that one's financial means are enough for one's needs)
01:12:55:01	ROSSI	Could be where she made contact with the UnSub.

01:12:57:21	HOTCH	(into speakerphone) Garcia, (over phone) <i>get us a list of jobs that Amber worked the last few months. And look for personal checks she</i> (into speakerphone) might have deposited as under-the-table payments. (under-the-table : idiom - done secretly and often illegally)
01:13:04:01	GARCIA	(over speakerphone) <i>Copy that.</i> (radio command - indicates a message is understood)
01:13:04:22	ROSSI	The UnSub stalks his victims. He knows their routine. He could attack them anytime they're alone. Even in their cars. But he chooses to attack them in their homes.
01:13:14:07	MORGAN	And waits for them to bolt the doors before he strikes. He wants them to feel safe before he takes that away from them.
01:13:19:06	REID	It's about making them feel powerless in their own personal space.
01:13:21:22	SEAVER	So it's physical and psychological torture.
01:13:24:16	HOTCH	If he keeps to his accelerated timetable, he'll strike tonight.
01:13:49:23	ON-SCREEN TEXT (cell phone)	BORED... :(Babysitting AGAIN ugh. Bummer :(: emoticon used to mean sad or unhappy) (Bummer : slang - something annoying or unpleasant)
01:14:00:04	ON-SCREEN TEXT (cell phone)	Yeah, can't wait to get out of here. How about a picture?

01:14:53:03	LAURIE	Hey, little guy. Are you okay?
01:14:58:23	LAURIE	Was that you making all that noise? (giggles) You are so adorable. You want to pose for the camera?
01:15:14:17	LAURIE	(screams) (continues)
		ACT TWO
01:15:27:19	ON-SCREEN TEXT (tape)	POLICE LINE DO NOT CROSS
01:15:28:18	DET. HARDING	Everything's untouched as requested. Vic's name is Laurie Burgin. A student at San Diego Tech. She was baby-sitting. (Vic's : short for "Victim's")
01:15:34:17	MORGAN	We profiled that he gets off on striking inside the victims' homes. Why would he kill here? (profiled : description of a possible suspects behaviors and physical characteristics) (gets off on : idiom - to be excited by something)
01:15:38:00	ROSSI	That's a big change in MO. (MO : abbreviation for modus operandi, a legal term meaning motive)
01:15:39:06	REID	Maybe Laurie had a roommate so the UnSub figured he'd have more time on the job.
01:15:42:09	ROSSI	Did he hurt the child?
01:15:43:08	DET. HARDING	The kid was crying in the crib when the family got home.
01:15:46:00	ROSSI	I'll talk to them, you two go on in.

01:15:49:02	ROSSI	Mr. and Mrs. Jenkins? I'm, uh, David Rossi with the FBI. Do you mind if I ask you a few questions? (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department)
01:15:54:07	BOB	Of course. Whatever you need.
01:15:56:06	ROSSI	Now was Laurie a family friend?
01:15:58:02	BOB	Uh, no. We're new to the area. Haven't had time to make friends yet.
01:16:02:03	ROSSI	Then how did you meet her?
01:16:03:07	BOB	Online. Craigslist.
01:16:05:20	ROSEMARY	I told him not to do it.
01:16:07:04	BOB	I didn't have a choice. We both work. I looked into nanny services, but the startup costs were ridiculous.
01:16:14:18	ROSSI	How many people did you interview?
01:16:16:05	BOB	I lost count. (lost count : idiom - to fail to remember the number of people)
01:16:17:12	ROSEMARY	She seemed like the right fit.
01:16:19:17	BOB	She was a college student. Didn't party too much.
01:16:22:12	ROSEMARY	She was a hard worker and little Julian loved her.
01:16:27:01	ROSSI	Did she talk about any boyfriends? Or say anything that may have raised an alarm?
01:16:32:01	BOB	Not that I can think of.
01:16:32:06	ROSEMARY	(overlaps) (stammers) She was single. Uh, she had a boyfriend back in Tennessee, but they broke up. (broke up : idiom - to end a relationship)

01:16:38:04	ROSSI	And how long ago was that?
01:16:40:01	ROSEMARY	A month, I think. I'm not sure.
01:16:43:21	ROSSI	Thank you.
01:16:45:13	REID	You know with an infant in the room, Laurie would've been at her most vulnerable.
01:16:49:09	REID	Look at this. He felt compelled to organize the supplies. Look.
01:17:02:21	MORGAN	You think the UnSub fed the kid? I mean he stabs Laurie, so the kid probably started crying. Maybe he gave the kid the bottle in order to keep him quiet.
01:17:11:17	REID	What kind of an UnSub stops murdering to care for an infant?
01:17:15:02	MORGAN	One who identifies with the child. We might be looking for someone with deep-rooted abandonment issues.
01:17:20:02	REID	Or maybe the baby crying interfered with his enjoyment of watching the baby-sitter bleed out?
01:17:23:18	MORGAN	Well, either way, caring for the child would be psychological torture for Laurie.
01:17:31:06	MORGAN	Reid. Look at that. She's got several missed calls and a few text messages from social networking sites. (text messages : electronic message sent via cell phone)
01:17:41:07	MORGAN	(reads) "What's with the photo? Halloween isn't for months."
01:17:41:11	ON-SCREEN TEXT (cell phone)	What's with the photo? Halloween isn't for months.

01:17:44:03	GARCIA	(into phone) Speak, Boy Wonder, behold my might. (Boy Wonder : humorous nickname for Reid - refers to the superhero cartoon sidekick Robin of DC Comics Batman and Robin)
01:17:45:18	REID	(over phone) <i>Garcia, the latest victim, Laurie Burgin,</i> (into speakerphone) was writing something on the internet last night. Can you figure out what it was?
01:17:51:06	GARCIA	(into phone) Yeah, I was just tweeting myself. <i>Uno momento.</i> (tweeting : to post a comment on the social networking site Twitter) (Uno momento : Spanish - One moment)
01:18:03:19	GARCIA	(into phone) Oh (over speakerphone) <i>God.</i>
01:18:05:00	MORGAN	Reid. She managed to take a picture of the UnSub before she died.
01:18:09:01	REID	I can't really make it out.
01:18:10:11	GARCIA	(over speakerphone) <i>I can tell you more. Laurie's account was active two hours after that photo was posted.</i>
01:18:14:10	MORGAN	(into speakerphone) Well there's no record of her calling nine-one-one.
01:18:16:12	REID	(over phone) <i>He must have uploaded the image himself.</i>
01:18:18:14	GARCIA	(into phone) And continued posting status updates after she died. (reads) "Feeling faint at heart." (over speakerphone) <i>"All alone and too scared to cry."</i> (status updates : sending brief news to friends and colleagues to keep them up-to-date on daily activities via social networking sites)

01:18:20:19	ON-SCREEN TEXT (computer)	<p>Feeling faint at heart.</p> <p>All alone and scared to cry.</p> <p>About to take a slice out of life.</p> <p>No one understands.</p>
01:18:26:12	MORGAN	All right, this isn't good. He's mocking his victims now. He sat here tweeting while Laurie bled to death.
01:18:32:15	MORGAN	<p>(into speakerphone) All right, baby girl, listen I need you to go through Laurie's accounts. (over phone) <i>See who was following her and see who was messaging back.</i></p> <p>(baby girl : affectionate form of address)</p>
01:18:38:17	GARCIA	(over speakerphone) <i>On it.</i>
01:18:39:10	MORGAN	All right, let's get out of here. Let's get back to Hotch. We've got a photo and we've got a profile.
01:18:42:09	REID	(into speakerphone) Thank you, Garcia.
01:18:46:02	HOTCH	We're looking for a white male in his early twenties. And because he's stalking his victims, we believe that he either works out of his house or a part-time job.
01:18:52:20	MORGAN	This UnSub strikes in the home rather than outside where he could more easily abduct his victims. Now this tells us that his social skills are most likely lacking and he may not have the confidence to talk to women.
01:19:02:01	ROSSI	His confidence with killing, however, is growing. He's gone from hesitant strikes in the victim's home to painting the walls with blood. Our UnSub is developing a taste for the kill.

01:19:11:15	HOTCH	And his victims share similar features and backgrounds. And we believe that they represent someone whom the UnSub thinks has wronged him and he's taking out his rage on them.
01:19:20:02	MORGAN	Because the UnSub shows signs of one neat aspect and started killing suddenly and effectively with no break, we believe he was recently incarcerated or institutionalized.
01:19:27:21	ROSSI	Look at men who got out a month or so ago. Their records will show a history of violence, anger toward women and/or symbols of authority.
01:19:36:02	HOTCH	We need to warn all young women to be hypervigilant especially in their online acquaintances, but also with service workers, maintenance staff, and delivery men.
01:19:43:06	OFFICER KENT	Are we telling college girls not to let people in uniforms into their homes?
01:19:46:19	HOTCH	No, but tell them to double check IDs, call dispatch before they let anybody inside. (IDs : abbreviation for Identifications)
01:19:50:19	OFFICER KENT	How do we avoid inciting panic?
01:19:52:11	MORGAN	Panic is inevitable, but we still need to keep everyone informed. Uniformed officers are posting warnings across campuses. Now since the Jenkins' family found Laurie online we believe the UnSub may be using similar methods: profiles, job postings, anything that gives a little too much information that the UnSub could use to hunt his victims.
01:19:59:10	ON-SCREEN TEXT (flyer)	BEWARE IF YOU SEE THIS MAN, CALL POLICE! DO NOT APPROACH THE INDIVIDUAL

01:20:06:10	HOTCH	And time's not on our side. We think that he's already got his next victim in his sights.
01:20:21:03	ON-SCREEN TEXT (computer)	SAN DIEGO TECHNICAL UNIVERSITY LILY DROUBAY
01:20:23:00	GARCIA	(into phone) His account tracks back to an e-mail address he created yesterday morning. IP address (over speakerphone) <i>leads to a public terminal. That's where the trail ends.</i> (IP : abbreviation for Internet protocol - the standard that controls the routing and structure of data transmitted over the Internet)
01:20:30:19	SEAVER	(into speakerphone) What about at the Jenkins' house? He was tweeting with her prior to the assault.
01:20:34:09	GARCIA	(over speakerphone) <i>The UnSub hacked into the Jenkin's WiFi network.</i> (hacked : to get into a computer system) (WiFi : trademark for the certification of products that meet certain standards for transmitting data over wireless networks)
01:20:36:20	SEAVER	(into speakerphone) Pretty smart for a guy who's been locked up. (locked up : idiom - to be confined in prison)
01:20:38:19	GARCIA	(over speakerphone) <i>Yeah, he has gotten good at covering his tracks.</i> (covering his tracks : idiom - to be hard to find)
01:20:40:22	HOTCH	(into speakerphone) Uh, how are you doing on list of criminal records and releases?

01:20:43:11	GARCIA	<p>(over speakerphone) <i>Oh, right that. Okay,</i> (into phone) I searched local college students, which is a lot and I'm a masochist so I went ahead and included military personnel because San Diego has a big Naval and Marine presence. Combine those two pools, I am swimming in criminal infractions.</p> <p>(masochist : the tendency to invite and enjoy misery of any kind)</p> <p>(pools : groups of people)</p> <p>(swimming : to have a large number of something)</p>
01:20:56:02	HOTCH	(over phone) <i>All right, filter out sexual</i> (into speakerphone) assault and lewd behavior.
01:20:58:20	GARCIA	(into phone) Filtering at the speed of tech, sir.
01:21:00:19	SEAVER	(over phone) <i>And what about background financials on the victims? Is there any evidence of jobs being performed under the table?</i>
01:21:06:01	GARCIA	(into phone) Actually, in all cases there were personal checks deposited from several accounts. Most under a hundred dollars.
01:21:14:09	HOTCH	(over phone) <i>All right, send a list</i> (into speakerphone) of account holders. And Seaver, when you get them start making phone calls.
01:21:17:17	SEAVER	What am I looking for?
01:21:18:19	HOTCH	Any victims who might have worked as baby-sitters.
01:21:20:17	SEAVER	Okay.
01:21:25:21	HOTCH	(over phone) <i>Yes, ma'am.</i>
01:21:26:20	STRAUSS	(into phone) How's it going?

01:21:28:08	HOTCH	(over phone) <i>We've delivered the profile</i> (into phone) and the locals are canvassing the area. (canvassing : to examine something in detail)
01:21:31:06	STRAUSS	(over phone) <i>Any leads?</i>
01:21:32:21	HOTCH	(into phone) Did you call for a field update?
01:21:34:12	STRAUSS	(over phone) <i>No.</i> (into phone) I've been reviewing your grief assessments and they're incomplete.
01:21:40:15	HOTCH	(into phone) How's that?
01:21:41:14	STRAUSS	(over phone) <i>Yours isn't there.</i>
01:21:43:23	HOTCH	(into phone) My orders were to assess the team.
01:21:46:15	STRAUSS	(into phone) You don't think the mental state of your team's leader is relevant? (over phone) <i>You need to talk to someone, too.</i>
01:21:53:19	HOTCH	(into phone) Is that an order?
01:21:55:01	STRAUSS	(over phone) <i>If that's the only way you'll do it, yes.</i>
01:21:57:06	ROSSI	(exhales)
01:21:57:18	HOTCH	(into phone) Ma'am, with all due respect, we've got four women dead, (over phone) <i>and we'll probably have another one by the morning.</i> (with all due respect : idiom - phrase always precedes a polite disagreement with what a person has said or brings up a controversial point)
01:22:03:07	STRAUSS	(into phone) Find me when you get back.
01:22:06:18	ROSSI	She's relentless.
01:22:08:08	HOTCH	Tell me about it.
01:22:08:23	ROSSI	Can I help with anything?

01:22:10:11	HOTCH	No, I'm good. Thanks.
01:22:16:08	BOYFRIEND	(over phone) <i>All those dead girls look just like you, sweetheart.</i>
01:22:19:03	ON-SCREEN TEXT (TV)	TOP STORY CO-ED KILLER STILL AT LARGE
01:22:19:17	LILY	(into phone) No, you don't think I realize that? That last girl, I could be her sister. What was that? (sister : used here to mean they look similar)
01:22:26:04	BOYFRIEND	(over phone) <i>Kill. Kill. Kill. (laughs)</i>
01:22:28:21	LILY	(overlaps)(into phone) Okay, so not funny.
01:22:30:07	BOYFRIEND	(over phone) <i>(laughs) Aw, come on, relax. You set the alarm, right?</i>
01:22:33:16	LILY	(into phone) Um... Yeah, let's just see. Alarm is set. Kid's asleep. Come over?
01:22:43:03	BOYFRIEND	(over phone) <i>I can't. I got a paper due in the morning.</i> (paper : an essay written by a student for a class)
01:22:45:22	LILY	(into phone) I'll write it for you.
01:22:47:15	BOYFRIEND	(over phone) <i>Really?</i>
01:22:47:22	LILY	(into phone) Yeah, just get over here--
01:22:52:03	LILY	(into phone) Wait.
01:22:53:03	BOYFRIEND	(over phone) <i>What's wrong, Lily?</i>
01:22:55:14	LILY	(into phone) Um...
01:22:56:15	BOYFRIEND	(over phone) <i>What is it?</i>
01:22:59:02	LILY	(into phone) Something just triggered the alarm. Can you stay on the phone?

01:23:02:13	BOYFRIEND	(over phone) <i>Yeah. Okay. Lily. Lily?</i>
01:23:05:20	LILY	(gasps) Oh! (nervous chuckles) Oh my God.
01:23:08:18	BOYFRIEND	(overlaps)(over phone) <i>Lily? What's wrong? Lily--</i>
01:23:09:19	LILY	(into phone) Sorry. Um... The Ellison's are back. I got to go.
01:23:13:00	JAKE	Sorry, we just came in from the garage.
01:23:14:08	LILY	(inhales) No, sorry. I-I'm just a little on edge. (on edge : idiom - in an irritated or nervous state)
01:23:16:22	AMY	We should've called first.
01:23:18:05	LILY	You're home early.
01:23:19:08	JAKE	Well, someone was bored.
01:23:20:15	AMY	Says the man whose snoring attracted the attention of everyone around us. How's the little one?
01:23:23:20	LILY	(overlaps) (chuckles)
01:23:25:18	LILY	Oh still the best baby ever. I put him to bed, uh, I think half an hour ago.
01:23:31:09	AMY	Can you be here tomorrow morning at eight instead of nine? My meeting got moved up.
01:23:34:09	LILY	Yeah, sure.
01:23:35:08	AMY	Do you want to just stay?
01:23:36:03	LILY	No, I'm fine. (slight chuckles) Thanks.
01:23:41:15	JAKE	See you tomorrow?
01:23:42:07	LILY	Yep, bright and early.
01:23:43:23	AMY	(chuckles)

01:23:45:12	LILY	(gasps) (screams)
		ACT THREE
01:23:51:16	ON-SCREEN TEXT (car)	SAN DIEGO POLICE
01:23:53:17	POLICE CROWD & DISPATCHER	(overlapping chatter)(continues throughout)
01:23:59:23	ROSSI	Did he get another baby-sitter?
01:24:01:13	DET. HARDING	Not just her.
01:24:03:12	MORGAN	Who's that?
01:24:04:09	DET. HARDING	Amy Ellison. She and her son are the sole survivors. The housekeeper found them locked in the nursery.
01:24:08:16	REID	They were locked in there all night?
01:24:10:01	DET. HARDING	They broke the handle off the door.
01:24:12:09	MORGAN	I'll meet you guys inside.
01:24:15:13	MEDIC	Mrs. Ellison, we'll take him now and check his vitals. I'll bring him right back to you. Come here. Hi. (vitals : levels representing how well the body is functioning)
01:24:23:13	MORGAN	Hello Amy. My name's Derek Morgan, I'm with the FBI. I understand you've been through a great ordeal, I'd just like to ask you a few question if that's all right.
01:24:31:02	AMY	Okay.
01:24:32:10	MORGAN	Did you happen to see the man who came in your home?
01:24:36:12	AMY	Only for a couple seconds. He was-He was wearing a mask. He rushed straight at Jake. I-I couldn't... (cries)
01:24:45:14	MORGAN	It's okay. Take your time.

01:24:48:11	AMY	(cries) I ran to Jake, but there was so much blood. He grabbed Lily and held the knife to her throat. Locked me in the nursery with the baby.
01:25:00:12	MORGAN	Did you hear anything while you were locked inside?
01:25:06:07	AMY	Screaming.
01:25:10:03	DET. HARDING	Jake suffered multiple stab wounds to the chest and abdomen. The sitter, Lily, got the brunt of it.
01:25:16:09	ROSSI	This is the second time he's struck inside someone else's home. He's telling us something.
01:25:22:08	REID	He's narrowing in on his ideal victimology. Baby-sitting somehow fits into the scenario he's trying to recreate. (victimology : study of why certain people are victims of crime)
01:25:31:21	REID	You know what? He changed his MO as well. He violated Lily with a knife. (violated : to sexually assault)
01:25:36:01	ROSSI	He hasn't shown aggressive sexual behavior up until now. What's different?
01:25:40:10	REID	This is more personal. I mean she could be the one that he's been after all along.
01:25:43:10	ROSSI	I don't know. This guy is meticulous. He plans everything out.
01:25:47:16	DET. HARDING	Then why didn't he know the Ellison's were returning?
01:25:49:20	REID	I think he did. I mean the UnSub was watching the house. He knew that they came home, but he just didn't care. He adapted.
01:25:54:21	ROSSI	Went after the biggest threat first. He eliminated Jake in order to gain control over Lily and Amy.

01:26:00:12	DET. HARDING	Well, there are two initial points of attack. One in the hallway outside the nursery and the other one here.
01:26:06:19	ROSSI	Yet, both bodies ended up together.
01:26:10:01	REID	Look at the way they're posed. Directly looking at each other.
01:26:14:01	ROSSI	He wanted them to watch each other die.
01:26:16:08	REID	I think it's more than that. His change in behavior could be the piece that we're missing.
01:26:53:11	KATE	(gasps)
01:26:58:12	MORGAN	This guy knew the Ellison's were home, but he struck anyway. He could've taken out the entire family, but he chose to spare the mother and the child. Why? (taken out : idiom - to kill)
01:27:04:15	SEAVER	With the Jenkins, the UnSub actually fed the baby. Here, he spared the mother and locked her in a room with her son. It's like he's protecting the children.
01:27:12:10	REID	You know, the addition of Jake Ellison caused the UnSub to change his methodology. For the first time he posed the bodies and he's also sexually violated one of the victims.
01:27:19:22	ROSSI	Okay, we have a father posed to look at a dying baby-sitter; and a mother and child protected upstairs. That's a pretty clear message.
01:27:27:10	HOTCH	(into speakerphone) Garcia, search for local women who died in their early thirties (over phone) <i>and are survived by a husband and at least one son. Go back ten to fifteen years.</i>
01:27:34:04	REID	(over phone) <i>Cross that with new marriage licenses filed by surviving husbands.</i>

01:27:37:06	MORGAN	<p>(over phone) <i>The UnSub has always been troubled, Garcia, so look for youthful offenders who would've fit into the sociopathic triad.</i></p> <p>(sociopathic triad : known as McDonald Triad - a set of three behavioral characteristics that are associated with sociopathic behavior. The triad links animal cruelty, obsession with fire setting, and persistent bedwetting past the age of five to violent behaviors)</p>
01:27:39:20	ON-SCREEN TEXT (computer)	<p>COUNTY / CITY OF SAN DIEGO DATABASE RESULTS +WIDOWER +MARRIAGE LICENSE +SON +MCDONALD TRIAD</p>
01:27:42:01	GARCIA	<p>(into phone) Okay, I've got thirty matches, which points to a disturbing social phenomenon (over speakerphone) <i>and does not help us narrow this down.</i></p>
01:27:42:17	ON-SCREEN TEXT (computer)	<p>SEARCH COMPLETE Matching Results: 30</p>
01:27:47:16	SEAVER	<p>(into speakerphone) Okay, so cross reference that with your list of newly released inmates (over phone) <i>and mental patients.</i></p>
01:27:52:08	GARCIA	<p>(into phone) Okay, I've got a few... What about-- Here's one. Greg Phinney of Chula Vista was put into juvie when he was thirteen for...threatening his step-mom with a knife.</p> <p>(Chula Vista : city in southwestern California, a southern suburb of San Diego)</p> <p>(juvie : refers to a juvenile detention center - prison for people who are underage)</p>
01:28:02:06	MORGAN	<p>(over phone) <i>What do we know about the step-mother?</i></p>

01:28:04:06	GARCIA	(into phone) Kate Jones aka the second Mrs. Phinney married Greg's father a year after Greg's mother was killed in a car accident. Greg was eleven at the time. Mr. Phinney died four weeks ago. (aka : "also known as")
01:28:13:07	ON-SCREEN TEXT (computer)	Carl Phinney, 53, Lifelong San Diegan
01:28:14:15	HOTCH	(over phone) <i>Is there any evidence that Kate</i> (into speakerphone) worked in the Phinney home before the mother's death?
01:28:18:06	GARCIA	(over speakerphone) <i>Oh, the plot solidifies. Kate cited additional income as caregiver</i> (into phone) on her tax returns when she was a college student. Payments trace back to the Phinneys. Kate filed numerous reports against Greg for violent behavior, experimentation on animals. Greg's father finally put the kibosh on things when he was seventeen, had him institutionalized. (over speakerphone) <i>Greg was released two weeks ago.</i> (put..things : idiom - to prevent something from happening or from being successful)
01:28:22:02	ON-SCREEN TEXT (computer)	caregiver
01:28:33:12	ON-SCREEN TEXT (computer)	APPLICATION FOR COMMITMENT
01:28:39:11	SEAVER	(into speakerphone) Just before the killings started.
01:28:40:21	REID	(into speakerphone) Garcia, where is Greg Phinney now?
01:28:42:14	GARCIA	(into phone) Yeah, that's a good question.
01:29:09:19	KATE	Oh. (panicked sounds) (gasps)
01:29:14:20	GREG	Hello, Kate.
		ACT FOUR

01:29:24:03	MORGAN	Greg Phinney. FBI. Open the door.
01:29:37:19	MORGAN	Bedroom's clear. (clear : term indicating a place is free of obstruction or danger)
01:29:38:12	REID	He's not in here.
01:29:48:21	MORGAN	(into speakerphone) Baby girl? (over phone) <i>Can you tell me why Greg Phinney's laptop has an employee log-in screen?</i>
01:29:52:22	GARCIA	(into phone) Well, lover, I have been doing some digging. Did you know that he's been working part-time as a data entry clerk (over speakerphone) <i>at the San Diego Register?</i> (lover : affectionate form of address) (digging : "searching")
01:29:58:15	REID	(into speakerphone) He was in an institution. When did he have time to find a job?
01:30:01:06	GARCIA	(over speakerphone) <i>Um, he didn't even have to look.</i> (into phone) This job is part of his work release program. And twenty hours of internet privileges will go a long way.
01:30:08:06	MORGAN	(into speakerphone) Well, that's how he finds his victims. He browses the classifieds.
01:30:11:07	REID	(into speakerphone) Did he have access to the customers' personal information?
01:30:13:20	GARCIA	(over speakerphone) <i>Oh,</i> (into phone) honey, he entered it.
01:30:14:02	ON-SCREEN TEXT (computer)	WORK RELEASE PROGRAM WEEKLY VERIFICATION FORM
01:30:18:23	REID	That must be Kate Phinney.

01:30:21:08	MORGAN	Well, he's obviously built up the confidence to confront her. (into speakerphone) Garcia--
01:30:25:05	GARCIA	(over speakerphone) <i>Reading your mind. Calling the others.</i>
01:30:27:00	KATE	Stop! Please. (screams in pain) (cries)
01:30:35:22	GREG	Do you feel that?
01:30:36:15	KATE	(cries) Of course I do.
01:30:40:13	GREG	Not the pain. Do you feel your heart starting to beat a little faster? It's not your mind panicking, it's your body because it's fighting to adapt.
01:30:42:23	KATE	(overlaps) (cries)
01:30:50:12	KATE	What, am I one of your animals now?
01:30:53:17	GREG	No, I didn't want them to suffer.
01:30:57:10	KATE	(cries) No. No. No! No! No!
01:31:05:14	SEAVER	Greg's not at home so he's probably already at Kate's house.
01:31:08:01	HOTCH	Kate's the object of his hostility. He's gonna take his time.
01:31:10:20	ROSSI	Let's light them up. Make sure he knows we're coming. (light...up : to turn the emergency lights and siren on)
01:31:19:11	KATE	(cries)
01:31:21:17	GREG	They're coming for you.
01:31:24:21	KATE	(panicked breaths)
01:31:30:21	GREG	They're gonna be too late.

01:31:43:07	HOTCH	Dave, take some uniforms and find the back door. I'm gonna try to get inside and talk to him. (uniforms : "police officers")
01:31:46:20	DET. HARDING	You think that's gonna work?
01:31:49:01	HOTCH	I don't think Kate gets out of this any other way.
01:31:52:01	KATE	Your father, he wouldn't want this.
01:31:56:14	GREG	You have no right to talk about him.
01:31:58:20	KATE	He was my husband, Greg.
01:32:00:03	GREG	He was my dad. You told him to lock me up. You made him do it.
01:32:05:17	KATE	(overlaps) No. No, I didn't. You did. You-You--What you did to our puppy. What you did to the neighbor's cats. I mean he knew what you were.
01:32:15:11	GREG	(overlaps) Shut up! You ruined everything.
01:32:19:22	KATE	No. I took care of you. We wanted the best for you.
01:32:26:04	GREG	Sending me away? What, so I wasn't your problem anymore? (into phone) What?
01:32:30:06	HOTCH	(over phone) <i>Greg Phinney? This is Agent Aaron Hotchner.</i> (into phone) I need to talk about your demands so you can let (over phone) <i>Kate go.</i>
01:32:35:13	GREG	(into phone) I don't-I don't have any demands. I just-- I want-I want her to pay for what she's done.
01:32:37:20	KATE	(overlaps) (cries) (continues)
01:32:43:09	HOTCH	(over phone) <i>What has she done?</i>
01:32:44:03	GREG	(into phone) (pants) She took my dad. I mean she's a whore and she ruined us. (whore : slang - somebody regarded as being sexually indiscriminate)

01:32:51:03	HOTCH	(over phone) <i>Greg</i> , (into phone) I think this is more about your dad than it is about Kate.
01:32:54:12	GREG	(pants) (into phone) No. No, she-she got me locked up.
01:32:58:03	KATE	(overlaps) No. (panicked sounds)
01:33:00:15	HOTCH	(over phone) <i>Your dad put you away.</i>
01:33:04:12	GREG	(into phone) Don't turn this on him.
01:33:06:05	HOTCH	(over phone) <i>Greg</i> , I need to ask you a very important question. (into phone) Do you want to live?
01:33:11:12	GREG	(into phone) What do you mean?
01:33:12:17	HOTCH	(over phone) <i>I think you do and if so you need to let me in the house.</i> (into phone) Otherwise, I can't guarantee that you're going to walk out of there.
01:33:23:00	GREG	(into phone) Uh, you-you-you can come to the door.
01:33:29:21	HOTCH	Seaver, I want you to come in with me. Leave your firearm here.
01:33:34:18	HOTCH	(to Seaver) Be compassionate and sympathetic to him. Let him tell you how Kate betrayed him and how much you understand his devastation.
01:34:00:10	GREG	I never said that you could bring in anyone else.
01:34:03:16	SEAVER	I know, but I thought if we talked inside we could work this out ourselves.
01:34:07:06	GREG	Are you some kind of a negotiator?
01:34:15:11	GREG	No guns.
01:34:16:19	SEAVER	No guns.
01:34:22:17	GREG	Okay.
01:34:37:10	GREG	Close the door.

01:34:42:19	GREG	All right, stand over there.
01:34:47:07	HOTCH	You need to put the gun down.
01:34:49:03	GREG	We need to get out of here. Is that gonna happen?
01:34:52:11	HOTCH	As long as you've got a gun, if one of the agents outside has a clear shot, he'll take it.
01:34:56:18	KATE	(panicked breaths)
01:35:08:22	ROSSI	(into radio) I don't have line of sight. (line of sight : idiom - an unobstructed path between two people)
01:35:12:18	DET. HARDING	(into radio) We're ready to move when you do.
01:35:16:15	SEAVER	Tell me what you want, Greg.
01:35:18:16	GREG	You know I don't want to get locked up again.
01:35:21:00	SEAVER	Don't you really want Kate to apologize for making your dad forget your mom?
01:35:26:07	KATE	No. I didn't do that though.
01:35:27:17	SEAVER	(to Kate) Unless the next words out of your mouth are, "I'm sorry," I don't want to hear anything else from you.
01:35:34:09	SEAVER	I understand, Greg. I do. She took care of you. You trusted her. And then she betrayed you as soon as your mother was gone. It must have crushed you when Kate married your dad. How did it make you feel, Greg? (crushed : to be overwhelmed with sadness)
01:35:51:07	KATE	I'm sorry.
01:36:08:08	SEAVER	You felt betrayed, didn't you, Greg?
01:36:11:13	HOTCH	Ask her the question, Greg. Go ahead.

01:36:22:15	HOTCH	Ask her.
01:36:24:20	GREG	Why not me? Why not me?
01:36:29:20	HOTCH	Answer him, Kate.
01:36:30:13	KATE	(cries) Be-Be-Because you were just a-a boy.
01:36:40:12	GREG	But I loved you.
01:36:42:03	KATE	(gulps)
01:36:43:18	GREG	I loved you.
01:36:44:08	KATE	(overlaps) (panicked grunts) I'm sorry. I'm sorry.
01:36:46:14	GREG	I loved you, Kate!
01:36:47:21	KATE	I'm sorry. Don't kill me, Greg. Please!
01:36:57:20	HOTCH	(into radio) Bring in backup. (backup : reinforcement or assistance)
01:36:59:07	DET. HARDING	Come on, let's go.
01:37:28:00	KATE	Agent Seaver?
01:37:30:19	KATE	Uh, what-what you said in there. Is it true? Did he-Did he really do all this because of me?
01:37:38:21	SEAVER	No. I had to be aggressive towards you in order to gain Greg's trust. None of this is your fault.
01:37:46:18	KATE	Then why?

01:37:49:00	SEAVER	<p>Greg was always a troubled child. Losing his mother and then his father made him even more unstable. Sometimes we do everything right and we still lose. Greg was a sociopath and there's nothing you could have done to change that.</p> <p>(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)</p>
01:38:06:12	KATE	Thank you.
01:38:17:21	HOTCH	Good work, Agent.
01:38:21:22	DET. HARDING	Thanks. All right.
01:38:27:01	ROSSI	Nice job, kid.
01:38:29:11	SEAVER	Thank you.
01:38:40:12	SEAVER	<p>(voiceover) <i>"Every journey into the past is complicated by delusions, false memories, false namings of real events."</i> -- Adrienne Rich.</p> <p>(Adrienne Rich : American poet, scholar and critic)</p>
01:38:52:05	HOTCH	You wanted to see me?
01:38:54:21	STRAUSS	Good job in San Diego.
01:38:57:09	HOTCH	Thank you.
01:38:58:15	STRAUSS	Despite a challenging year your team seems to be functioning surprisingly well.
01:39:04:11	HOTCH	But?
01:39:05:20	STRAUSS	No. I agree with your assessment and so does the Director.
01:39:10:18	HOTCH	Why, uh, why the interest in the well-being of my team?

01:39:14:12	STRAUSS	The Director has some concerns.
01:39:17:05	HOTCH	What kind of concerns?
01:39:19:18	STRAUSS	There's a chance that I might need your help and I want you to be in a position to assist.
01:39:27:01	HOTCH	What's going on?
01:39:28:12	STRAUSS	I'm just dealing with a few things right now.
01:39:32:11	HOTCH	What is it?
01:39:36:20	STRAUSS	I might have to be away for a few months. I'm not asking you to step away from your duties, but I might need you to supervise some departments.
01:39:47:15	HOTCH	Whatever you need. Of course.
01:39:50:17	STRAUSS	I'll be available by phone.
01:39:56:06	HOTCH	Would you... Do you want to talk about it?
01:40:01:12	STRAUSS	So you can assess me?
01:40:08:15	STRAUSS	I don't do that either.
01:40:54:15		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. 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.