



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

Domestic Year Seven – 2011/2012

Episode #F143/705 "From Childhood's Hour"

[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:

"From Childhood's Hour" - #F143/705

RUN TIME:

NTSC – 43 minutes, 02 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

The BAU team investigates the abductions of young children with troubled mothers in St. Louis. Also, Rossi reconnects with his first wife who has shocking news for him.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
BOBBY SMITH	<u>122</u>
CAROLYN	<u>279</u>
CHARLES TANNER	20
CONNIE	<u>289</u>
DETECTIVE WOODS	57
FEMALE VOICE	6
GARCIA	613
HOTCH	<u>371</u>
JENNIFER	356
KELSEY TANNER	44
MARLENE SMITH	<u>164</u>
MORGAN	443
<u>POLICE OFFICER</u>	<u>4</u>
PRENTISS	338
REID	<u>509</u>
ROSSI	<u>569</u>
SHANNON	<u>126</u>
TIMMY TANNER	<u>100</u>
UNSUB	700

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

- **01:13:31:00 to 01:13:39:20 – BOBBY SMITH hums to the tune of “Pop Goes the Weasel”. *Please note this song can be re-voiced/re-recorded.***
- **01:13:59:05 to 01:14:44:23 – BOBBY SMITH hums to the tune of “Pop Goes the Weasel”. *Please note this song can be re-voiced/re-recorded.***

DUBBING/ADAPTATION/TRANSLATION NOTES:

➔ ~~01:23:16:11~~ JENNIFER mouths, “Oh.” *If you choose to dub this, please only have your actor say this in a whisper. Otherwise, leave as is.*

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

Timecode	Description	Inserts/On-Screen Text
01:01:02:22	ON-SCREEN TEXT (truck)	ICE CREAM
01:01:58:02	ON-SCREEN TEXT (van)	HUGUNIN SODA MACHINES
01:05:04:07	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:06:30:03	ON-SCREEN TEXT (computer)	BEHAVIORAL ANALYSIS UNIT QUANTICO (Behavioral Analysis Unit : a division of the FBI providing behavioral based investigative support) (Quantico : a small town in northwest Virginia and BAU headquarters)
<u>01:06:58:18</u>	<u>NARRATIVE TITLE</u>	<u>ST. LOUIS POLICE STATION</u>
01:09:09:18	ON-SCREEN TEXT (fridge)	PIZZA
01:09:22:09	ON-SCREEN TEXT (sign)	BOBBY
01:10:50:02	ON-SCREEN TEXT (picture)	ALTON HEIGHTS PARK (fictional amusement park)
01:21:28:11	ON-SCREEN TEXT (TV)	Timothy Tanner Bobby Smith CHILDREN MISSING

01:23:55:11	ON-SCREEN TEXT (computer)	CALLER'S NAME: Shannon Barton	CALLER'S AGE: 13
01:23:58:23	ON-SCREEN TEXT (computer)	CALLING FROM: 788 4th Avenue Unit C St. Louis, MO 91342	
01:24:05:15	ON-SCREEN TEXT (computer)	ADDITIONAL INFORMATION TEENAGE GIRL ATTACKED/MOLESTED BY MOTHER'S BOYFRIEND	
01:24:08:22	ON-SCREEN TEXT (computer)	DISPATCH RESPONSE CONFIRMED	
01:24:22:02	ON-SCREEN TEXT (computer)	OPERATOR 1138 LOGGED OUT 2203 HRS	
01:28:07:13	ON-SCREEN TEXT (phone)	SPEAKER	
01:28:44:21	ON-SCREEN TEXT (computer)	George Kelling 181 Clay Street, apt. 8 St. Louis, MO 91342 DoB: February 6, 1984	

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

DIALOGUE SCRIPT

		TEASER
01:00:04:05	BOBBY SMITH	Mom! Open the door! Please!
01:00:10:07	BOBBY SMITH	Mom? Open the door. Please don't, Mom. Please, don't.
01:00:20:13	BOBBY SMITH	Please don't. Please!
01:00:24:12	BOBBY SMITH	Open the door. Please! Please don't, Mom.
01:00:35:20	MARLENE SMITH	(cries)
01:00:38:04	BOBBY SMITH	Mom? Open the door.
01:00:40:00	MARLENE SMITH	(cries)
01:00:44:03	BOBBY SMITH	Mom. Open it!
01:00:50:12	BOBBY SMITH	(cries) Mom, please. Mom.
01:01:02:22	ON-SCREEN TEXT (truck)	ICE CREAM
01:01:07:08	MARLENE SMITH	Come on.
01:01:12:19	MARLENE SMITH	Come on, Bobby.
01:01:15:14	MARLENE SMITH	Let's go. (cries)
01:01:18:16	BOBBY SMITH	Let me stay with you.
01:01:20:12	MARLENE SMITH	Oh, don't cry, sweetheart. Come on, please. Don't cry.
01:01:23:17	BOBBY SMITH	(overlaps) I don't want to do this again.
01:01:26:01	MARLENE SMITH	(sniffles) I know. And I am so, so, so sorry. (sniffles) But everything is gonna be okay. (gonna : "going to")

01:01:35:10	MARLENE SMITH	It's okay. (sniffles) (cries) Go on.
01:01:58:02	ON-SCREEN TEXT (van)	HUGUNIN SODA MACHINES
01:02:00:06	BOBBY SMITH	What are you doing here?
<u>01:02:03:20</u>	<u>RESTAURANT CROWD</u>	<u>(overlapping chatter)(continues throughout)</u>
01:02:06:13	CAROLYN	Thank you.
01:02:09:15	ROSSI	I-I am really sorry. I had to take that.
01:02:12:07	CAROLYN	It's okay. Fruit plate, huh? Whatever happened to the usual bacon and eggs, extra grease on the side?
01:02:21:18	ROSSI	Well, I've changed.
01:02:24:21	ROSSI	Okay, the cantaloupe is for your benefit. When we were married you were always warning me about clogged arteries.
01:02:31:05	CAROLYN	And you would always say to me...
01:02:33:23	ROSSI	Nobody lives forever.
01:02:37:00	ROSSI	So how's San Francisco? (San Francisco : city in western California, the largest West Coast U.S. port, located on San Francisco Bay)
01:02:38:15	CAROLYN	Oh, you know. Fog. Cable cars. The usual.
01:02:42:03	ROSSI	You know, I'm really glad you called me. It would be nice if we saw each other more than once every three or four years.
01:02:50:13	CAROLYN	Maybe we can. So, give me the update. Anybody serious in your life?

01:02:59:23	ROSSI	Well, there are all those serial killers. They're pretty serious. (serial killers : somebody who murders many people)
01:03:02:19	CAROLYN	I meant in your personal life.
01:03:05:20	ROSSI	No. There isn't. How about you?
01:03:10:12	CAROLYN	Mm-mm. You know, David, I've been wanting--
01:03:25:03	ROSSI	Damn it. I've-- (Damn it : exclamation of frustration)
01:03:25:22	CAROLYN	You've got to go. I know. (slight chuckles) It's okay. It's comforting to know that some things never change.
01:03:32:17	ROSSI	L-Look, uh, how much longer are you gonna be in town?
01:03:36:09	CAROLYN	About a week or so, probably.
01:03:37:23	ROSSI	Why don't you come over to my place for dinner before you head back? I still make a monster cioppino. (monster : "great," "wonderful") (cioppino : a thick seafood soup or stew with tomatoes, spices, and herbs)
01:03:46:04	CAROLYN	I would like that very much.
01:03:48:21	ROSSI	Great.
01:03:53:05	ROSSI	(kisses) Ciao.
01:03:53:18	CAROLYN	Ciao.

01:04:00:04	ROSSI	Hey, I am sorry I'm late. I got hung up with something. What do we got? (hung up : idiom - "delayed")
01:04:04:20	HOTCH	A child abduction in Saint Louis. (Saint Louis : city in eastern Missouri, extending along the western bank of the Mississippi River)
01:04:06:05	GARCIA	Yeah, uh, Bobby Smith, nine-years-old, vanished forty-eight hours ago from a residential area where his mother -- Marlene Smith -- claims to have dropped him off.
01:04:13:08	MORGAN	Forty-eight hours and we're just learning about it now?
01:04:15:11	GARCIA	Yeah, that's because Mom didn't know her son was gone. She assumed that he was with the grandmother and just left him there.
01:04:22:08	JENNIFER	So, she's not exactly on the short list for mother of the year. (Note sarcasm.)
01:04:24:21	PRENTISS	What about the father?
01:04:26:02	GARCIA	Uh, he was convicted of embezzling from his workplace two years ago. Currently cooling his heels in state prison. (cooling his heels : idiom - wait or be kept waiting)
01:04:31:06	REID	If it's a stranger abduction, the first twenty-four hours are critical. This kid's already been missing twice that long.
01:04:36:01	HOTCH	Which is why we shouldn't waste any more time. Let's go.

01:04:45:22	UNSUB	Brought you something to eat, Bobby. I've got to go to work now.
01:04:48:14	BOBBY SMITH	(sighs) When can I see my mom?
01:04:51:16	UNSUB	(exhales) I already told you. We'll talk about your mom later.
01:04:58:13	BOBBY SMITH	No! Don't go!
01:05:04:07	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:05:36:05	REID	(voiceover) <i>"From childhood's hour I have not been as other's were; <u>I</u> have not seen as others saw." -- Edgar Allan Poe.</i> (Edgar Allan Poe : famed American poet and short-story writer)
01:05:43:13	ROSSI	(into phone) Saint Louis. Oh, probably a couple days. I'll let you know. Can't wait. Bye.
01:05:54:22	ROSSI	What?
01:05:55:22	MORGAN	Nothing. Just somebody's got a little extra pep in their step this morning, that's all. (extra...step : phrase meaning someone is overly happy)
01:05:59:06	PRENTISS	Probably doubled up on his vitamins.
01:06:00:20	MORGAN	Oh, he doubled up on something.
01:06:02:08	JENNIFER	(chuckles)
01:06:03:09	HOTCH	(into computer) Garcia, what have you got on the mother?

01:06:05:00	GARCIA	(over computer) <i>Oh, I have so much on the mother and try as I might none of it is good. Marlene Smith has a history of erratic behavior. Seriously clinically depressed. Two suicide attempts in the last five years.</i>
01:06:15:12	REID	(into computer) Was she being treated for her depression?
01:06:17:03	GARCIA	(over computer) <i>Oh my gosh, yes. Like more pill popping than Elvis. Yes.</i> (Elvis : best known as the "King of Rock and Roll" and was known for having a drug habit)
01:06:20:18	JENNIFER	Depression is one of the few things that can overwhelm the maternal instinct.
01:06:24:12	PRENTISS	(into computer) What about the grandmother?
01:06:25:16	GARCIA	(over computer) <i>I don't have anything on her yet, but don't reach for your remote. (singsongs) I'll be back.</i>
01:06:30:03	ON-SCREEN TEXT (computer)	BEHAVIORAL ANALYSIS UNIT QUANTICO (Behavioral Analysis Unit : a division of the FBI providing behavioral based investigative support) (Quantico : a small town in northwest Virginia and BAU headquarters)
01:06:31:04	MORGAN	Two suicide attempts? Why hasn't Child Services intervened? (Child Services : the name of a governmental agency in many states of the United States that responds to reports of child abuse or neglect)
01:06:34:12	ROSSI	Probably talked her way out of it.

01:06:35:23	PRENTISS	Uh, most social service organizations are overworked and underfunded. Things slip through the cracks. (slip...cracks : idiom - to be overlooked by accident)
01:06:40:15	REID	Uh, if this boy's mother tried to commit suicide and he was from a chronically unhappy household, maybe this wasn't an abduction at all. What if Bobby simply ran away?
01:06:47:22	ROSSI	When nine-year-olds run away, they're usually home for supper.
01:06:51:02	HOTCH	JJ, you and I will talk to the mother. Morgan and Reid, go to the boy's house. Prentiss, you and Dave assess the site where the mother claims to have dropped him off. (JJ : nickname for Jennifer using her initials)
<u>01:06:58:18</u>	<u>NARRATIVE TITLE</u>	<u>ST. LOUIS POLICE STATION</u>
<u>01:07:00:17</u>	<u>POLICE DEPARTMENT CROWD</u>	<u>(overlapping chatter)(continues throughout)</u>
01:07:08:12	DETECTIVE WOODS	Detective Woods. Glad to have you here.
01:07:10:14	HOTCH	This is Agent Jareau.
01:07:11:19	DETECTIVE WOODS	Agent.
01:07:12:08	JENNIFER	Hi.
01:07:13:05	HOTCH	How's the mother doing?
01:07:14:14	DETECTIVE WOODS	She's a wreck. I can't get much from her till she calms down.
01:07:17:20	HOTCH	(to Jennifer) I think you should talk to her alone.

01:07:19:21	JENNIFER	Okay.
01:07:21:00	DETECTIVE WOODS	I'll leave you to it.
01:07:22:19	HOTCH	I'll watch from here.
01:07:26:17	JENNIFER	(over intercom) <i>Mrs. Smith.</i> (into intercom) I'm Agent Jareau. Jennifer. I'm with the FBI. (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department)
01:07:34:15	MARLENE SMITH	(over intercom) Do you know anything <u>Did you hear anymore about my Bobby?</u>
01:07:37:10	JENNIFER	No, ma'am.
01:07:38:18	MARLENE SMITH	(exhales)
01:07:39:01	JENNIFER	But our entire team is here and we are the best at what we do. Uh, we're gonna need your help, okay?
01:07:45:10	MARLENE SMITH	(exhales) Okay.
01:07:48:22	JENNIFER	I have a boy of my own. He's almost three. I can't even imagine what you are going through.
01:07:56:02	MARLENE SMITH	(cries) He's so little.
01:07:59:23	JENNIFER	I know. Can you tell me what happened the morning you dropped him off?
01:08:07:11	MARLENE SMITH	Having one of my bad days.
01:08:09:22	JENNIFER	(over intercom) <i>And what does one of your bad days look like?</i>
01:08:12:09	MARLENE SMITH	(over intercom) <i>I wanted to hurt myself.</i> (into intercom) I can't control it.
01:08:18:17	JENNIFER	Is that why you took him to his grandmother?
01:08:21:01	MARLENE SMITH	Yeah because I have to protect him.

01:08:24:11	JENNIFER	And you had done this in the past?
01:08:26:05	MARLENE SMITH	(cries) Yeah. I just had to get him out of the house. You know, I just had to get him out of the house. It's all I kept thinking about. Was just get him out. Get him out. (cries)
01:08:45:05	MORGAN	Cheerful. (Note sarcasm.)
01:08:50:04	REID	Depression is a vicious cycle. It frequently manifests itself in a degradation of one's personal living environment, which in turn fuels the depression, which then worsens the living environment.
01:08:59:08	MORGAN	All right, I'll take a look around in here. Why don't you check out the kitchen?
01:09:01:16	REID	Uh, the kitchen.
01:09:04:03	MORGAN	Is there a problem?
01:09:05:03	REID	Frankly, I'm not too anxious to see the perishable food version of this room.
01:09:08:04	MORGAN	(chuckles)
01:09:09:18	ON-SCREEN TEXT (fridge)	PIZZA
01:09:22:09	ON-SCREEN TEXT (sign)	BOBBY
01:09:23:08	MARLENE SMITH	(exhales) So when I was feeling better, I-I-I went to my mother's to pick him up. And that's when they told me he wasn't there.
01:09:31:16	JENNIFER	You didn't call ahead before you dropped him off?
01:09:35:05	MARLENE SMITH	Yeah, she didn't answer. (cries)
01:09:37:09	JENNIFER	(over intercom) <i>She doesn't have an answering machine?</i>

01:09:39:19	MARLENE SMITH	Yes, she does, but there wasn't time for that.
01:09:42:21	JENNIFER	Uh, please help me understand, Mrs. Smith. It takes ten seconds to leave a message.
01:09:52:16	JENNIFER	Look, these-these bad days you have, I understand. There-There must be times when--
01:09:59:23	MARLENE SMITH	(interrupts) Look. Bobby saw me do this before. Twice. I had to get him out of the house. Don't you understand?
01:10:13:22	JENNIFER	Okay.
01:10:15:01	MARLENE SMITH	(cries)
01:10:25:01	MORGAN	Four pairs of shoes.
01:10:27:05	REID	Why exactly is that relevant?
01:10:28:20	MORGAN	Come on, Reid. How many women do you know only have four pairs of shoes in their closet?
01:10:31:14	REID	My experience in and around women's closets isn't exactly extensive enough to really formulate an opinion.
01:10:36:04	MORGAN	Well, the answer's "none". You can take my word for it. (exhales)
01:10:41:14	MORGAN	Wow.
01:10:42:16	REID	She even set up a separate area so he could do his homework.
01:10:47:03	MORGAN	Mom has serious financial issues, denies herself even the smallest luxury, and yet...
01:10:50:02	ON-SCREEN TEXT (picture)	ALTON HEIGHTS PARK (fictional amusement park)

01:10:51:05	REID	Splurges to take her son to an expensive theme park and then buys a pricey picture frame so he can remember the experience.
01:11:00:17	UNSUB	Hey, buddy. After work I stopped and got you something.
01:11:06:05	UNSUB	A hundred and twenty colors. The biggest box they had.
01:11:12:13	BOBBY SMITH	I want to go home now.
01:11:24:16	UNSUB	I need to ask you something, Bobby. Your mother, she's unhappy a lot.
01:11:32:10	UNSUB	Would you like it if her pain could stop? Because I can make that happen. Do you want me to help your mom?
01:11:46:04	UNSUB	(slight chuckles) That's good, Bobby. That means you're strong. Like me. You made the right decision.
01:11:58:20	BOBBY SMITH	Wait. Where are you going?
01:12:01:21	UNSUB	To help your mom. Why don't you draw a picture while I'm gone?
01:12:11:22	POLICE DEPARTMENT CROWD	(overlapping chatter)(continues throughout)
01:12:17:00	DETECTIVE WOODS	The mother's not a suspect anymore?
01:12:19:04	HOTCH	Based on our assessment, we need to re-prioritize.
01:12:21:19	JENNIFER	(exhales) The concern for her son was genuine. Her tone of voice, body language. She didn't once ask if she was in trouble, under arrest, where's my lawyer. None of that.
01:12:30:02	MORGAN	Home environment points the same direction. Money's tight, but mom did whatever she could to create a nice world for her son. Whatever cash she had, she spent on him.

01:12:37:12	REID	Only four pairs of shoes in her closet. And she taught her son to be self-sufficient. The kitchen was scaled down to a nine-year-old's level so he could microwave his own meals, get food and utensils from the pantry. He even had his own little key ring so he could come and go as he pleased.
01:12:51:01	MORGAN	How'd it go?
01:12:52:00	ROSSI	It took awhile, but Grandma's alibi checked out. She was with two lady friends in Seneca, other side of the state. (checked out : idiom - to be proven true)
01:12:57:17	PRENTISS	Acquaintances, relatives, teachers, so far they've all checked out.
01:13:00:22	MORGAN	This is starting to look more and more like a stranger abduction.
01:13:04:09	PRENTISS	Yeah, except the area Bobby disappeared from has a decent amount of foot traffic. If he'd put up a struggle, chances are someone would have noticed.
01:13:11:01	ROSSI	My guess is Bobby knew his abductor or trusted him.
01:13:14:22	MORGAN	The trip to Grandma's house was a spur-of-the-moment decision. The UnSub must have been staking out the mother's house, saw them leave, and then followed.
01:13:21:02	HOTCH	Self-sufficient kids learn to trust their own judgment. How did the UnSub get into Bobby's life?
01:13:25:11	ROSSI	And what's he trying to accomplish?
01:13:31:00	BOBBY SMITH	(hums "Pop Goes the Weasel") (continues) (Please note this song can be re-voiced/re-recorded.)
01:13:43:07	UNSUB	Excuse me, ma'am. Mrs. Smith?
01:13:47:03	UNSUB	I know where your son is.

01:13:49:03	MARLENE SMITH	What? Where?
01:13:51:16	UNSUB	I can take you to him.
<u>01:13:59:05</u>	<u>BOBBY SMITH</u>	<u>(distorted) (hums "Pop Goes the Weasel") (continues)</u>
		ACT TWO
01:14:51:01	REID	There's something strange about the body. She was slaughtered by someone completely out of control, yet on her wrists, there are precise wounds on top of where she'd already cut herself. Only deeper.
01:15:00:20	HOTCH	Like he was trying to replicate her suicide attempts but then lost control.
01:15:04:03	MORGAN	Maybe this never was about the kid at all, but about the mother.
01:15:06:20	REID	Make her suffer for a few days by taking the child then kill her.
01:15:09:23	HOTCH	It means he knew her personal history.
01:15:12:00	MORGAN	I'll call Garcia.
01:15:19:00	MORGAN	(into phone) Hey, baby (over phone) <i>girl. Whatever you're doing, drop it.</i> (baby girl : affectionate form of address - Note that Morgan and Garcia speak to one another in a flirtatious manner.)
01:15:21:00	GARCIA	(into phone) Ugh, yes and with pleasure. Let me tell you something, sweetheart. This is a Lamborghini you are talking to, you have to (over phone) <i>drive me. You can't just leave</i> (into phone) me parked in the garage collecting dust or I will wilt. (Lamborghini : an Italian car manufacturer)
01:15:32:13	MORGAN	(into phone) Well, please forgive my neglect. I need you to rev up that fine-tuned Italian engine of yours then.

01:15:37:18	GARCIA	(into phone) Revving.
01:15:38:10	MORGAN	(over phone) <i>Our UnSub had personal details about Marlene Smith</i> , (into phone) so I need you to figure out who might have been in her house recently. (over phone) <i>The cable guy</i> , (into phone) plumber, people like that.
01:15:45:17	GARCIA	(over phone) <i>Yeah, I always wonder about</i> (into phone) plumbers. You know they peek in your medicine cabinet. You just know it.
01:15:50:07	MORGAN	(into phone) (slight chuckles) Maybe try a phone repairman or a baby-sitter. (over phone) <i>She had computers in</i> (into phone) the house, so maybe she used one of those techie fix-it type dweebs who makes house calls. (techie : somebody competent in technology) (dweebs : slang - person who is boring or socially inept)
01:15:57:17	GARCIA	(into phone) Hey. Watch it. Language.
01:15:59:02	MORGAN	(over phone) <i>You know I'm just playing with you, but come on.</i> (into phone) Put a rush on it. Clock's ticking, okay?
01:16:02:05	GARCIA	(over phone) " <i>Rush</i> " is the only (into phone) speed a Lamborghini has. Proud techie dweeb, over and out. Beep, beep, (over phone) <i>yeah</i> . (Beep...yeah : refers to the lyrics from The Beatles' song "Drive My Car")
01:16:07:12	DETECTIVE WOODS	Agent Hotchner.
01:16:18:01	HOTCH	Yes, sir.
<u>01:16:08:15</u>	<u>POLICE DISPATCHER</u>	<u>(overlaps) (over radio) (indistinct)</u>

01:16:10:13	DETECTIVE WOODS	We have another child abduction. Four-year-old boy taken from a park about a half an hour ago, just a couple miles from here.
01:16:17:01	HOTCH	Morgan and Reid, head over there.
01:16:19:17	KELSEY TANNER	I was sitting on the bench and he was playing right there! I looked away for two seconds!
01:16:28:04	MORGAN	Were you by yourself?
01:16:30:07	REID	You told the police you live in McKinley Heights. That's almost an hour away. You drove your son all the way out here to play? (McKinley Heights : an historic conservation district located in the near South Side of the City of St. Louis)
01:16:37:09	KELSEY TANNER	I was doing things. Shopping.
01:16:43:01	KELSEY TANNER	Why are they looking here? My son isn't here.
01:16:46:18	REID	Uh, Mrs. Tanner, please don't take this the wrong way, but exactly what drug are you addicted to? You're displaying symptoms of withdrawal.
01:16:55:21	KELSEY TANNER	Are you crazy?
01:16:56:23	MORGAN	Ma'am, we saw two deals go down on the other side of the park when we arrived. You were here to buy, weren't you? That's what had you distracted.
01:17:02:18	KELSEY TANNER	I can't believe that you actually think I would--
01:17:05:12	MORGAN	(interrupts) Your child is missing, Ms. Tanner. Every minute, every half minute, counts. You need to tell us the truth and you need to tell us now.
01:17:15:18	UNSUB	This'll be your bed up here, Timmy.
01:17:20:06	UNSUB	Bunk beds are cool. This'll be the boys-only room.
01:17:24:07	UNSUB	Look, I got you some new pajamas.

01:17:26:02	TIMMY TANNER	I want my mommy! I want my mommy!
01:17:31:14	UNSUB	Fine!
<u>01:17:34:08</u>	<u>TIMMY TANNER</u>	<u>(cries)</u>
01:17:35:23	UNSUB	You want to be a baby? Then sit there and cry like a baby for your mommy!
01:17:36:11	TIMMY TANNER	(overlaps) I want my mommy! (cries) I want my mommy! Mommy!
01:17:46:07	MORGAN	(over phone) <i>Yeah, Hotch. The mother's addicted to Oxy. She was out here to buy.</i> (Oxy : "Oxycodone" - narcotic alkaloid)
01:17:49:11	HOTCH	(into phone) All right, let's put her in protective custody.
01:17:51:05	MORGAN	(into phone) So, we've got one mom suicidal and the other one addicted to drugs. At least we've got a pattern developing.
01:17:55:15	HOTCH	(over phone) <i>And if the UnSub</i> (into phone) holds to the pattern, he's gonna circle back and try to kill her.
01:18:03:01	TIMMY TANNER	<u>I want my mommy. Let me out.</u> Where's my mommy? Where's my mommy?
01:18:04:04	UNSUB	(overlaps) I shouldn't have gotten mad in there like that with Timmy. That was wrong. But he's got a mommy like yours. Weak.
01:18:14:07	TIMMY TANNER	<u>Help! Help me!</u> I want my mommy!
01:18:16:01	BOBBY SMITH	When can I go home?
01:18:18:21	UNSUB	This is your home now. You'll be safe and happy here.
01:18:24:16	TIMMY TANNER	I want my mommy! I want my mommy!
01:18:33:21	BOBBY SMITH	Where's my mom?

01:18:38:02	UNSUB	I took your mom to a place where she'll be happier. That's what you said you wanted.
01:18:44:17	BOBBY SMITH	No.
01:18:50:15	UNSUB	Do you think wolves are bad? People say they are, but they're not. They kill other animals for a reason -- to get rid of the sick and the weak. Thin the herd, so the herd can be stronger. It's the way of nature. And they-they even kill other wolves sometimes when they're weak or sick. But the nice thing is, wolves always take care of any cubs who don't have moms or dads.
01:19:02:08	TIMMY TANNER	(overlaps) <u>Let me out!</u> I want my mommy! I want my mommy!
<u>01:19:16:01</u>	<u>TIMMY TANNER</u>	<u>(overlaps) Help me!</u>
01:19:23:00	TIMMY TANNER	<u>Let me out. Help!</u> I want my mommy! I want my mommy!
01:19:26:16	UNSUB	When I was bringing Timothy over I asked him the same thing I asked you: did he want me to make things better with his mommy. And he said yes. As little as he is, he said yes.
01:19:40:09	TIMMY TANNER	I want my mommy! I want my mommy!
01:19:43:21	UNSUB	It's an instinct. He knows.
01:19:56:22	TIMMY TANNER	I want my mommy!
01:19:54:17	UNSUB	Here's a snack for you guys. I just got to go out for a little while.
01:20:06:09	HOTCH	We're looking for a male UnSub in his mid to late twenties. Physically fit enough to subdue Marlene Smith and carry out a vicious and sustained attack.
01:20:14:01	ROSSI	We believe he sees himself as a rescuer, taking children away from unfit parents. He may very well have abandonment issues from his own childhood.

01:20:21:22	MORGAN	The impulsive nature of committing the murder out in the open suggests that he's inexperienced.
01:20:26:06	REID	The violence on Marlene Smith went from precision to frenzy which points to someone with classic psychopathic traits. Quick to rage and quick to recover. (psychopathic : mentally unbalanced person who is inclined toward antisocial and criminal behavior)
01:20:33:16	PRENTISS	He also appears to have insider knowledge of the families in these cases, so we need to look for someone who is privy to what went on behind those closed doors.
01:20:42:05	REID	Emergency personnel were called to the Smith house after both suicide attempts, and once to the Tanner house after the mother overdosed on prescription drugs.
01:20:49:18	JENNIFER	That means first responders. Child Service workers. Ambulance personnel. Both missing children apparently went without a struggle or protest. That makes us think that they had prior contact with the person we're looking for.
01:21:00:06	ROSSI	Or they inherently trust who he is by virtue of his job, the uniform he wears. Doctor, mailman, policeman.
01:21:07:10	MORGAN	So far the violence has been directed to the offending parent, but we don't know what the UnSub's endgame is.
01:21:22:18	TIMMY TANNER	I want my mommy! I want my mommy!
01:21:16:01	PRENTISS	We have written up a media release on precautions the public needs to take. (media : television, newspapers, and radio collectively)

01:21:19:14	HOTCH	And we've taken the second mother into protective custody, thus depriving him of his target. This will increase his volatility.
01:21:22:23	TIMMY TANNER	(overlaps) <u>Help me! Yeah. Let me out.</u> Where's my mommy? Where's my mommy? Where's my mommy?
01:21:26:22	ROSSI	That's why it's critical we find these kids. If they are alive, he may turn his violence against the children themselves.
01:21:28:11	ON-SCREEN TEXT (TV)	Timothy Tanner Bobby Smith CHILDREN MISSING
01:21:32:15	TIMMY TANNER	I want my mommy! I want <u>to go home</u> my mommy! I want my mommy! I want my mommy!
01:21:41:05	BOBBY SMITH	Don't hurt him!
01:21:42:12	BAR CROWD	(overlapping chatter)(continues throughout)
01:22:01:12	CHARLES TANNER	Thank God you found him.
01:22:03:09	ROSSI	We got lucky. Whoever took him let him go.
01:22:05:21	CHARLES TANNER	Is he okay?
01:22:07:08	PRENTISS	Your son was checked out by a pediatrician. There was no sexual or physical abuse.
01:22:12:03	CHARLES TANNER	I can't believe my wife let this happen. I need a drink.
01:22:20:10	JENNIFER	Did you see another little boy there?
01:22:22:16	TIMMY TANNER	Uh-huh. His name was Bobby.
01:22:25:04	JENNIFER	Is he okay?
01:22:26:11	TIMMY TANNER	Mm-hmm.

01:22:27:18	JENNIFER	Good. Were you in a dark place or did it have windows?
01:22:32:21	TIMMY TANNER	It was a house.
01:22:34:19	JENNIFER	Okay. So when he took you, did you drive in the car for a long time or a short time?
01:22:42:00	TIMMY TANNER	I don't know.
01:22:45:13	JENNIFER	Can you tell us what the man looked like?
01:22:48:04	TIMMY TANNER	I don't know.
01:22:50:14	ROSSI	Timothy, when this man came to the park to get you, were you afraid?
01:22:56:03	TIMMY TANNER	No.
01:22:57:06	ROSSI	Why not?
01:22:58:09	TIMMY TANNER	He said he would come. On the phone.
01:23:01:19	JENNIFER	The phone? You talked to him on the telephone?
01:23:04:06	TIMMY TANNER	He's a super hero.
01:23:06:13	JENNIFER	(mouths) Oh.
01:23:09:15	ROSSI	Can you show us?
01:23:30:01	FEMALE VOICE	(over phone) <i>Nine-one-one Operator. Please state your emergency.</i> (Nine-one-one : the United States emergency telephone number)
01:23:34:09	DISPATCH CENTER	(overlapping chatter)(continues throughout)
01:23:43:02	UNSUB	(into phone) Nine-one-one Operator. State your emergency.
01:23:45:11	SHANNON	(over phone) <i>You've got to send some <u>body</u> one! He tried to attack me!</i>

01:23:47:21	UNSUB	(into phone) Who did?
01:23:48:23	SHANNON	(over phone) <i>My mom's boyfriend.</i>
01:23:50:10	UNSUB	(into phone) What's your name?
01:23:51:16	SHANNON	(over phone) <i>Shannon. Shannon Barton.</i>
01:23:53:21	UNSUB	(into phone) How old are you?
01:23:55:07	SHANNON	(over phone) (exhales) <i>Thirteen. Please. Please send somebody. He's drunk and my mom won't do anything about it.</i>
01:23:55:11	ON-SCREEN TEXT (computer)	CALLER'S NAME: Shannon Barton CALLER'S AGE: 13
01:23:58:23	ON-SCREEN TEXT (computer)	CALLING FROM: 788 4th Avenue Unit C St. Louis, MO 91342
01:24:01:02	UNSUB	(into phone) Are you still at seven-eight-eight Fourth Avenue, Apartment C?
01:24:03:17	SHANNON	(over phone) <i>Yes. Hurry!</i>
01:24:05:15	ON-SCREEN TEXT (computer)	ADDITIONAL INFORMATION TEENAGE GIRL ATTACKED/MOLESTED BY MOTHER'S BOYFRIEND
01:24:06:05	UNSUB	(into phone) Help is on the way, Shannon.
01:24:08:22	ON-SCREEN TEXT (computer)	DISPATCH RESPONSE CONFIRMED
01:24:22:02	ON-SCREEN TEXT (computer)	OPERATOR 1138 LOGGED OUT 2203 HRS
		ACT THREE
01:24:37:17	ROSSI	(into speakerphone) Garcia, any progress with the nine-one-one dispatcher?

01:24:40:13	GARCIA	(over speakerphone) <i>Okay, I'm going as fast as I can,</i> (into phone) which is super-fast. There are literally hundreds in the greater Saint Louis area. Can you help me narrow this down?
01:24:46:07	PRENTISS	(over phone) <i>Refine your search to males between twenty-five and thirty</i> (into speakerphone) years of age. And our UnSub probably has abandonment issues, (over phone) <i>so look for backgrounds that reflect that.</i> (into speakerphone) A history of foster care or someone who was farmed out to other relatives by his own parents. (farmed out : idiom - to be sent elsewhere for care)
01:25:00:09	ROSSI	(into speakerphone) Can you trace individual nine-one-one dispatchers based on calls they would have received?
01:25:05:04	GARCIA	(into phone) Okay, look, let me make this clear. There are a quarter of a billion (over speakerphone) <i>nine-one-one calls annually. That's like ten calls</i> (into phone) every second of every day. And non-emergent calls are disposed of quickly.
01:25:14:04	ROSSI	(over phone) <i>Well, this operator would have</i> (into speakerphone) been on duty when both calls came in (over phone) <i>from both the Smith and Tanner family.</i>
01:25:18:12	PRENTISS	(over phone) <i>And he would have been off</i> (into speakerphone) duty during the times of the two abductions and Marlene Smith's murder.
01:25:23:17	GARCIA	(into phone) Oh my God. This brings needle-in-a-haystack to a whole 'nother dimension, but I will go to that dimension, and I will cross-reference, and I will call you back. ('nother : "other")
01:25:33:03	ROSSI	A mother who wants to kill herself. What does that say to a child? That you're not worth sticking around for?

01:25:39:14	PRENTISS	A nine-one-one operator would be why the kids trusted him. The UnSub must have gone back to the house to do some sort of follow-up on his own. They remembered his face.
01:25:52:19	PRENTISS	Rossi. Did you hear me?
01:25:56:00	ROSSI	Uh, s-sorry.
01:25:58:12	PRENTISS	Uh, Morgan and I were joking around on the jet, but something is definitely up. Is there anything you want to share?
01:26:07:00	ROSSI	Ah, it's nothing. Uh... I had breakfast with Carolyn the other morning.
01:26:17:01	PRENTISS	Carolyn? Oh, is that wife number four or five?
01:26:22:01	ROSSI	Look, let's get our facts straight. I only had three wives. I mean that's within the realm of reasonable.
01:26:25:20	PRENTISS	(overlaps) Oh.
01:26:28:20	PRENTISS	(slight chuckles) Okay, I'm sorry. Which one was Carolyn?
01:26:32:16	ROSSI	Numero uno.
01:26:34:02	PRENTISS	Mm. Ah.
01:26:37:06	ROSSI	Use your words, Emily.
01:26:39:06	PRENTISS	Uh... There's always something about "the first". In anything.
01:26:46:10	ROSSI	I don't know. I might be way off here, but I think she's putting some feelers out. To see if that old spark is still there. (feelers : attempt to test someone's reaction) (spark : romantic interest)
01:26:55:12	PRENTISS	Is it?

01:26:58:15	ROSSI	I-I'm having her over to my house for dinner when I get back. I'm crazy, right?
01:27:07:06	PRENTISS	We don't always get second chances in life, Rossi. I say take the plunge. See where it goes.
01:27:16:02	ROSSI	(exhales)
<u>01:27:20:11</u>	<u>POLICE OFFICER</u>	<u>Come on, let's go.</u>
01:27:21:12	CONNIE	Oh, no, don't-don't take him. Don't take him. He didn't do anything. He said he didn't do anything. She-She makes stuff up. Shannon, tell them you made a mistake.
01:27:29:21	CONNIE	Uh, uh, I'll take my own car.
<u>01:27:41:17</u>	<u>CONNIE</u>	<u>Come on. Let's go.</u>
01:27:42:11	SHANNON	Don't touch me.
01:27:43:15	CONNIE	Why did you call the police? He said he didn't do anything.
01:27:45:22	SHANNON	He came into my bedroom and grabbed me!
01:27:47:16	CONNIE	Honey, he was in there for another reason. He has me. Why--
01:27:50:16	SHANNON	(interrupts) I hate you!
01:27:53:14	CONNIE	Shannon.
01:28:07:11	MORGAN	(into speakerphone) Talk to me, mamma. (mamma : form of address)
01:28:07:13	ON-SCREEN TEXT (phone)	SPEAKER
01:28:08:12	GARCIA	(over speakerphone) <i>First off</i> , (into phone) you are on restriction from my inner Lamborghini.
01:28:12:02	MORGAN	(into speakerphone) <i>Garcia--</i>

01:28:12:18	GARCIA	(interrupts)(over speakerphone) <i>I mean it. This high-performance engine may purr</i> (into phone) like a puma on the prowl, but this time Derek, you have seriously overheated my engines and I will (over speakerphone) <i>require some cool down laps upon your return if you know what I mean by that.</i> (purr/puma/prowl : Note alliteration.)
01:28:23:04	MORGAN	(into speakerphone) Baby girl, you're on speaker.
01:28:26:11	GARCIA	(into phone) I knew that. (over speakerphone) <i>I was calling to tell you, sir, there</i> (into phone) are eleven nine-one-one dispatchers in the greater Saint Louis (over speakerphone) <i>area that were on duty when the calls were placed,</i> (into phone) but not working during the murder and abduction. Of those eleven, there's one that fits your profile. George Kelling, age twenty-seven. One-one-eight-one Clay Street, apartment eight. Sending his picture right now. (profile : description of a possible suspects behaviors and physical characteristics)
01:28:44:21	ON-SCREEN TEXT (computer)	George Kelling 181 Clay Street, apt. 8 St. Louis, MO 91342 DoB: February 6, 1984
01:28:47:10	ROSSI	(into speakerphone) Do we know where he is now?
01:28:48:11	GARCIA	(over speakerphone) <i>He was scheduled to work today. His supervisor said he showed up for his shift, but then he left early.</i>
01:28:52:12	PRENTISS	(into speakerphone) Can you get the log of all the calls he took tonight? (log : "list")
01:28:55:05	GARCIA	(into phone) Yeah, of course. But there are a lot.
01:28:57:00	HOTCH	(into speakerphone) Skip to the last one.

01:28:58:07	GARCIA	(into phone) Last one is a domestic disturbance at seven- eight <u>seven</u> -eight Fourth Avenue, (over speakerphone) <i>number C</i> . (into phone) Attempted sexual assault of a young girl. Kelling dispatched the police and then he took off.
01:29:09:06	HOTCH	Let's go.
01:29:11:04	CONNIE	Don't walk away from me when I'm talking to you.
01:29:12:22	SHANNON	You're not my boss. Can you just go--You know what? Just go be with your boyfriend.
01:29:16:03	CONNIE	The police said you had to come to the station, so go get your stuff so we can go. What?
01:29:22:01	CONNIE	What do you want?
01:29:23:05	UNSUB	I'm here to do some follow up. Make sure everything's okay.
01:29:25:14	CONNIE	Everything's fine. We just need to be left alone right now.
<u>01:29:31:10</u>	<u>SHANNON</u>	<u>Mom.</u>
01:29:33:00	UNSUB	Everything's not fine, Mrs. Barton.
<u>01:29:34:12</u>	<u>SHANNON</u>	<u>Mom.</u>
01:29:34:19	CONNIE	Oh my God.
01:29:43:15	MORGAN	Clear. (Clear : term indicating a place is free of obstruction or danger)
01:29:46:13	PRENTISS	It's clear.
01:29:48:05	HOTCH	(into phone) The door's open and the lights are on. The UnSub beat us here. What have you got?
01:29:50:21	ROSSI	(over phone) <i>Nothing</i> . (into phone) The place is empty. If the UnSub's keeping the kids, he's holding them someplace else.

01:29:58:23	CONNIE	(cries)
01:30:10:14	BOBBY SMITH	You need to get away.
01:30:13:13	CONNIE	I know you. (sniffles) You're the kid on the news. The one that was kidnapped.
01:30:17:08	BOBBY SMITH	He'll hurt you.
01:30:18:15	CONNIE	(exhales) Who is he? What does he want?
01:30:23:22	UNSUB	I know this is a lot to absorb right now.
01:30:26:09	SHANNON	Where's my mom?
01:30:27:06	UNSUB	I'm helping you. You called for help.
01:30:30:01	SHANNON	The police already came. They took him away.
01:30:33:17	UNSUB	Shannon. The problem isn't the boyfriend. There'll be another boyfriend after him and another after that. The problem is your mother.
01:30:49:02	HOTCH	(into phone) What have you got, Garcia?
01:30:50:00	GARCIA	(over phone) <i>Sir, you said to check backgrounds?</i> (into phone) And at ten years of age George Kelling entered the foster care system and I don't know why. His father abandoned the family when he was a baby. I-I can't figure out what happened to mom yet. (backgrounds : research someone to see if they have a record of previous convictions for a crime)
01:31:00:00	HOTCH	(into phone) All right, we need the address of the foster family that he was placed with.
01:31:02:18	GARCIA	(over phone) <i>Yeah, I know. He bounced</i> (into phone) around a lot. Uh, give me a second, I'll call you (over phone) <i>back</i> .
01:31:06:00	HOTCH	(into phone) Okay.

01:31:06:21	JENNIFER	Okay, what I don't understand is why would he keep Bobby, but release Timothy.
01:31:11:11	REID	And if he wants to get rid of the parent, why not kill them first and then take the child? It's so much riskier to wait.
01:31:15:13	HOTCH	Unless the children are a crucial part of his killing ritual.
01:31:17:23	JENNIFER	How?
01:31:19:03	HOTCH	He needs something from them, before he can murder the parents.
01:31:21:17	REID	What could they possibly give him?
01:31:23:16	HOTCH	Their approval.
01:31:25:13	BOBBY SMITH	That's what he wants her to say.
01:31:27:00	CONNIE	(exhales) (cries) My daughter will never tell him to get rid of me. Never. We fight sometimes, but we love each other. She's my whole world. She means so much to me.
01:31:39:18	BOBBY SMITH	He'll hurt her if she doesn't because that means she's weak, too.
01:31:47:19	GARCIA	Déjà vu all over again.
01:31:50:16	GARCIA	(into phone) So get this. George Kelling's mom committed suicide (over speakerphone) <i>when he was ten. She jumped off a bridge. Before that</i> (into phone) she attempted to kill herself multiple times, cutting her wrists. (over speakerphone) <i>This sounds really familiar, huh?</i>
01:32:00:17	HOTCH	(into speakerphone) Did you find the foster home address?
01:32:02:02	GARCIA	(over speakerphone) <i>Those</i> (into phone) records are still sealed, I've got my crowbar out, I'm working on it.
01:32:07:05	SHANNON	You're crazy.

01:32:10:12	UNSUB	I'm going to tell you something I've never told anyone before, Shannon. Nobody. My mother, she was troubled, too. She either stayed in bed, crying, or she went on long walks.
01:32:30:22	UNSUB	(flashback)(voiceover) I never knew where she went on those walks. Then one day I decided to follow her. She didn't know I was there. At first it just seemed like she was wandering.
01:32:48:08	UNSUB	(flashback)(voiceover) But then I saw where she was going. It was a bridge.
01:32:57:20	UNSUB	(flashback)(voiceover) She climbed up onto the ledge and sat there, looking down. It seemed like she was there for hours.
01:33:12:14	UNSUB	My mother, she wanted to die, but it was like-it was like she couldn't make herself do it.
01:33:27:13	UNSUB	(flashback)(voiceover) And then it happened. She was gone. In that moment, I don't think I ever saw her more content. It was like a kite of peacefulness. Finally she was free.
01:34:00:13	UNSUB	As bad as it seemed, my mother was right to kill herself. From one moment to the next, her pain ended and my life changed. Now... Now it's your moment, Shannon.
01:34:30:12	HOTCH	The foster family lived on a farm ten miles northwest of the city on Parkhill Road. The rest of the team is gonna meet us there.
01:34:40:21	CONNIE	Hurry.
01:34:42:12	BOBBY SMITH	No! No! I didn't mean it!
01:34:43:18	CONNIE	(overlaps) No! No! Don't hurt him! Don't hurt him! It was me! It was me!
<u>01:34:45:09</u>	<u>SHANNON</u>	<u>(overlaps) Let him go!</u>
<u>01:34:47:20</u>	<u>BOBBY SMITH</u>	<u>(grunts) Let me out!</u>

01:34:49:22	CONNIE	Why are you doing this? What did we do? (cries)
<u>01:34:50:14</u>	<u>BOBBY SMITH</u>	<u>(overlaps) Let me out!</u>
01:34:52:01	UNSUB	(overlaps) Shut up! Just shut up!
01:34:54:15	JENNIFER	So what happened to the foster parents?
01:34:56:04	HOTCH	The father died years ago. The mother just died last month. Heart attack.
01:34:58:23	REID	That must have been the trigger. The last person who "rescued" the UnSub was gone. He assumed the mantle.
01:35:03:10	JENNIFER	And now he suddenly has a house to take these kids to.
01:35:05:11	REID	Wait, Garcia said that the mother jumped off of a bridge, right?
01:35:08:22	JENNIFER	Yeah. Why? What are you thinking?
01:35:10:06	REID	Suicidology is an imperfect science, but it's uncommon for women to kill themselves so violently. For lack of a better word, they tend to choose more "feminine" ways to die. Men shoot themselves, jump off of buildings onto pavement. Women are less messy. They take pills and drown themselves.
01:35:32:20	UNSUB	And now it's your turn to do the right thing.
01:35:39:02	UNSUB	I know you will.
		ACT FOUR
01:35:47:19	UNSUB	This is about making a decision, Shannon. Your mother has caused nothing but pain. One word from you now and this will all end.
01:35:58:12	CONNIE	(cries)
01:36:01:01	SHANNON	I love my mom.
01:36:06:07	SHANNON	(gasps)

01:36:08:16	CONNIE	(pants) (to Shannon) That's crap. (crap : slang - talk that is nonsense)
01:36:12:23	SHANNON	What?
01:36:14:06	CONNIE	If you loved me you never would have called nine-one-one. We're here now because of you. Because you were jealous. Jealous that I had a man in my life.
01:36:22:23	SHANNON	He was gonna rape me!
01:36:24:05	CONNIE	According to you.
01:36:25:09	SHANNON	He came into my room! He grabbed my blouse and pushed me onto the bed!
01:36:30:14	CONNIE	(cries) Well, you shouldn't have been dressing like that in the first place. It was like you were telling him that you wanted him to do something.
01:36:39:19	SHANNON	(cries) Why are you saying these things?
01:36:43:14	CONNIE	Do you want to know the truth? (cries) I told Gary he could have you.
01:37:01:01	CONNIE	He was gonna leave me.
01:37:03:03	SHANNON	You didn't tell him that! You couldn't!
01:37:12:00	HOTCH	Morgan, JJ, and I will take the front. The rest of you, take the perimeter.
01:37:26:17	UNSUB	It's time to end this, Shannon. Do you agree?
01:37:35:02	UNSUB	I think she's made her decision.
01:37:38:06	MORGAN	FBI! Put the gun down!
01:37:39:11	SHANNON	(gasps)
01:37:40:05	HOTCH	Drop the gun! Do it!
01:37:42:07	UNSUB	You have to let me finish. Nobody else can do it. Nobody's strong enough.

01:37:45:17	HOTCH	Like you were strong with your mother?
01:37:47:16	UNSUB	Don't talk about her. She was weak. She killed herself and left me alone.
01:37:53:05	HOTCH	I don't think so.
01:38:02:18	HOTCH	(flashback)(voiceover) Because she'd tried to kill herself before, nobody would question it. But you did it. You pushed her off the bridge. You killed her.
01:38:23:00	UNSUB	No. No, I-I helped her. <u>(grunts in pain)</u>
01:38:26:00	CONNIE	(cries) The boy's in the closet.
01:38:27:11	HOTCH	(into radio) We need medical. He's down in the back bedroom.
01:38:29:03	UNSUB	Let me go! They need me!
01:38:33:01	CONNIE	(cries) Baby, I'm so sorry. I didn't mean to say those things. He was going to kill you--
01:38:38:01	SHANNON	(interrupts) I know. I know, Mom.
01:38:41:09	CONNIE	(kisses) (cries)
01:38:46:07	<u>ROSSI</u> HOTCH	(voiceover) <i>"All things truly wicked start from an innocence." -- Ernest Hemingway.</i> (Ernest Hemingway : an American author and journalist)
01:38:51:20	ROSSI	We got all the kids back safe. Think about it, Aaron. How often does that happen?
01:38:56:13	HOTCH	Not often enough.
01:38:57:18	REID	How about ten pairs of shoes? I mean that has to be enough. Right? Ten?

01:39:00:03	JENNIFER	Ugh, Spence, it's different with the ladies. We need them to match our belt, our handbags, our skirts. And fashions change with the seasons. (Spence : short for Spencer)
01:39:09:04	GARCIA	Yes, boys are so boring. Pants, shoes, out the door.
01:39:13:07	PRENTISS	Although, it's not like men don't have their things. I dated a golfer once. He had twelve putters in his closet. But this conversation is reminding me I need new boots.
01:39:21:18	GARCIA	Oh, they're having a sale at DeMille's on those tall-shaft kitty heels. You like those. Do you want to go? (DeMille's : fictional store) (kitty heels : small heel on shoe)
01:39:26:08	PRENTISS	Yeah.
01:39:26:23	MORGAN	You getting all this kid?
01:39:27:21	REID	No.
01:39:28:09	MORGAN	(chuckles)
01:39:41:10	CAROLYN	Sure you don't need any help?
01:40:01:22	ROSSI	Done. Sit down, relax.
01:39:45:11	CAROLYN	(slight chuckles) The cioppino was delicious.
01:39:49:18	ROSSI	You got to love any dish that recommends the wearing of a bib.
01:39:53:17	CAROLYN	Yeah. Top me off, would you?
01:39:57:04	ROSSI	You know, I don't remember you as being a big wine drinker.
01:40:01:08	CAROLYN	Well, I'm not. I guess I just need a little fortification tonight.

01:40:09:16	ROSSI	When did you ever need that with me?
01:40:12:13	ROSSI	You know, who would have thought that we'd find ourselves on a "date" again after all these years.
01:40:23:09	CAROLYN	David, do you remember during our divorce, the pledge we made to one another? That no matter what, we'd always be there for the other one. Future spouses and significant others would just have to understand.
01:40:43:21	ROSSI	We joked we were the only couple that had both marriage and divorce vows.
01:40:51:13	ROSSI	Hey, what's going on with you?
01:40:56:10	CAROLYN	Um, you know I... I don't know how to say this except-except to just say it. Last year I was diagnosed with ALS. Lou Gehrig's Disease. (ALS : amyotrophic lateral sclerosis - a fatal degenerative disease of the nervous system marked by progressive muscle weakness and atrophy)
01:41:15:07	ROSSI	Carolyn--
01:41:15:23	CAROLYN	(interrupts) Look, like you always said, nobody lives forever.
01:41:19:12	ROSSI	Why didn't you call me earlier? I could've--
01:41:21:12	CAROLYN	(interrupts) Please. Please let me finish. Because if I don't get this out now, I don't know that I ever will. I've had this disease for over a year. To live eighteen months is a gift, the last few weeks I've started noticing the signs. It won't be long now. I came to ask you when the disease reaches the point and I'm too weak or too afraid, I-I want you to help me leave this world on my own terms. When it's time, will you help me end my life?
01:42:19:03	ROSSI	(exhales)
01:43:01:14		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 – F138

Domestic Year Seven: F139 – F162

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 came 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 came out of retirement to help out the BAU as they dealt with the 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 "JJ" JAREAU [A.J. Cook](#) **late 20s**

JJ 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, JJ is the person they go to. JJ recently had a son, which has begun to have an impact on her decisions in the field. **JJ returns to the team this season and is no long just a liaison but a field agent.** *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. Appears in the Season 6 finale, Episode F138/624. Resumes series regular status in Season 7, Episode F139/701.*

Mid-range voice.

EMILY PRENTISS [Paget Brewster](#) **early 40s**

Determined to prove her worth as a profiler, Prentiss joined 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. **Prentiss rejoins this team this season, but will struggle with each member as they assumed her dead and have to find a way to trust her again.** *Is removed as a series regular. Last episode was Season 6, F132/618. Resumes series regular status in Season 7, Episode F139/701.*

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. **In Season 6 she also took on the Liaison role in JJ’s absence.**

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 7, F139/701.***

Kevin Lynch (male, 30s) – Technical analyst that helped to replace Garcia when she was in the hospital or occasionally when Garcia needs extra help. Kevin is Garcia’s love

interest. *First appears in Season 3, episode F054/308. His most recent appearance is in Season 6, Episode F138/624.*

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 and most recently seen in Season 6 Episode F136/622.*

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. She is no longer a series regular or guest actor. Her last episode was Season 6, Episode F138/624.*

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 F132/618. He is killed in Season 7, Episode F139/701.*

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.*

Declan Jones (male, 12) – Son of Ian Doyle. Young innocent, raised well, but the offspring of two evil parents. *First and most recent appearance is in Season 6, F132/618.*