



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 F146/#708 "Hope"

[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:

"Hope" – F146/#708 - FINAL

RUN TIME:

NTSC – 42 minutes, 11 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

It's personal for Garcia when the BAU investigate the disappearance of a woman in her survivors' support group whose daughter went missing seven years earlier.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
AGENT ANDERSON	14
BILL	<u>765</u>
DEAN	19
FEMALE FRIEND #1	3
FEMALE FRIEND #2	3
GARCIA	<u>1217</u>
HOTCH	250
JENNIFER	488
MONICA	<u>486</u>
MORGAN	<u>383</u>
OFFICER	15
PRENTISS	248
REID	358
ROSSI	339
TEEN HEATHER	198
TEEN HOPE	<u>8</u>
YOUNG HEATHER	<u>21</u>
YOUNG HOPE	<u>42</u>

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

➤ None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

➤ None.

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

Timecode	Description	Inserts/On-Screen Text
01:03:05:09	ON-SCREEN TEXT (paper)	MISSING
01:05:00:20	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:13:01:01	ON-SCREEN TEXT (letter)	Dear Mommy, please don't tell the police, if he finds out I'm writing you, he'll kill me. I miss you very much. I long for the day that we are reunited. Please find me, Mommy. I want to see you again. I love you Hope
01:17:21:03	ON-SCREEN TEXT (table)	Hope
01:30:51:01	ON-SCREEN TEXT (wall)	WHY ME

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

DIALOGUE SCRIPT

		TEASER
01:00:00:20	GARCIA	<p>Here it goes. And, uh, this is the part I always leave out. I had missed my curfew the second time that week and when I got home it was crazy late. It was like three in the morning. And my parents weren't home and the phone rang and my life stopped. My parents were killed by a drunk driver when they were out looking for me. And if they hadn't been out looking for me then... (exhales)</p> <p style="text-align: center;">(crazy : "really")</p>
01:00:37:11	GARCIA	<p>We all have wounds that we want to heal. That's why we come here every week, right? And-And I have to believe that as we keep coming here and talking and revealing that eventually in time even the deepest wounds we carry will begin to heal.</p> <p style="text-align: center;">(wounds : emotional scars)</p>
<u>01:00:57:05</u>	<u>MONICA</u>	<u>Hmm.</u>
01:01:00:07	GARCIA	Monica, is there something you want to say?
01:01:03:07	MONICA	Huh? Um, sorry. But I believe that time wears you down. A few weeks ago, I walked by the bakery that we used to go to and I saw this little girl with blonde pigtails. (cries) I'm sorry. I can't.
01:01:36:02	GARCIA	Don't-Don't be sorry, it's totally okay.
01:01:38:08	BILL	That's why we're all here.
01:01:41:11	GARCIA	<p>I think that's enough for tonight. I'm going to wrap it up, okay? Thank you all for coming, I look forward to seeing you next week.</p> <p style="text-align: center;">(wrap it up : idiom - to end something)</p>
<u>01:01:47:21</u>	<u>SUPPORT GROUP</u>	<u>(overlapping chatter)(continues throughout)</u>
01:01:52:18	MONICA	(sniffles)

01:02:01:12	GARCIA	Hey, Mon. What's the rush? I thought you wanted to talk to me. (Mon : short for Monica)
01:02:04:16	MONICA	Uh, sorry. It's just been a long week.
01:02:07:03	GARCIA	Yeah, it's only Monday. What's going on?
01:02:11:07	MONICA	Yesterday was the anniversary of Hope's disappearance.
01:02:15:06	GARCIA	Oh, God, that's r-- I'm so sorry. I forg-- Why didn't you say something?
01:02:19:21	MONICA	I didn't want to have to relive it with the group. Once was enough.
01:02:23:08	GARCIA	Okay, I totally understand. Do you want to grab a late dinner and talk?
01:02:26:00	MONICA	No. I'm-I'm good. You go, enjoy. I-I promise we'll talk later.
01:02:30:03	GARCIA	Are-Are you sure you're okay?
01:02:31:19	MONICA	Yeah.
01:02:54:20	YOUNG HOPE	(voiceover) <i>"Dear Mommy, please don't tell the police. If he finds out I'm writing you, he'll kill me."</i>
01:03:04:20	BILL	I see you got one of those, too.
01:03:05:09	ON-SCREEN TEXT (paper)	MISSING
01:03:09:03	MONICA	What? Oh my God, That's Hope!
01:03:15:07	MONICA	Oh my God. Who put this here?
01:03:17:22	BILL	I saw a man and a young woman putting them on cars.
01:03:20:11	MONICA	Wh-Where did they go? Did-Did you see what they looked like?

01:03:21:11	BILL	(overlaps) Well, they-- They were headed out of the parking lot by the time I saw them. Wait, they couldn't have gotten far. We'll take my car. It's right here. Come on.
01:03:41:18	GARCIA	Okay, okay, so wait. So you're saying it's literally just doubling up on the flour?
01:03:46:03	FEMALE FRIEND #1	Exactly.
01:03:46:16	FEMALE FRIEND #2	Right.
01:03:47:05	GARCIA	Oh God, that's genius. That's okay, it won't be a molten mess next week. I promise. I'll see you next week. (molten : refers to a molten cake where the inside is warm)
01:03:51:15	FEMALE FRIEND #1	See you.
01:03:52:08	FEMALE FRIEND #2	Bye.
01:04:21:14	MONICA	What about those two?
01:04:23:16	BILL	No, it's not them.
01:04:27:07	MONICA	What about them?
01:04:28:23	BILL	To be honest, I think we might have missed them.
01:04:31:17	MONICA	No, I need to find them.
01:04:36:01	BILL	I can't imagine how hard yesterday was for you.
01:04:39:01	MONICA	What?
01:04:40:07	BILL	I bet since you got that letter, you've read it a hundred times.
01:04:47:19	MONICA	How do you know about the letter?

01:04:53:17	BILL	Because I'm the one who took Hope.
01:05:00:20	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE
01:05:34:03	GARCIA	(voiceover) <i>"Hope is faith holding out its hand in the dark."</i> - George Iles (George Iles : British author)
01:05:39:12	OFFICER	I understand, ma'am, but again, we can't yet treat this as a missing persons case.
01:05:43:09	GARCIA	Clearly something happened here.
01:05:45:05	MORGAN	Officer, I can take care of it from here. Thank you very much.
01:05:52:23	MORGAN	So, any word?
01:05:53:19	GARCIA	No, I just--I have this feeling. <u>And</u> the officer wouldn't listen. <u>And</u> I--
01:05:57:16	MORGAN	(interrupts) Penelope, I believe you. I do. But I need you to keep your head in the game right now, you hear me? (keep...game : phrase meaning to remain calm)
01:06:04:13	GARCIA	Yeah, okay. I'm sorry. You're right. Okay, I'm here. I'm right here.
01:06:08:16	MORGAN	(exhales) Is there any chance Monica left with someone?
01:06:11:08	GARCIA	No. No, not today. Yesterday was the anniversary of her daughter's abduction.
01:06:17:13	MORGAN	How long have you known her?

01:06:18:11	GARCIA	Um, five years.
01:06:20:01	MORGAN	Okay, her daughter's abductor, did they catch him?
01:06:22:01	GARCIA	No. The-The case went cold. The police ran all kinds of leads, no dice. (cold : so difficult to track or follow) (no dice : idiom - no success)
01:06:27:22	MORGAN	All right, Garcia, you do know the affect anniversaries can have on survivors, right?
01:06:32:12	GARCIA	Are-Are you insinuating that she might have killed herself? She didn't. I know her. She's a survivor. She wouldn't do that.
01:06:40:18	MORGAN	It looks like she left in a hurry. The keys are still in the ignition.
01:06:43:08	GARCIA	And she left her purse.
01:06:48:03	GARCIA	What's that?
01:06:52:02	MORGAN	It's a letter. Signed by somebody named Hope.
01:06:57:02	GARCIA	That's her daughter.
01:07:07:20	MONICA	What do you mean you took Hope?
01:07:10:22	BILL	Haven't you always wanted to know what happened to her?
01:07:12:23	MONICA	Of course I do. Where is she?
01:07:15:23	BILL	Well, it's important that you understand how it all began.
01:07:26:00	MONICA	Why are we here?
01:07:28:09	MONICA	Answer me!
01:07:30:18	MONICA	Okay, just tell me where she is. I won't call the police. I swear.

01:07:33:19	BILL	Of course you won't. Because doing that would guarantee you'll never see her again.
01:07:43:02	BILL	Do you recognize this place?
01:07:47:10	MONICA	We used to stop here for gas on the way home.
01:07:50:04	BILL	It's also the first place I met Hope. You wouldn't buy this for her. Do you remember how upset she was?
01:07:57:18	YOUNG HOPE	(flashback) Mommy, please.
01:07:59:22	BILL	I believe your exact words were: "What part of no do you not understand? Go put it back."
01:08:01:05	YOUNG HOPE	(flashback)(overlaps) Please Mommy.
01:08:02:13	MONICA	(flashback)(overlaps) What part of no do you not understand? Go put it back.
01:08:07:10	MONICA	I didn't want her to ruin her dinner.
01:08:14:02	BILL	She made a choice, not to take candy from a stranger and in that moment, I made a choice too. I had to have her.
01:08:15:19	YOUNG HOPE	(flashback)(overlaps) No, thank you.
01:08:25:13	MONICA	Where did you take her?
01:08:27:18	BILL	We all make choices, Monica. You can choose to walk out that door or you can come with me.
01:09:11:15	MONICA	Take me to my baby. (baby : used here to refer to one's child regardless of age)
01:09:15:02	BILL	I got you something. It's still her favorite.
01:09:29:01	HOTCH	Garcia, I can do the case presentation.
01:09:30:22	GARCIA	Oh. No sir, I can do it.
01:09:32:14	HOTCH	I got it.

01:09:33:09	GARCIA	Thank you, sir.
01:09:34:08	HOTCH	No problem.
01:09:42:23	HOTCH	Seven years ago yesterday in Manassas, Virginia eight-year-old Hope Kingston was abducted from her front yard while playing with a friend. She's been presumed dead.
01:09:51:12	MORGAN	A few hours ago, her mother, Monica, disappeared from a parking lot after attending Garcia's victims support group.
01:09:56:10	REID	<p>It's not uncommon for UnSubs to reach out and contact relatives of victims. Joran van der Sloot extorted twenty-five-thousand dollars from Natalee Holloway's mother in exchange for information.</p> <p>(UnSubs : "Unknown Subjects")</p> <p>(Joran van der Sloot : Dutch national who lived in Aruba and has been indicted by a federal grand jury for wire fraud and extortion related to the whereabouts of Natalee Holloway, who disappeared in Aruba on May 30, 2005 and is also charged in Peru with the first-degree murder and robbery of Stephany Tatiana Flores Ramírez, who died in the Peruvian capital Lima on May 30, 2010, exactly five years after Holloway's disappearance)</p>
01:10:04:20	ROSSI	Do we think both abductions were related?
01:10:07:02	MORGAN	I found a letter signed by Hope inside Monica's car.
01:10:10:13	ROSSI	<p>The anniversary could have been the trigger. We can't rule out the possibility that Monica committed suicide.</p> <p>(rule out : idiom - exclude from consideration)</p>
01:10:16:02	GARCIA	No. No, Monica would-would never hurt herself. She- She still thought Hope was alive.

01:10:22:02	JENNIFER	Is the father in the picture? (in the picture : idiom - "around," "present")
01:10:23:09	GARCIA	No. He died in a car accident, uh, right before Hope was born.
01:10:27:08	REID	There's no postmark, which means this letter was obviously hand-delivered.
01:10:31:01	HOTCH	Reid, do a full linguistic analysis. We need to determine authenticity.
01:10:34:04	REID	There's a butterfly drawn next to Hope's name. That has to mean something.
01:10:37:12	MORGAN	Well, there was no sign of struggle at the scene.
01:10:39:20	PRENTISS	What if she went willingly? He could have approached her and had Hope with him.
01:10:44:02	ROSSI	That would certainly get her attention.
01:10:46:03	REID	Still, it's pretty high-risk to abduct from such a high-traffic area. The parking lot was right next to a strip mall.
01:10:50:20	ROSSI	Any witnesses?
01:10:52:19	GARCIA	I was the last person that saw her.
01:10:55:04	HOTCH	Unless we have reason to believe otherwise, we should assume that the same UnSub was responsible for both abductions. Let's get started.
01:11:09:05	MONICA	Why did you bring me back here?
01:11:11:02	BILL	To show you how her life with me began. It brings back a lot of memories doesn't it?
01:11:19:09	MONICA	You followed us home.
01:11:21:21	BILL	She used to run around for hours. Remember? Like a young butterfly floating in the wind, just a vision of beauty.

01:11:24:13	YOUNG HOPE & YOUNG HEATHER	(flashback)(overlaps) (laugh)
01:11:24:08	YOUNG HOPE	(flashback)(overlaps) You're it! (it : in children's informal games, the player who must do something to the others, for example, run after and touch them in the game of tag)
<u>01:11:25:05</u>	<u>YOUNG HEATHER</u>	<u>(flashback)(overlaps) You didn't catch me.</u>
01:11:26:15	YOUNG HOPE	(flashback)(overlaps) Yes I did! It's your turn.
01:11:31:10	YOUNG HEATHER	(flashback)(overlaps) One, two--
01:11:33:13	YOUNG HOPE	(flashback)(interrupts) No peeking this time.
01:11:35:15	YOUNG HEATHER	(flashback) Ready or not, here I come.
01:11:38:04	BILL	(flashback)(voiceover) I got so wrapped up in watching them, I almost forgot why I was there. (wrapped up : idiom - to be completely absorbed by or preoccupied with somebody or something)
01:11:43:09	DEAN	Monica?
01:11:44:04	MONICA	(gasps)
01:11:45:12	BILL	(to Monica) We all have choices, remember?
01:11:49:17	DEAN	I thought that was you. Everything all right?
01:11:52:05	MONICA	Yeah, um, yeah, we were just, uh, driving by.
01:11:55:14	DEAN	At this time of night?
01:11:57:11	MONICA	I didn't-- Uh, I didn't realize how late it was.
01:12:01:08	DEAN	You sure you're all right?
01:12:02:19	MONICA	Yeah, I'm fine. We were just leaving.

01:12:17:16	PRENTISS	It's rare a parent of a missing child would leave the home they shared.
01:12:21:14	ROSSI	From what Garcia said, she didn't have a choice. Focused her resources on finding Hope. Mortgage took a backseat. (took a backseat : idiom - to be in an inferior position)
01:12:29:19	PRENTISS	But she still wanted to stay close to the home she shared with Hope.
01:12:33:04	ROSSI	So, she moved to an apartment nearby.
01:12:36:01	PRENTISS	Lights are on a timer.
01:12:37:12	ROSSI	Yeah, in case Hope came home, which means there's probably...a key under the mat.
01:12:45:18	PRENTISS	(scoffs) That's risky for a single woman leaving a key out like that.
01:12:49:06	ROSSI	If he stalked her, he would have had complete access to her here.
01:12:53:18	PRENTISS	But he waited and abducted her in public.
01:12:56:12	ROSSI	The same way that he took her daughter.
01:13:01:01	ON-SCREEN TEXT (letter)	Dear Mommy, please don't tell the police, if he finds out I'm writing you, he'll kill me. I miss you very much. I long for the day that we are reunited. Please find me, Mommy. I want to see you again. I love you Hope
01:13:01:19	REID	So this letter Monica allegedly received from her daughter, contains no indication of female authorship. It lacks expression of emotional attachment.

01:13:08:11	HOTCH	The UnSub wrote it? (UnSub : "Unknown Subject")
01:13:09:06	REID	I believe so. The language used is inconsistent with that of a fifteen-year-old held in captivity for seven years.
01:13:13:13	GARCIA	Uh, I just got a hit on someone who matches Monica's description at a gas station seventeen miles outside of Manassas. (hit : successful find)
01:13:26:01	HOTCH	Hope's not with him.
01:13:28:06	REID	Looks like they're having a conversation.
01:13:30:08	HOTCH	She's cooperating. Garcia, can you get any closer?
01:13:32:22	GARCIA	No. No. I-I can't get a good look at him.
01:13:35:23	REID	Look at his body language. He's shielding himself from the cameras.
01:13:38:15	HOTCH	He knows where they were. He's protecting his identity.
01:13:42:02	GARCIA	Why-Why isn't Monica asking for help?
01:13:44:10	HOTCH	She doesn't want to draw attention to herself.
01:13:46:12	REID	She leaves, but the UnSub stays?
01:13:48:18	GARCIA	I don't understand.
01:13:50:06	HOTCH	He's got complete control. He's not worried about her contacting the authorities. Garcia run the pump receipts against the time line. Maybe he used a credit card. (pump : refers to the specific sections where a person can obtain gas)

01:13:58:11	GARCIA	Pumps one through nine. Nothing. Who goes to a gas station and doesn't buy anything?
01:14:04:15	REID	Hey, there are plenty of service stations between the community center and here, but he drove her clear across town. This place must mean something to the both of them.
01:14:11:12	HOTCH	This could be where it all started.
01:14:17:03	BILL	Here we are. Home sweet home.
01:14:21:22	MONICA	I pass by this street everyday on my way home from work.
01:14:25:05	BILL	Seven-point-two miles, door to door.
01:14:27:09	MONICA	I can't believe you've had her here this whole time.
01:14:40:06	MONICA	Oh my God.
01:14:52:08	MONICA	Oh my God.
01:14:58:08	BILL	I love that picture of Hope. She's so photogenic.
01:15:01:09	MONICA	I need to see her.
01:15:04:06	BILL	It's getting late.
01:15:05:12	MONICA	I've done everything you asked.
01:15:11:08	BILL	Come with me.
01:15:19:06	ROSSI	Anything?
01:15:20:02	MORGAN	She was there, but we just missed her. The owner of Monica's old house reported seeing her parked outside just two hours ago.
01:15:25:01	ROSSI	Was the UnSub with her?
01:15:25:19	JENNIFER	Yeah, but he didn't give much of a description on the UnSub or the truck. He did say Monica had been by a lot recently.

01:15:31:00	MORGAN	Apparently, somebody dropped a letter for her a week ago. The owner called her to come pick it up and ever since then, she's been parked outside the house.
01:15:37:00	ROSSI	What's this guy doing with her?
01:15:38:23	REID	If he's had Hope captive for seven years, she's completely compliant by now. He might've abducted Monica as a reward for good behavior.
01:15:44:13	ROSSI	Or he could be getting off on the fact that he successfully abducted a mother and a daughter. (getting off on : idiom - to be excited by something)
01:15:50:00	JENNIFER	Monica's statement the day of Hope's abduction confirmed that she made a purchase at the same gas station hours before Hope went missing.
01:15:57:12	ROSSI	It's not a coincidence that he brought Monica from that particular gas station to her old house.
01:16:02:12	HOTCH	He's taking her through all the steps of Hope's abduction.
01:16:04:13	ROSSI	Having both of them could've been his plan all along.
01:16:06:20	JENNIFER	So wait, are we saying he's sexually diverse? Attracted to children and adults?
01:16:11:22	ROSSI	The UnSub stalked Monica, so he-he knew about the spare key under the mat. He had complete access. So why wait seven years to circle back if that's the case?
01:16:21:05	REID	The butterfly could symbolically represent not just transformation but maturation of his erotic ideal.
01:16:26:13	ROSSI	Well, he started with easy targets. Children are much easier to abduct, manipulate and control.

01:16:31:20	REID	Well, he could be a preferential offender and a situational child molester. Meaning adult women have always been his preference, but given the right circumstances he'd offend against a child.
01:16:38:03	HOTCH	Monica's not a preference, she's a specific target.
01:16:41:03	ROSSI	He didn't go after just any woman, he went after Hope's mother.
01:16:45:11	HOTCH	Which means that Hope is probably dead. And he's taken Monica because she reminds him of Hope.
01:16:52:01	GARCIA	This is everything that Manassas PD had on Hope's investigation. (PD : abbreviation for Police Department)
01:16:56:10	HOTCH	All right, let's get to work.
01:17:02:10	MONICA	(cries) Please. Please.
01:17:16:12	BILL	Rise and shine. (idiom - expression used when waking someone up)
01:17:21:03	ON-SCREEN TEXT (table)	Hope
01:17:41:18	BILL	How did you sleep?
01:17:44:16	MONICA	I didn't.
01:17:46:23	BILL	Oh, Hope grew out of those when she was twelve. Though I didn't need to use them on her much after that. So I have water, orange juice, milk, cof--
01:17:56:19	MONICA	(interrupts) She's not here, is she?
01:18:00:18	BILL	Why would I bring you here, if that was the case?
01:18:02:19	MONICA	Then prove it. I want to see her.
01:18:19:16	BILL	Go ahead. Have a look.

01:18:36:15	MONICA	(cries) Hope.
01:18:39:04	TEEN HOPE	(over video) <i>Sorry Bill, I'll do <u>it</u> better next time.</i>
01:18:41:17	MONICA	(cries)
		ACT TWO
01:18:48:14	BAU OFFICE CROWD	(overlapping chatter)(continues throughout)
01:18:50:02	MORGAN	So what's the word, genius?
01:18:51:08	REID	I think I'm able to narrow down the UnSub's comfort zone. The gas station was the third point I needed to complete the geographical profile. Factoring in Monica's abduction site and her apartment, I would assume the UnSub lives somewhere within this area. (comfort zone : limited set of behaviors that a person will engage without becoming anxious) (geographical profile : description of a possible suspect's location based on at least three crime scene areas)
01:19:01:05	MORGAN	Well, that would make it easier for him to learn her routines. That zone can't be more than twenty miles.
01:19:05:05	JENNIFER	All right, so all the local employees that were on duty last night checked out. Nobody saw a thing. (checked out : idiom - to be proven innocent or not involved in a crime)
01:19:09:05	ROSSI	You know, it looks like there are five different reported incidents that we might be able to attribute to this UnSub.
01:19:14:09	JENNIFER	When was the first case reported?

01:19:16:07	GARCIA	Uh, six months before Hopes abduction. A-A twelve-year-old girl in the area reported a man taking pictures of her on her way home from school. And three weeks after that she thought he was peeping into her window. And then her house was burglarized and the only thing that was missing were her clothes.
01:19:32:03	JENNIFER	Well, if that's him, then there was a clear escalation in his MO. (MO : abbreviation for modus operandi, a legal term meaning motive)
01:19:35:02	ROSSI	He was building his confidence to abduct Hope and then seven years later, Monica.
01:19:39:17	PRENTISS	Hey, uh, these were found on Heather Wilson's bike two weeks after Hope disappeared.
01:19:44:20	GARCIA	Th-That's the girl that Hope was playing with when she was abducted.
01:19:47:14	PRENTISS	Yeah.
01:19:48:07	ROSSI	The butterfly again.
01:19:49:15	JENNIFER	(reads) "Without you, she wouldn't have been set free. This is a token of my appreciation."
01:19:54:15	GARCIA	He sent a thank you card to the girl he didn't abduct?
01:20:20:05	MONICA	This is what I saw. She was-She was here. (cries) She was just here.
01:20:31:15	BILL	She wrote you so many times.
01:20:34:04	MONICA	Where are you hiding her?
01:20:36:03	BILL	(reads) "Dear Mommy, why don't you come see me? I miss you."
01:20:39:04	MONICA	Go to hell!
01:20:40:15	BILL	Anger's your way of dealing with your guilt.

01:20:42:12	MONICA	Hope!
01:20:42:22	BILL	(overlaps) Hope was angry at first too.
01:20:44:06	MONICA	Hope, if you're here, say something! Mommy is here! (cries)
01:20:44:17	BILL	(overlaps) You want to know how I got her to calm down?
01:20:51:15	BILL	We used to play a lot of games.
01:20:53:04	MONICA	(cries) What are you doing?
01:20:57:13	BILL	Go ahead, I'll give you a head start. One, two, <u>three</u> ...
01:21:06:17	SCHOOL KIDS	(overlapping chatter)(continues throughout)
01:21:07:20	JENNIFER	Heather? I'm Agent Jareau, this is Agent Prentiss, we're with the FBI. We have some questions about Hope Kingston. Do you remember her? (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department)
01:21:17:00	TEEN HEATHER	What do you think?
01:21:18:08	PRENTISS	I know you've been through this before, but we need to talk to you about that day.
01:21:22:03	JENNIFER	Heather, we have reason to believe that the same man who took Hope abducted her mother last night.
01:21:27:08	TEEN HEATHER	This can't be happening again.
01:21:29:14	JENNIFER	Did you and Hope play together often?
01:21:31:19	TEEN HEATHER	Every day. She was like a sister.
01:21:33:13	PRENTISS	Now you told police that you saw a man watching you guys play that day.

01:21:38:05	TEEN HEATHER	Look, I've been through this a thousand times. I wish I could help you more, I really do, but I've got to get to class now.
01:21:43:13	PRENTISS	You put streaks in your hair because it's a constant reminder of how much you two looked alike.
01:21:49:07	TEEN HEATHER	You don't know anything about me.
01:21:51:00	PRENTISS	I know that you struggle to let people in because you're afraid of losing them. And that you are constantly asking yourself why he took Hope instead of you.
01:21:59:21	TEEN HEATHER	(cries) Are you done?
01:22:02:21	JENNIFER	Listen, if there's something that you know, please tell us.
01:22:08:14	TEEN HEATHER	(cries) It wasn't the first time I had seen him. It was a week earlier when Hope and I were in the park.
01:22:17:08	PRENTISS	Did he say anything to you?
01:22:19:01	TEEN HEATHER	No.
01:22:20:00	JENNIFER	Can you tell us about the day Hope was abducted?
01:22:24:21	TEEN HEATHER	(cries) Um, we were playing hide and go seek in the front of her house.
01:22:30:03	YOUNG HEATHER	(flashback) <u>Didn't tag me.</u>
01:22:30:19	YOUNG HOPE	(flashback) Yes I did! It's your turn.
01:22:33:20	TEEN HEATHER	(flashback)(voiceover) I had just finished counting.
01:22:35:13	YOUNG HEATHER	(flashback) Ready or not, here I come. (giggles)
01:22:38:20	TEEN HEATHER	(flashback) (voiceover) And I turned around and there he was, just standing there, smiling at me. He was holding a jar of butterflies. He knew that would get my attention.
01:22:51:05	BILL	(flashback) I'll be it, okay? Go on <u>hide.</u>

01:22:52:22	TEEN HEATHER	And that's when he asked if he could play. And I told him he could.
01:22:56:23	BILL	(flashback) One, two, three. Ready or not, here I come.
01:23:03:23	TEEN HEATHER	(cries) I'll never forget that voice.
01:23:06:17	JENNIFER	Why didn't you ever tell anyone?
01:23:09:01	TEEN HEATHER	(cries) Because it was my fault. I'm the one who told him that he could play with us. I-I overheard my dad saying that someone put a butterfly necklace on my bike. And he asked if I had knew who had put it there. It was my chance to come clean, but I just kept my mouth shut. (sobs) (come clean : idiom - confess everything)
01:23:48:17	MORGAN	Hey. How are you holding up?
01:23:51:10	GARCIA	Uh... A-After Em, I never thought I'd see another person I love up there. (Em : short for Emily)
01:23:58:05	MORGAN	Baby, you've got to stop blaming yourself. We're doing everything we can to find her. (Baby : affectionate form of address)
01:24:01:10	GARCIA	No, we're not. We're not doing enough to find her. If we were doing everything we would've found her. I'm not doing everything I can. With every minute that goes by there's more chance that she's dead. And--
01:24:10:17	MORGAN	(interrupts) Okay, Garcia. Stop it.
01:24:11:14	GARCIA	What?
01:24:12:17	MORGAN	Stop it. I need you to calm down.
01:24:14:21	GARCIA	I am doing everything I can to keep it together and I am so scared.

01:24:18:02	MORGAN	Okay, you need to listen to me right now.
01:24:21:00	JENNIFER	Guys, we're ready to deliver the profile. (profile : description of a possible suspects behaviors and physical characteristics)
01:24:32:20	MORGAN	Penelope, let's go find her.
01:24:43:03	BILL	Ready or not, here I come.
01:25:03:13	MORGAN	Seven years ago we believed our UnSub to be a preferential child molester.
01:25:07:18	HOTCH	And now we think that his preference evolved into an Erotomaniac Obsession with Hope Kingston. (Erotomaniac Obsession : delusional, romantic preoccupation with a stranger)
01:25:12:07	JENNIFER	So much so, that in her absence, his attentions are now focused on her mother.
01:25:17:08	PRENTISS	At the time Hope went missing, there was another potential victim who was the same age and had the same physical characteristics as Hope, and she was even more accessible.
01:25:27:01	HOTCH	Which tells us that Hope became his idealized target.
01:25:29:14	ROSSI	Despite the high risk, he abducted Monica in public, which shows she's pivotal to his fantasy.
01:25:34:15	REID	We believe the UnSub has Monica captive within a twenty-mile radius of this abduction site.
01:25:38:22	JENNIFER	There's a strong possibility that until recently the UnSub kept Hope alive. This explains why he didn't hunt again for all these years.
01:25:46:05	HOTCH	And that it was Hope's death that triggered the change in his MO.
01:25:49:07	AGENT ANDERSON	If the same guy has her, how long is she really going to last?

01:25:55:14	GARCIA	I know her. I know Monica. Monica is my friend and she is a fighter. And she is not going to give up so neither should we.
01:26:15:08	BILL	Monica?
01:26:19:19	BILL	Don't go in there!
01:27:05:01	MONICA	(cries)
		ACT THREE
01:27:18:12	MONICA	(cries)
01:27:18:19	BILL	I didn't want you to find out like this. I'm sorry. I can explain.
01:27:25:18	MONICA	(vomits)
01:27:28:11	BILL	Sh.
01:27:29:02	MONICA	(overlaps) (grunts) Don't touch me!
01:27:31:23	BILL	I loved her too.
01:27:33:19	MONICA	(cries) She was my baby.
01:27:37:20	BILL	I know when <u>The moment</u> I saw her, I knew what a beautiful woman she'd become. I loved her, Monica. I loved her.
01:27:40:08	MONICA	(overlaps) (cries) No. No. No.
01:27:49:20	BILL	You don't know how long I searched. I was about to give up and then-- Then there she was. This beautiful cocooned butterfly waiting to emerge.
01:27:58:14	MONICA	(cries) You kept her chained like an animal.
01:28:03:05	BILL	No, no, no. You don't-You don't understand what happened.
01:28:05:06	MONICA	(cries) My child is lying here, dead because of you.
01:28:12:05	BILL	It wasn't my fault.

01:28:13:13	MONICA	You murdered my baby!
01:28:15:10	BILL	No! Hope killed herself!
01:28:17:08	MONICA	(cries)
01:28:23:05	JENNIFER	So the day of the anniversary would've been when Monica was most vulnerable and exposed.
01:28:26:20	HOTCH	And the UnSub knew that and he came armed with information about Hope.
01:28:30:14	MORGAN	So, she lets her guard down, leaves the house and goes to the support group meeting.
01:28:33:18	HOTCH	Where she can share her feelings with people who understand her.
01:28:36:07	JENNIFER	But how did he know after this particular meeting she'd be emotionally raw?
01:28:39:22	MORGAN	Well, if he stalked her in the parking lot after the meeting, he would have seen the pain written across her face.
01:28:44:12	JENNIFER	What if he knew because he'd heard the story before?
01:28:47:18	HOTCH	What if he's a member of her support group?
01:28:52:01	GARCIA	JJ, the things we talk about in that group are beyond personal. (JJ : nickname for Jennifer using her initials)
01:28:56:02	JENNIFER	We wouldn't have ask you to do this if we didn't think it was going to help us find Monica.
01:28:59:04	GARCIA	I know, but to talk about what happens in there--It's a violation of all kinds of-of privacy.
01:29:04:23	JENNIFER	I promise, nothing that doesn't pertain to this case will ever leave this room.
01:29:19:08	JENNIFER	Who's sharing?

01:29:19:19	MONICA	(flashback)(overlaps) I believe that time only wears you down.
01:29:22:20	GARCIA	Monica. But she's talking about a little girl that looked like Hope that she saw.
01:29:27:15	MONICA	(flashback)(overlaps) A few weeks ago, I was walking by the bakery that we used to go to and I saw this little girl--
01:29:27:19	JENNIFER	Okay, now I want you to look around the room.
<u>01:29:29:16</u>	<u>GARCIA</u>	<u>Okay.</u>
<u>01:29:30:05</u>	JENNIFER	Is anyone reacting to her?
01:29:36:06	GARCIA	No. We're all just listening to her.
01:29:39:05	JENNIFER	Okay, now what happened after Monica finished sharing?
01:29:43:16	MONICA	(flashback) With blonde pigtails. (cries)
01:29:45:21	GARCIA	She was trying not to cry. And I didn't know what to say.
01:29:52:12	JENNIFER	Did anyone share after her?
01:29:55:00	GARCIA	Someone started to say something, but then I ended the meeting because--
01:29:58:05	JENNIFER	(interrupts) Okay, stop right there. I need to know who spoke.
<u>01:30:03:11</u>	<u>BILL</u>	<u>(flashback) That's why we're all here.</u>
01:30:04:14	GARCIA	This guy who lost his wife. He was sitting behind her and he rubbed her shoulder. He was trying to calm her down.
01:30:10:07	JENNIFER	Okay, so let's move to the end of the night. What happened after the meeting?
01:30:16:01	GARCIA	I followed Monica out to the hallway and she said she had to go home.

01:30:19:04	JENNIFER	And then what happened?
01:30:27:06	GARCIA	<u>(gasps)</u> It's Bill.
01:30:32:03	BILL	Please, let me explain.
01:30:33:18	MONICA	I don't want to hear anything.
01:30:36:00	BILL	At night I could always hear Hope walking around up in her room. And then this one night she was pacing back and forth. And then she stopped. So I came up to check on her.
01:30:51:01	ON-SCREEN TEXT (wall)	WHY ME
01:30:52:13	BILL	(flashback)(voiceover) But the door was blocked. And when I tried to open it...
01:31:03:17	BILL	(flashback)(voiceover) There was blood everywhere.
01:31:05:09	BILL	(flashback) No! No!
01:31:08:09	BILL	(flashback)(voiceover) I tried to stop the bleeding, but it was too late.
01:31:12:07	MONICA	(exhales) Wait a minute. I heard this. You spoke in group. It was your-your wife. But you were talking about my Hope.
01:31:29:07	BILL	I'd lost her. You were my only connection to her.
01:31:33:04	MONICA	(cries) I shed tears for you. I helped you grieve.
01:31:43:02	JENNIFER	So William Rogers joined the support group two months ago. Garcia's still looking for an address.
01:31:47:13	ROSSI	Any priors?
01:31:48:12	JENNIFER	Yeah. An attempted kidnapping of a fourteen-year-old. He lured her to a studio with promises of becoming a model. When she got there, he made sexual advances, she got away.

01:31:56:02	REID	You know, re-thinking the type of offender he was seven years ago, it's possible the UnSub didn't sexually assault Hope initially, but waited until she was older.
01:32:02:22	PRENTISS	Well, that would explain why he held on to her all this time. In his fantasy, he might envision Hope at a more desirable age.
01:32:10:05	ROSSI	What story did he use to get into the support group?
01:32:13:03	JENNIFER	Well, he told them his pregnant wife committed suicide. Apparently, they were trying to conceive for over a year.
01:32:18:07	ROSSI	Hope couldn't bear the thought of bringing his child into this world. So she took what little control she did have and ended her life.
01:32:24:14	PRENTISS	And that was never part of his plan. It turned his world upside down.
01:32:27:10	ROSSI	He's not ready to let go of the bond he had with Hope.
01:32:30:06	REID	And now he's trying to get back what was taken from him.
01:32:32:08	PRENTISS	Wouldn't it just be easier for him to start over again?
01:32:35:03	ROSSI	Unless Monica could give him what he lost: another Hope. He didn't take Monica to remind him of Hope, he took her to re-create her.
01:33:04:04	BILL	I want to make peace.
01:33:10:11	BILL	You shared with the group that you were thinking of having another baby.
01:33:16:15	MONICA	What are you--
01:33:17:01	BILL	(interrupts) All those things that you missed out on with Hope you'll get to experience with this new baby that we're going to create.

01:33:27:04	MONICA	Do not touch me. No! (grunts)
01:33:28:03	BILL	(overlaps) (grunts in effort)
01:33:31:12	GARCIA	Address, address, address. This guy like re-defined "home invasion." By going to those group meetings it was like he-he read Monica's diary. Like she only talked about her most personal feelings in that group. The group-The group is definitely going to have to disband.
01:33:46:15	MORGAN	Focus on finding this address.
01:33:48:00	GARCIA	I am. I'm focusing and freaking out at the exact same time. I got it! I got it. He has two addresses. The first one is on Main. It's listed as a previous, but it's not been updated in the system. And the second one is on Brooks. And I have just sent them to your PDAs. (freaking out : idiom - to behave irrationally) (PDAs : abbreviation for Personal Digital Assistant - lightweight, hand-held, usually pen-based computer used as a personal organizer)
01:34:07:00	MORGAN	Hey, whoa, whoa, whoa. Where do you think you're going?
01:34:09:03	GARCIA	I'm going with you.
01:34:09:20	MORGAN	No. That can't happen. It could be way too dangerous.
01:34:12:07	GARCIA	Okay, um, either you let me go with you or you're going to have to forcibly remove me from the SUV. Your choice. (SUV : "sport utility vehicle")
01:34:18:08	MORGAN	(sighs)
01:34:25:18	MONICA	(pants)
01:34:32:08	BILL	Brought you your favorite tea.

01:34:36:16	BILL	You know, we have to move forward in our lives. It's what Hope would want. For both of us.
01:34:56:11	MONICA	You think so?
01:35:00:14	BILL	Of course.
01:35:03:06	BILL	(groans in pain) (grunts in effort)
01:35:03:14	MONICA	(overlaps) (grunts in effort)
01:35:22:01	BILL	Monica!
		ACT FOUR
01:35:34:00	MONICA	(panicked breaths) (grunts)
01:35:38:01	BILL	(grunts in effort)
01:35:40:21	MONICA	Do it! Kill me! She killed herself so she wouldn't have to spend another second with you.
01:35:45:05	BILL	Shut up!
01:35:45:19	MONICA	(grunts) (cries)
01:35:48:01	BILL	You don't know what you're talking about.
01:35:49:22	MONICA	You can't hurt her anymore.
01:35:52:18	HOTCH	FBI!
01:35:58:16	REID	They're in.
01:35:59:11	JENNIFER	Uh, Officer? We need bolt cutters.
01:36:02:00	ROSSI	Clear! (Clear : term indicating a place is free of obstruction or danger)
01:36:04:01	HOTCH	Clear!
01:36:05:02	ROSSI	Clear!

01:36:08:06	REID	They cleared the other location.
01:36:09:06	MORGAN	Okay, Reid and I are going to take two officers, check the perimeter. See if we can find a point of entry.
01:36:12:21	MORGAN	You're with Dr. Reid, you're with me.
01:36:14:13	REID	Building rapport could take hours. I don't know if Monica has that much time.
01:36:20:10	JENNIFER	All right, so we need to treat this like a hostage situation. We need you to be attentive and compassionate. Just tell him whatever he wants to hear.
01:36:25:16	GARCIA	Okay. I got this. I got this.
01:36:30:04	BILL	(over recorder) <i>Hello, this is Bill. Please leave a message.</i>
01:36:33:01	GARCIA	(over speakerphone) <i>Bill, it's Penelope from the support group. Bill, I'm not going to</i> (into speakerphone) <i>go away. I need-I need to talk to her. I know Monica is in there with you and I need</i> (over speakerphone) <i>you to put her on the phone.</i>
01:36:47:14	BILL	(pants)-(into phone) Monica can't come to the phone right now.
01:36:49:22	GARCIA	(into speakerphone) Put her on the phone, Bill.
01:36:51:23	BILL	(into phone) You know I can't do that.
01:36:53:09	GARCIA	(into speakerphone) I think you can, Bill. (over phone) <i>Right now, I am the only thing that is going to help you out of this. And I want to help you,</i> (into speakerphone) but you need to put her on the phone.
<u>01:37:02:08</u>	<u>POLICE DISPATCHER</u>	<u>(over radio) (overlaps) (indistinct)</u>
01:37:14:05	MONICA	(into phone) Hello?
01:37:14:16	GARCIA	(into speakerphone) Monica.

01:37:16:23	MONICA	(into phone) (cries) She's dead.
01:37:18:20	BILL	(into phone) There you go. She's (over speakerphone) <i>fine</i> .
01:37:22:05	JENNIFER	Call him back.
01:37:24:10	MONICA	(cries)
<u>01:37:24:22</u>	<u>BILL</u>	<u>It's okay. (grunts)</u>
01:37:33:23	BILL	(into phone) Penelope, I'm not much of a phone person, so (over speakerphone) <i>if you would like to continue this conversation in private...</i> (into phone) (pants) The door is open.
01:37:49:15	MONICA	(over speakerphone) <i>Penelope, don't!</i>
01:37:51:17	GARCIA	Okay, I'm going in there.
01:37:52:21	JENNIFER	Uh, no, no, no. Garcia!
01:37:55:07	GARCIA	JJ, I have to. I have to.
01:38:01:20	JENNIFER	All right. You need to stay close.
01:38:04:01	GARCIA	Okay.
01:38:18:01	MORGAN	(over radio) <i>JJ, we're in.</i>
01:38:19:14	JENNIFER	All right. Go ahead.
01:38:28:11	GARCIA	Bill?
01:38:29:23	BILL	(grunts)
01:38:30:12	GARCIA	Bill?
01:38:34:04	GARCIA	I don't want to upset you. Hey.
01:38:39:03	BILL	(grunts)
01:38:40:23	GARCIA	I know you never meant to hurt Monica, just like you never meant to hurt Hope.

01:38:47:05	MONICA	(cries) He murdered my baby.
01:38:49:19	BILL	Shut the door!
01:38:51:16	GARCIA	Bill, I-I know the pain you feel. I get you. I know. I heard you talk about it in group. (get : "understand")
01:39:02:05	BILL	Why doesn't Monica understand that?
01:39:04:09	GARCIA	Bill. Bill, I just think she needs more time to understand it.
01:39:07:21	MONICA	(cries) What?
01:39:10:14	GARCIA	Listen, Bill, I know all you've ever wanted was just somebody to love. You were trapped inside a cocoon just waiting for somebody to set you free.
01:39:22:03	MONICA	(overlaps) (cries)
01:39:22:20	BILL	Hope made me feel-- For the first time in my life I felt love.
01:39:28:10	MONICA	(cries) She was my baby!
01:39:32:03	GARCIA	You brought Monica here because you're heartbroken and you're desperate to re-create what you lost with Hope.
01:39:41:11	MONICA	I lost my child!
01:39:45:06	GARCIA	Bill, you need to tell her. You can do this, okay? You need to let her know why this is all happening. You need to tell her. You can do this.
01:39:54:09	MONICA	(pants) Say something. Say something!
01:40:01:15	BILL	Our baby...
01:40:04:02	MONICA	(cries) Oh my God. Oh my God.
01:40:09:12	BILL	(overlaps) Hope was pregnant.

01:40:13:08	MORGAN	Bill, drop the gun.
01:40:14:13	GARCIA	Do what he says.
01:40:15:15	MORGAN	Drop it! Now!
01:40:16:18	GARCIA	It's okay, Bill.
01:40:18:13	REID	Nice and easy.
01:40:22:01	MONICA	(cries)
01:40:27:04	MORGAN	Put your hands where I can see them.
01:40:29:17	REID	Slowly step away from Monica.
01:40:34:15	MORGAN	Easy.
01:40:37:00	GARCIA	Monica!
01:40:46:18	GARCIA	<i>(voiceover) We are each on our own journey. Each of us are on our very own adventure encountering all kinds of challenges and the choices we make on that adventure will shape us as we go. Those choices will stretch us and test us and push us to our limit. And our adventure will make us stronger than we ever knew we could be.</i>
01:41:27:04	GARCIA	<i>(voiceover) There's a quote by my favorite author Joseph Campbell, and it goes like this: "Find a place inside where there's joy, and the joy will burn out the pain."</i>
01:42:10:20		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 began 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. His most recent appearance is Season 7, Episode F145/#707. 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 7 Episode F142/704.*

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.*