

"Haunted"

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Final Draft(PINK)

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"Haunted"

Script Revision History

DATE 7/25/2009 7/29/2009 COLOR BLUE PINK

PAGES		
CAST,	SET,	1-63
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"Haunted"

CAST LIST

*

ROSSI HOTCH PRENTISS MORGAN REID JENNIFER GARCIA

DARRIN CALL YOUNG CALL PHARMACIST STOCK BOY LOCAL REPORTER LIEUTENANT KEVIN MITCHELL DR. CHARLES CIPOLLA PATIENT YOUNG TOMMY WOMAN THOMAS (TOMMY) ANDERSON BILL JARVIS YOUNG BILL JARVIS

FEATURED EXTRAS

BANK GUARD

"Haunted"

SET LIST

INTERIORS

BAU JET BAU High Tech Room Rossi's Office

PHARMACY Counter Aisles

HOTCH'S APARTMENT

LOUISVILLE METRO P.D.

DARRIN CALL'S APARTMENT

TOMMY ANDERSON'S HOUSE

CIPOLLA'S OFFICE

KENTUCKY – DAY (STOCK)

EXTERIORS

MACHINE SHOP - DAY

BAU JET - DAY (STOCK)

LOUISVILLE STREET - DAY

Runway

Alley

COUNTRY ROAD - DAY

JARVIS HOUSE - DAY

*

*

LOUISVILLE METRO P.D. - DAY

CIPOLLA'S OFFICE - DAY

STREET - DAY

CURBSIDE - DAY

STERNER ORPHANAGE - DAY

HITCHENS AVENUE - DAY

MOVING SHOTS

BAU SUV - Hotch & Morgan MINIVAN - Call & Ryan

JARVIS HOUSE

"Haunted"

TIME SPAN

This episode takes place over 1 day.

Teaser:	Day 1
Act One:	Day 1
Act Two:	Day 1
Act Three:	Day 1
Act Four:	Day 1, Night 1

"Haunted"

TEASER

FADE IN:

1 EXT. COUNTRY ROAD - DAY (FLASHBACK)

> Dry, deserted, silent. If there were any signs of life, they'd point to spring, 1975. But there are no cars, no people, no stray dogs.

SUDDENLY a six-year-old boy runs into frame. This is YOUNG CALL. He's sweaty, dirty, scared, and RUNNING for his life. His worn-out chucks kick up dirt.

His heart pounds faster than his feet. He looks behind him. We're not sure what he sees yet, but it scares him enough to RUN even harder. Everything gets brighter, and whiter, and FREEZES into a NEGATIVE. Then REAL TIME again. There's a POP and FLASH and we're suddenly in --

CUT TO:

2

2 INT. PHARMACY/COUNTER - DAY (D1)

The bright, sterile lights of a pharmacy. A sad man, DARRIN CALL, 40, waits in a long line. The female PHARMACIST calls --

PHARMACIST

Next.

CALL Darrin Call.

She types it in the computer. The result confuses her.

PHARMACIST I don't have anything...

CALL No, no, no. I had a refill left.

PHARMACIST

No, I'm sorry.

CALL This isn't... This isn't good. 1

CRIMINAL MINDS "Haunted" PINK 7/29/09 2. 2 CONTINUED: 2 Call grabs his head and has a --FLASH TO: 3 3 EXT. COUNTRY ROAD - DAY (FLASHBACK) The boy, scared, runs down the road. The SOUND of crunching gravel gets louder and louder and we're --BACK TO: 4 INT. PHARMACY/COUNTER - DAY (D1) 4 Call hits his head. * CALL Make it stop. PHARMACIST Sir, are you alright? Mr. Call? Other CUSTOMERS notice he's losing it and back up. The Pharmacist looks around --CUT TO: 5 5 INT. PHARMACY/AISLES - DAY (D1) A store full of customers, including a BANK GUARD, completely unaware of the madness at the counter. A few aisles over is a * STOCK BOY, 20's. The Pharmacist waves him over. CUT TO: INT. PHARMACY/COUNTER - DAY (D1) 6 6 Call hits the computer snapping the Pharmacist back to him. CALL You've got to help me. Desperate, the pharmacist shoves a prescription bag on the counter. Call keeps hitting his head. PHARMACIST Here. It's okay. Sorry. Please, just stop. Stock Boy rushes over with box cutter in hand. Call BLINKS. *

CRIMINAL MINDS "Haunted" PINK 7/29/09 3. 6 CONTINUED: 6 STOCK BOY * Calm down, sir. FLASH TO: 7 7 EXT. COUNTRY ROAD - DAY (FLASHBACK) Close. Messy. A man. A shiny blade. A violent struggle. BLOOD, source unknown, is everywhere. BACK TO: 8 INT. PHARMACY - DAY (D1) 8 Stock Boy touches Call's shoulders. * STOCK BOY * It's gonna be okay. * The blade inadvertently in Call's face. Call PUSHES the blade into the stock boy's carotid. It's fast and furious. * PHARMACIST Oh my god. Oh my god. Blood covers the floor. Another CUSTOMER gets Call in a choke hold, but he STABS him too. They're slipping in blood as the fight grows. It's five against one and that one is winning. PHARMACIST (cont'd) Help them ... The Bank Guard finds the mess. He pulls out his gun. He and

another customer PULL Call away from the others, but Call GRABS the GUN and in the struggle, SHOOTS both men. The gun shots are deafening. A bullet HITS the Pharmacist's computer. She ducks, others scatter. Call, gun in hand, backs away. He assesses what he's done and RUNS down an aisle and out the front door.

CUT TO:

9

9 INT. BAU/ROSSI'S OFFICE - DAY (D1)

ROSSI sits in his office. MORGAN walks past. Rossi calls out --

ROSSI He's not in yet.

MORGAN

What?

9 CONTINUED:

CRIMINAL MINDS "Haunted" PINK 7/29/09 4. ROSSI You've been walking past Hotch's office for an hour. Morgan comes in, busted. ROSSI (cont'd) Emily's picking him up. MORGAN He told me he was cleared to drive. ROSSI He is. She wants to do it. (so...) What's going on? MORGAN He's only had a month off. ROSSI Technically, thirty-four days. MORGAN You think that's long enough? ROSSI You don't? Tell him. MORGAN I like my job. ROSST You like him more. MORGAN What if he's got PTSD? ROSSI He got evaluated. MORGAN Come on, we wrote those questions. Hotch knows exactly how to answer them. ROSSI

What're you gonna do? Pick apart every thing he does?

Morgan considers. Rossi's annoyed.

(CONTINUED)

10

CRIMINAL MINDS "Haunted" PINK 7/29/09 5. CONTINUED: (2)

ROSSI (cont'd) How long should he be gone? A year? Two? MORGAN I'm just saying, every day Foyet's out there, Hotch loses. ROSSI You know what that makes Hotch? MORGAN Distracted. ROSSI Motivated. Morgan heads to the door. ROSSI (cont'd) He's coming back because he has to. He needs to know we've got his back. MORGAN He knows that. ROSST Then we don't let him forget it. As Morgan heads out, we --CUT TO:

10 INT. BAU/HIGH TECH ROOM - DAY (D1)

GARCIA helps REID sit. She leans his crutches against the wall.

GARCIA Does it hurt?

REID Only if I think about it ... which is all the time.

Reid reaches for one of Garcia's cookie tins. She stops him.

GARCIA Hey. They're for Hotch.

9

9

CRIMINAL MINDS "Haunted" PINK 7/29/09 6. 10 CONTINUED: 10 REID * Getting shot doesn't warrant * cookies? Come on, Hotch doesn't * like attention. GARCTA It's cookies. Not cake. REID He's going to act like nothing happened. GARCIA Doesn't mean we have to. REID Maybe we should. GARCIA I'm not built like that. RETD He is. He never even blinks. GARCIA It's kind of distracting. RETD Classic Alpha male. GARCIA That means he stared down Foyet. REID It saved his life. GARCIA You think he stared the whole time? Like, with each stab? REID

I don't know.

GARCIA Is he okay?

REID I wouldn't be, but I'm a blinker.

JJ hurries in.

JENNIFER There you are. Get your go bag.

10 CONTINUED: (2)

REID

What's up?

JENNIFER Turn on the news.

REID That's never good.

GARCIA

Which?

JENNIFER Doesn't matter.

On a SCREEN:

National news coverage of the pharmacy assault.

LOCAL REPORTER ... just after eight this morning, forty-year-old Darrin Call, a lifelong resident of Louisville, assaulted customers at the pharmacy on the corner of Main and Truxton Avenues...

BLOWN UP security photo of Darrin Call.

LOCAL REPORTER (cont'd) Eye witnesses saw him walking East on Main Street minutes after the attack. He hasn't been seen since then. He was wearing a blue shirt, jeans and a dark jacket.

JENNIFER We're going to Louisville.

PUSH IN on the news coverage to

MATCH CUT TO:

11 INT. HOTCH'S APARTMENT - DAY (D1)

> The same news coverage, only now on Hotch's television. Reveal HOTCH staring at the screen. Call's photo and establishing shots of the pharmacy make up the news report.

> > LOCAL REPORTER (V.O.) ... within the hour, the Governor called in all sources for a manhunt. (MORE)

11

(CONTINUED)

11

11

*

LOCAL REPORTER (V.O.) (cont'd) Despite these state-wide efforts, he's eluded law enforcement. The body count is rising. Three are confirmed dead, including an armed bank quard whose qun was used in the attack. Another two remain in critical condition... and the assailant is still out there.

HOLD on a photo of Darrin Call. Hotch stares at him.

LOCAL REPORTER (V.O.) (cont'd) We're going back to Eric Jennings, who's talking to residents of Louisville. As you said earlier, the victims were in the wrong place at the wrong time. It's obvious that everyone's on edge, but can you tell us what else you're hearing out there, Eric?

Before we cut to Eric, the DOORBELL RINGS. He MUTES it, moves to the door, takes a deep breath and finds --

PRENTISS

Hey.

нотсн What do we know?

PRENTISS There's no connection to Call and his victims.

As Prentiss explains, she looks around. Every table has neat piles of evidence proving Hotch is consumed by Foyet. He closes a file with Foyet's MUG SHOTS. Prentiss doesn't miss a beat.

> PRENTISS (cont'd) Louisville PD's covered the city, but no sign of him since he left the pharmacy.

> НОТСН Have they checked his house? His family?

PRENTISS Locals are on it.

HOTCH We'll start with his most recent history. Find the stressor.

11	CRIMINAL CONTINUED: ("Haunted"	PINK	7/29/09	9. 11	
			Prentiss stares at and moves to his ho			1.	*
	St	HOT ay still.	CH (cont'd)				*
	Hotch hits t	he alarm. I	t beeps three time	es and bli	nks red.		
	Re	HOT(CH (cont'd)				
	Ar	PREI re you?	NTISS				
			Prentiss hangs ba hey head out	ack. Hotch	holds th	ne	
					CUT T	0:	
11A	EXT. BAU JET	/RUNWAY - DA	Y (D1) (STOCK)			11A	*
	The jet idle	s on the run	way.				*
					CUT T	0:	*
12	INT. BAU JET	- DAY (D1)				12	
	Garcia's there via computer, everyone is gathered around her.					.	*
		r point in I	NIFER Louisville is vin Mitchell				* * *
	They stop ta	lking as Hot	ch and Prentiss bo	bard.			*
	Gc	ROS: ood to see yo					
	Yc	GAR GAR	CIA (V.O.) , sir.				
	Hotch sees R	eid's leg pr	copped up. He teas	ses			
		HOTO nce when is ort?	CH chess a contact				
	We	REII lcome back.	D				
	Hotch sits n	ext to JJ.	Prentiss shares a	look with	Morgan.		

12 CONTINUED:

HOTCH Any other attacks?

JENNIFER

Not yet.

REID Call's proving hard to track. He never had a driver's license, so he's probably still on foot.

JENNIFER Or public transportation.

PRENTISS He's not gonna get on a bus. His face is everywhere.

HOTCH What's the stressor?

GARCIA (V.O.) He just lost his job. Worked in a factory since 1990. He made appliances forever. Not a single promotion.

MORGAN That's a long time to be bitter.

REID Or he doesn't care.

JENNIFER Not if he's got a family to feed.

GARCIA (V.O.) Actually, he's more like a hermit. Far as I can tell he's got no one. No wife, no children, no parents.

MORGAN Nothing to live for.

Hotch kind of snaps, but it's a legitimate question:

HOTCH Then why didn't he kill himself?

Prentiss and Rossi share a look. Hotch stares at Morgan.

*

*

12

*

*

CONTINUED: (2) HOTCH (cont'd) Sprees usually end in suicide. If he's got nothing to live for, why wouldn't he end it? RETD Because he's not finished yet. This gets Hotch's attention. He focuses on Reid. REID (cont'd) He's obviously got displaced anger and took it out on his first victim. HOTCH The stock boy represented someone. We need to know who. What about the

other victims? REID

Defensive.

HOTCH Was he military?

GARCIA (V.O.)

Negative.

HOTCH He's lashing out. There's got to be a reason. (thinks, then) Rossi and Prentiss, dig through his house. Reid and JJ, get to the station. Morgan and I will take the crime scene. This guy's got anger, endless targets and a gun. And from the looks of it, he just got started.

13 OMITTED (INCORPORATED IN TO SCENE 12) 13

14

*

*

CUT TO:

14 EXT. LOUISVILLE STREET/ALLEY - DAY (D1)

Call walks with his head down. He pulls his jacket closed.

FLASH TO:

12

CRIMINAL MINDS	"Haunted"	PINK	7/29/09 12.

15 EXT. COUNTRY ROAD - DAY (FLASHBACK) Another fractured memory of Young Call, running for his life. BACK TO:

16 EXT. LOUISVILLE STREET/ALLEY - DAY (D1)

Call, head spinning, turns down an alley. TWO POLICE CRUISERS fly by in the background. He's out of sight, for now. And we --

SMASH CUT TO:

16

MAIN TITLES

END OF TEASER

ACT ONE

FADE IN:

17 EXT. KENTUCKY (STOCK SHOTS) - DAY (D1) 17

Horse farms, rolling hills and an aerial view of Louisville.

CUT TO:

18

18 EXT. LOUISVILLE STREET - DAY (D1)

Crowded. Call walks, head down, on a mission.

HOTCH (V.O.) Emily Dickinson wrote, "One need not be a chamber to be haunted; One need not be a house; The brain has corridors surpassing material place."

Call ducks into a building. As the door shuts, we --

CUT TO:

19

19 INT. LOUISVILLE METRO P.D. - DAY (D1)

JJ pins up CSPs on the cork board next to maps of Louisville and Jefferson County, Kentucky.

An OFFICER studies the SECURITY FOOTAGE as it's played and replayed on a television.

There's a lot of energy in here, mostly due to the fired-up LIEUTENANT KEVIN MITCHELL. He and Reid stand in front of a circled map of Louisville and TWO DOZEN law enforcement personnel from the city, county and state.

> MITCHELL I've got check points at the state line, on I-65, and within a twenty mile radius of downtown. We think he's still on foot.

REID It's been just under three hours with a walking foot speed of two point five miles per hour which rounds up to an eight mile radius.

Mitchell refers to the map and it's circled eight mile radius.

19 CONTINUED:

MTTCHELL

We've concentrated here. The first responders started a hard target search of businesses and residences within that eight miles. You're going to join them. You know what he looks like.

As his many troops head out --

Mitchell (cont'd) Go get him.

JENNIFER How many men do you have?

Mitchell's frustrated.

MITCHELL

I've got three dead. Two in the hospital. Forty seven witnesses. And one who's lost it.

JENNIFER

I meant... tactical?

MITCHELL Sixty two and counting. City's never had this much manpower.

REID You've never needed it.

Mitchell refers to an evidence board dedicated to Darrin Call's life. There's STILL PHOTOS from security footage and a blown-up STATE ID. He's got a skinny file.

> MITCHELL Dug up all we could. We've even been to his apartment. Not much.

JENNIFER We've got agents there now. Don't worry, we'll fill it in.

MITCHELL What's your strategy?

REID We need to figure out where he's headed next.

19

*

*

19 CONTINUED: (2)

MITCHELL You got a crystal ball?

Reid moves to the television with the security footage.

RETD

Most spree killers are outwardly aggressive. We've studied Call's behavior. He's defensive.

JJ pauses it when Call turns around and stabs the stock boy.

JENNIFER The first victim, the stock boy --

MITCHELL Nothing defensive about that.

JENNIFER Actually, there is. Call doesn't react until he touches him.

MITCHELL And that set him off?

JJ lets the tape play.

JENNIFER

It happens each time. Contact then stab. Contact, stab.

MITCHELL

You're saying he didn't mean to hurt these people?

REID He didn't go in with a weapon.

MITCHELL

Now he's got two. I just put his face all over the news. People are going to stop him themselves.

JENNIFER How soon can we do a press

conference?

MITCHELL There's camera crews out front.

JENNIFER Let me call Hotch.

"Haunted" PINK 7/29/09 16. CRIMINAL MINDS 19 CONTINUED: (3) 19 JJ dials her phone and steps away. MITCHELL Who's that? RETD Agent Hotchner, our boss. He's at the crime scene. Mitchell's focused on the security footage. MITCHELL Why does this happen? * REID His rage has been bottled up for a long time. The perceived threat of the stock boy simply triggered a * violent response. MTTCHELL What was it about that kid? * RETD That's what we need to find out. CUT TO: 20 20 INT. CIPOLLA'S OFFICE - DAY (D1) Call, alone, walks past a row of closed doors. CUT TO: 20A INT. DARRIN CALL'S APARTMENT - DAY (D1) (FORMERLY SCENE 30) 20A Rossi and Prentiss check out the apartment. It's a wreck, except for the perfectly made bed. PRENTISS This place is only five minutes from the pharmacy, but there's no sign he came back to wash off the * blood. * ROSSI How's he still on the street looking like that? PRENTISS Maybe he's not.

20A

20A CONTINUED:

ROSSI Garcia said he's got nobody. Where would he go?

They speculate while looking around.

PRENTISS Call gets up, makes his bed.

Rossi notices the forty-five degree angles on the made bed.

ROSSI Sure he wasn't military?

PRENTISS Looks like one-neat aspect. Maybe he was hospitalized. I'll call Garcia.

ROSSI Then he's probably got the same routine every day.

PRENTISS Except today. He finished his cereal, walked to the pharmacy and killed three people.

ROSSI

Why?

As they poke around to figure that out, we:

21 OMITTED (MOVED TO SCENE 28A)

22 OMITTED (MOVED TO SCENE 28B)

CUT TO:

21

23

2.2

*

*

23 INT. CIPOLLA'S OFFICE - DAY (D1)

> DR. CHARLES CIPOLLA, 50's, bearded professorial-look, sits with a PATIENT, 30's. His locked door handle jiggles.

PATIENT	*
How's it supposed to make me feel?	*
CIPOLLA	*
(gets up)	*
That's what we need to figure out.	*
Excuse me.	*
(to the door)	*
I'm in a session	*

(CONTINUED)

CALL I need my pills.

Call, manic, bursts in. He tears off his jacket.

CIPOLLA Darrin? What's wrong?

Cipolla sees the blood, the gun. The Patient gets up.

CIPOLLA (cont'd) What happened?

PATIENT That's the guy from the news.

CALL He had a knife.

CIPOLLA

Who?

PATIENT The guy in the pharmacy.

CALL Just like in the nightmares. He was there.

PATIENT He killed a bunch of people this morning.

CIPOLLA What? What're you talking about?

The Patient pushes past Call to the door.

FLASH TO:

24 EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 24 * The man pushes past the boy.

BACK TO:

25 INT. CIPOLLA'S OFFICE - DAY (D1) 25 Call lashes out at the Patient, but Cipolla pulls the Patient

out of harm's way, careful not to touch Call.

25 CONTINUED:

CIPOLLA (to patient) Don't touch him.

PATIENT Call the cops.

CIPOLLA He doesn't want to hurt us.

PATIENT

Really?

Call paces, hits his head.

CIPOLLA What was it? What did you see?

CALL He's doing it again.

CIPOLLA

He can't hurt you. We talked about this. You want to remember. It's why you're off the pills.

CALL You said I'd get better.

CIPOLLA

You are.

Call holds up his shaking hands. His eyes blinking. He gets in the patient's face who tries to look down. Call forces the patient to look at him.

CALL Does this look better to you?

CIPOLLA

Darrin... (re: patient) Let him out of here. He's got nothing to do with this.

Call hits his head. Another FLASH of white takes us to --

FLASH TO:

26 EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 26 *

A large, cluttered area. Young Call fills a bucket with water and carries it, water splashing out. He puts it down. Another child's HAND grabs his. Another FLASH and we're --

27 OMITTED (INCORPORATED INTO SCENE 26) 27

28 INT. CIPOLLA'S OFFICE - DAY (D1)

CALL Make it stop.

CIPOLLA Let him go so I can help you.

Call, a moment of clarity, listens.

CUT TO:

28A

28

28A INT. PHARMACY - DAY (D1) (FORMERLY SCENE 21)

Hotch, on the phone with JJ, walks around the taped off, bloodstained tile floor. Morgan's with the Pharmacist. She's still in shock. Shakes her head in disbelief.

> PHARMACIST Mr. Call's always been quiet. He's come in here for years...

MORGAN Has he ever had a run-in with the stock boy?

PHARMACIST John was new. I waved him over. (oh, God) I didn't know what else to do. No one was helping.

MORGAN He didn't turn violent until you gave him his prescription.

PHARMACIST It wasn't his.

MORGAN You handed him a bag --

PHARMACIST -- it was someone else's. I just wanted him to calm down.

CRIMINAL MINDS "Haunted"

28A

*

*

*

28A CONTINUED:

Hotch hangs up and joins them.

HOTCH Five minutes until JJ's press conference.

MORGAN

We might have something else ... (to Pharmacist) Why didn't you give him his own medicine?

PHARMACIST He didn't have any refills left.

HOTCH

For what?

PHARMACIST

Alprazolam.

HOTCH Anti-anxiety. Is he on anything * that would interfere with it? *

PHARMACIST He used to be on Phiothizene.

HOTCH He's on anti-psychotics?

PHARMACIST That's why I tried to calm him down.

MORGAN You said he used to be. How long has he been off of them?

PHARMACIST At least a month.

Hotch is frustrated and takes it out on her.

нотсн He's delusional. And armed. We should've known that. Who's his doctor?

She instinctively turns to the computer, but it's ruined.

PHARMACIST I don't know. I'm sorry. *

*

CRIMINAL MINDS "Haunted" PINK 7/29/09 22.

28A CONTINUED: (2)

MORGAN

Excuse us.

Morgan pulls Hotch aside. Hotch dials his cell.

HOTCH Call JJ, tell her about the meds.

MORGAN (re: Pharmacist) It's not her fault.

HOTCH He's in a psychotic break. It changes everything.

Hotch pushes past Morgan.

MORGAN You want to talk about it?

нотсн I want to find him. (on phone) He's off anti-psychotics, Garcia. What else did you miss?

Morgan gives him a look, dials his phone and we --

*

INTERCUT WITH:

28B INT. BAU/HIGH TECH ROOM - DAY (D1) (FORMERLY SCENE 22) 28B

Garcia's flustered.

GARCIA I'm sorry, sir. I didn't have his medical records yet.

HOTCH Get them. Get everything.

GARCIA

Yes --

Hotch disconnects.

GARCIA (cont'd)

Sir.

Off Garcia, typing away, we --

"Haunted" PINK 7/29/09 23.

29

29 EXT. LOUISVILLE METRO P.D. - DAY (D1)

JJ, Mitchell and the press.

JENNIFER

... We just received confirmation that Mr. Call is off of his medication and is mentally unstable. It's important that you do not approach him. Sudden movements are considered threats and trigger a defensive mode. Whatever happens, stay calm, do not stop him yourself. If threatened, he will strike. Your only move should be to notify the authorities...

CUT TO:

30	OMITTED	(MOVED	ТО	SCENE	20A)	30
31	OMITTED	(MOVED	ТО	SCENE	38A)	31
32	OMITTED	(MOVED	ТО	SCENE	38B)	32
33	OMITTED	(MOVED	ТО	SCENE	38C)	33
34	OMITTED					34

35 INT. CALL'S APARTMENT - DAY (D1)

Still looking for clues.

PRENTISS He was unarmed. He didn't plan on hurting anyone. All he wanted was his medicine, but he didn't get it.

Rossi speed dials his cell.

PRENTISS (cont'd) He needs help.

ROSSI (on speaker phone) Who's Call's doctor?

INTERCUT WITH:

36 INT. BAU/HIGH TECH ROOM - DAY (D1)

Garcia, in 30 seconds or it's free.

36

*

35

36 CONTINUED:

> GARCIA State-appointed psychiatrist. Charles Cipolla. Hotch and Morgan are on their way.

ROSST Where's his office?

CUT TO:

37

37 INT. BAU SUBURBAN (MOVING) - DAY (D1)

> Hotch shoulders his cell while he plugs the address into GPS. Morgan's on the phone.

> > MORGAN Camden and Third.

HOTCH Cipolla's not picking up. (re: GPS) We're five minutes away.

MORGAN Tell Mitchell.

Hotch and Morgan take off as we --

CUT TO:

38

38A

- 38 OMITTED
- 38A INT. CIPOLLA'S OFFICE - DAY (D1)

Cipolla's PHONE RINGS then stops. Call, Cipolla and the Patient. For the first time, Call sees the blood all over him --

FLASH TO:

EXT. MACHINE SHOP - DAY (FLASHBACK) * 38B 38B Young Call scrubs his hands clean from blood. It's stained his fingernails. The bucket overflows as he scrubs and scrubs and --

BACK TO:

INT. CIPOLLA'S OFFICE - DAY (D1) 38C 38C Call tears off his bloody shirt and throws it on the ground.

> CALL Get it off. Get it off me.

38C	CRIMINAL MINDS "Haunted" PINK 7/29/09 25. CONTINUED: 380	2
	Cipolla pulls off his polo and holds it out for Call.	
	CIPOLLA Take it. It's okay. Just take it.	
	Call rubs the blood off his hands.	*
	CALL Get it off	
	The Patient runs for the door again and bumps into Call. This time, he attacks. The Patient falls. Cipolla steps in.	*
	CIPOLLA Darrin. Just slow down.	*
	Cipolla knows it's a risk, but puts his hands on Call's shoulders and for a second, Call is okay. Then the BLINKING returns and Call stabs Cipolla. Off this brutality	* * *
	CUT TO:	
39	EXT. CIPOLLA'S OFFICE - DAY (D1) 3	9
	A relatively quiet street until a SQUAD CAR races up. Two OFFICERS run inside.	*
	WHIP PAN to the alley. Call's on the run.	*
	WHIP PAN back to the Suburban arriving. Morgan and Hotch run inside.	*
	CUT TO:	
40	INT. CIPOLLA'S OFFICE - DAY (D1) 4	0
	Two OFFICERS beat us there by a few seconds. There's no sign Call. One cop leans over the dead Patient while the other loc out the window. Morgan and Hotch enter, guns drawn.	
	MORGAN Check the perimeter.	*
	The officers take off. Hotch moves to Cipolla's body. His T- shirt is soaked in blood. Morgan joins, feels his pulse.	*
	MORGAN (cont'd) He's gone.	*
	Hotch, annoyed, walks out while Rossi, Prentiss and Mitchell walk in.	*

	CRIMINAL MINDS	"Haunted"	PINK	7/29/09 26.	
40	CONTINUED:			40	
	Hotch?	PRENTISS			* *
	But Hotch keeps walk Prentiss follows Hot worried, we	2			*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

41 INT. CIPOLLA'S OFFICE - DAY (D1)

The bodies on the floor. Mitchell finds Morgan and Rossi looking through the aftermath of Call's destruction. Call's bloody clothes in a heap. Mitchell's pissed.

MITCHELL

He cleaned up, changed his clothes. Could've dyed his hair for all I know.

ROSSI Call's suffering from a psychotic break. He's not dodging us on purpose.

MITCHELL

Come on.

ROSSI

Trust me.

MITCHELL If he's psychotic, why would his doctor take him off the drugs?

ROSSI

Call's got no history of violent behavior. Cipolla couldn't predict this would happen.

Morgan searches Cipolla's desk.

MORGAN Look at this place.

MITCHELL

It's a mess.

MORGAN It's more than that. He was looking for something.

MITCHELL Yeah. The drugs. 41

*

*

41 CONTINUED:

41

42

*

*

MORGAN The doctor didn't keep them here. And the scrip pad's still on his desk. He came here for help.

Rossi looks through the "C" files.

ROSSI His file's missing.

Morgan's cell RINGS.

42 INT. BAU/HIGH TECH ROOM - DAY (D1)

Garcia's a little skittish.

GARCIA Where's Hotch? He's not answering.

MORGAN He's outside. It's okay.

GARCIA

You sure?

MORGAN (no) Yeah. What've you got?

GARCIA

A mystery.

MORGAN

Not today.

GARCIA I know. Here's the deal. When I missed the anti-psychotics --

MORGAN -- not your fault.

GARCIA Thanks, peaches, but it was.

* MORGAN That wasn't about you. *

*

42

43

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CONTINUED: 42 GARCIA Doesn't matter. I went back to the beginning for Call but there is no beginning. MORGAN What do you mean? GARCIA Darrin Call didn't exist from 1969-1975. There's no birth record, no social security, no identity. Nothing until he was six years old. MORGAN Was he abandoned? GARCIA I. Don't. Know. MORGAN My guess is, neither does he. Off Morgan, we --CUT TO: EXT. CIPOLLA'S OFFICE - DAY (D1) 43 Prentiss and Hotch at the Suburban. HOTCH I should've seen the blinking on the video. PRENTISS It could've been a nervous tick. HOTCH But it wasn't. It's a classic sign of long term anti-psychotic use. And I missed it. PRENTISS We all did. HOTCH And those men died. Morgan finds them.

43 CONTINUED:

MORGAN Garcia's got something.

CUT TO:

43

44

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46

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Reid and JJ on speaker phone with Garcia. Darrin Call's timeline is on the board. 1969-1974 are blank. 1975 says "Darrin Call" is FOUND. Other dates will have pertinent information.

> GARCIA (V.O.) May 1, 1975 Darrin Call was found roaming in the middle of nowhere. He was only six years old. He was in state care for the first few months.

JENNIFER Did he tell the cops what happened?

INTERCUT WITH:

45 INT. BAU/HIGH TECH ROOM - DAY (D1)

Garcia in her world.

GARCTA He didn't talk. Not for over a year.

INTERCUT WITH: *

46 EXT. STREET - DAY (D1)

> Call, in Cipolla's clean and oversized clothes, walks through the streets with his file in hand. No one pays attention to him. No one bumps into him... yet. He looks down. Avoids eye contact. Not because he's avoiding capture, but because he's a tortured soul.

> > GARCIA Once he started, he only knew his life as Darrin Call.

JENNIFER That can happen?

REID There's a case where a kid didn't talk until he was fifteen.

*

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*

46 CONTINUED: JENNIFER Why? REID His mother abandoned him and he was never held. JENNIFER That's awful. GARCIA So is this. Our six-year-old Darrin was never claimed. JENNIFER Maybe he wasn't from the area. There wasn't a thriving missing children's network in 1975. CUT TO: 47 EXT. CURBSIDE (FORMERLY PARK) - DAY (D1) 47 Call sits. Opens the file. As he digs in, we --CUT TO: 48 INT. LOUISVILLE METRO P.D. - DAY (D1) 48 Hotch in a clean shirt and tie, comes in with Rossi, Prentiss, Morgan and Mitchell. PRENTISS Call's wearing Cipolla's clothes. RETD You think he's lucid? PRENTISS More likely he's just freaked out. MORGAN (to JJ) Either way, we should update the public. JENNIFER (to Mitchell) You should be there too. JJ and Mitchell start to walk out but stop in front of the very full board.
48 CONTINUED:

MITCHELL What's all this?

JENNIFER Call's time line.

Mitchell studies it. Specifically 1987, 1990 and 1997.

MITCHELL He left Louisville?

JENNIFER Three times. Always came back. To the same ten block radius.

MITCHELL

Why?

REID

Victims are often drawn to the scene of their first trauma. Part of him wanted to escape, the other struggled to find answers.

HOTCH Was he hospitalized?

Jennifer refers to the board. Morgan studies it.

JENNIFER

1985 for two years. Again in '95 for a few months. Both times at the state facility in Fayette County.

MITCHELL He doesn't drive. You think he'd walk all the way out there?

ROSSI He's desperate. He'll find a way.

MITCHELL I'll tell the sheriff in Fayette.

Mitchell and JJ walk off.

HOTCH When did he start on the prescriptions? *

*

*

48 CONTINUED: (2)

CRIMINAL MINDS

GARCIA (V.O.) 1977 and it looks like he's tried them all. I've got a list. Alphabetically? Alprozolam, Clonazepan, Diazepam --

HOTCH -- just send it.

GARCIA (V.O.)

Yes, sir.

Morgan studies the time line.

MORGAN His doctor weaned him off the prescriptions for a reason. It's a big risk, so the reward must've been greater.

PRENTISS He needs the truth.

ROSSI He took his file. He's got some answers.

REID And a head start.

HOTCH Then we've got to catch up.

Off the team, diving into Call's life, we --

CUT TO:

49

49 EXT. CURBSIDE (FORMERLY PARK) - DAY (D1)

It's crowded. Call rubs his head, tries to make sense of his file, but it doesn't have what he needs. It's what he already * knows. TRAUMA. NEGLECT. SCARS. ABANDONMENT. The words * trigger another --

FLASH TO:

50 EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 50 * Another day out of time and place. Young Call's in shorts. His legs are skinny and bruised and scarred.

50	CRIMINA CONTINUED:		"Haunted"	PINK	7/29/09 34. 50		
			l shoes in a barre ed. It overlaps		He HEARS a		
					BACK TO:		
51	EXT. CURBS	SIDE (FORMERLY	PARK) - DAY (D1)		51		
	doesn't kr	now that. The	ng chased. It's KID runs onto the alks toward the h	e front l			
					CUT TO:		
52	INT. LOUIS	SVILLE METRO P.	D. – DAY (D1)		52		
	Hotch, Reid, Morgan and Mitchell dig through Call's life. T time line has been filled in some more. JJ walks in with a						
		Records from c	NIFER child services ha ohysically abused al assault.				
				I	NTERCUT WITH:		
53	INT. BAU/H	IIGH TECH ROOM	- DAY (D1)		53		
	Garcia pulls up Call's history.						
		GAR(That's a mirac					
		REII Either way the debilitating.					
	MORGAN Was he running from an abusive home or an abduction?						
			CHELL e be a paper trai. apping?	l if			
			NIFER claimed. Who's to issed?	o say			
			CH For unsolved miss s in the 1970's.	ing			
	Garcia types away.						

* *

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53 CONTINUED:

MTTCHELL.

There was a case in	Iollow Creek.
Kids weren't missing	They were
dead. Found in piec	S.

нотсн

When?

MITCHELL '75. Nobody talks about it cause they never caught the guy. You think Call got away from that?

HOTCH It's possible. Garcia, send us everything.

GARCIA

Done.

HOTCH Can you get the case file?

Mitchell heads out.

CUT TO:

54

56

57

54 EXT. STERNER ORPHANAGE - DAY (D1)

Call walks on the street. Kids run in and out of the house.

FLASH TO:

EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 55 * 55 Young Call watches as two BOYS stumble with the man. He's got a crow bar and leads them into the SHED.

BACK TO:

56 EXT. STERNER ORPHANAGE - DAY (D1) Call walks toward the front of the house.

CUT TO:

57 INT. LOUISVILLE METRO P.D. - DAY (D1)

The thick of it. Reid reads from the computer. JJ looks over his shoulder. Hotch and Rossi listen. Morgan marks on the map where the kids were found. Hollow Creek. Jefferson County. * Mitchell comes in with two boxes.

JENNIFER Was there a suspect list?

MITCHELL It's in here somewhere.

Mitchell unloads. Reid reads from the screen.

REID

He was known as the Hollow Creek Killer. Three bodies were found, some never identified.

JENNIFER Oh god, he used lime to dispose ...

JJ shakes it off. Refocuses.

RETD There was a survivor.

MORGAN

Call?

REID Twelve-year-old Tommy Phillips. Parents said he'd been missing for two weeks and came back a different kid.

MORGAN Of course he did.

REID

(reads)

The family left Louisville after Tommy told police where to find the bodies. He also said the suspect was a white man in his thirties and drove a red pick-up truck.

HOTCH

Tommy knew a lot. We need to find him.

MORGAN He's forty six now. His family probably changed his name and got far away.

HOTCH Tell Garcia to find him. *

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57 CONTINUED: (2)

MORGAN Don't get your hopes up.

Morgan calls Garcia. Walks off. Reid keeps at it. Jennifer reads over his shoulder.

> RETD Victims had cuts ...

* * *

*

*

JENNIFER The stock boy's blade is what set him off in the pharmacy. (beat) If this is what Call was running

from, it's no wonder he blocked it out.

MORGAN

He's clean now. There's no medication to block his memories. He wants answers. Where would he qo?

HOTCH To what he knows.

MORGAN He doesn't know anything. That's the problem.

HOTCH He's starting to.

Hotch refers to the time line board. 1975: STERNER ORPHANAGE.

HOTCH (cont'd) His beginning. That's where he became Darrin Call.

MITCHELL I'll get my men there now.

Hotch, Morgan and Mitchell rush out.

CUT TO:

57A INT. STERNER ORPHANAGE/DINING ROOM - DAY (D1) 57A

A table for ten. The TV's got JJ's revised press conference on. A WOMAN, 40's, readies the table for homework time. Sees Call walking across the lawn. She moves to the door.

57A CONTINUED:

JENNIFER (V.O.) ... Mr. Call is delusional and dangerous...

CUT TO:

58

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58 EXT. STERNER ORPHANAGE - DAY (D1)

Yes?

Those same kids play on the lawn. The woman opens the front door, JJ's voice carries through.

WOMAN

CALL There was a nice man here. Mr. Cureton. I need to see him.

WOMAN I'm sorry. He retired years ago.

JENNIFER (O.S.) Darrin Call is now wearing a green polo and black pants. He's unstable. Please be careful not to touch him. If you come in contact, remain calm and keep him calm. Notify authorities immediately ...

The Woman recognizes Call from JJ's description.

CALL Where did he go?

WOMAN I don't know. I'm sorry.

CALL You've gotta know. He didn't just leave, did he?

WOMAN I'm sorry, sir, like I said, he's gone.

She's polite to him, but shouts with some urgency --

WOMAN (cont'd) Come on, kids. Homework --(to Call) Please, leave. The children are coming home. Please...

58

CALL I've gotta find him.

WOMAN I told you, he's not here.

CALL He can help me.

Call tries to get in. The woman's careful not to touch him.

WOMAN

Please, you're scaring me.

A BOY runs into him as he heads in the front door. Call turns, violent,

FLASH TO:

59 EXT. COUNTRY ROAD - DAY (FLASHBACK)

> A red pick-up spits out gravel as it races toward Young Call and YOUNG TOMMY, 12.

> > YOUNG TOMMY Come on, you can make it.

The man's out of his truck. He chases Young Call who RUNS for his life. We're close on the man's face and --

BACK TO:

60 EXT. STERNER ORPHANAGE - DAY (D1)

> Call sees HIS OWN REFLECTION in the window. He STARES at it like he's seen a ghost. The reflection turns into Young Jarvis. *
> The Woman tries to make sense of what's happening. *

> > WOMAN What's wrong?

CALL He's here.

WOMAN Who? What're you talking about?

RYAN, 12, runs into Call.

WOMAN (cont'd) Careful, Ryan.

59

60

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*

CRIMINAL MINDS "Haunted" PINK 7/29/09 40.

60 CONTINUED:

CALL We've got to go.

Call grabs Ryan.

CALL (cont'd) Come on, Tommy. Run.

The woman pulls on Ryan.

WOMAN Don't take him --

But Call cuts her wrist. Blood seeps everywhere. Call runs off with the boy and we --

> WOMAN (cont'd) Somebody, help!

> > FADE OUT.

*

*

END ACT TWO

61

ACT THREE

FADE IN:

61 EXT. STERNER ORPHANAGE - DAY (D1)

Squad cars, our Suburban. The Woman is alive, but bleeding. The EMT's help her out. Mitchell talks to his officers. Hotch, pissed, finds Rossi, Morgan and Prentiss.

> HOTCH He called the kid Tommy.

PRENTISS Is that what set him off?

HOTCH She thought it was his reflection.

PRENTISS

Whoever hurt him years ago might've been the same age he is now. He must've seen a similarity.

MORGAN What about the boy?

HOTCH His real name is Ryan. She said he's quiet and submissive.

MORGAN

I hope he doesn't put up a fight.

Mitchell joins them.

MITCHELL A minivan was stolen a block from here. (to Rossi) Call's never driven in his life. You still think he's not running from us?

MORGAN

Which way?

MITCHELL

Eastbound. We're less than three minutes behind him. I've got roadblocks everywhere. He's not getting out of this county.

61 CONTINUED:

HOTCH You're wasting your time. * Hotch hasn't moved. They walk back toward him. * MITCHELL He's outnumbered. You think he's gonna disappear? HOTCH I think he took the boy for a reason. MITCHELL I don't care why he took him. HOTCH You should. Call's memory isn't suppressed anymore. He's reinventing his past. Until we do the same, we'll never find either of them. MITCHELL I'm not going to sit around and speculate. HOTCH Then don't. MITCHELL (to Rossi) You're okay with this? ROSSI We need to get ahead of Call. Mitchell, annoyed, walks off. MORGAN There's a kid missing. HOTCH They don't need extra bodies. MORGAN Since when? Hotch works something out in his own head.

61 CONTINUED: (2)

> HOTCH If we studied Foyet's initial crimes, we would've known the survivor didn't make sense.

Rossi, Prentiss and Morgan share a look. Which case is Hotch working?

> MORGAN What's he got to do with this?

HOTCH All we had to do was stop and look at Foyet's history. We didn't. We lost two couples and a bus full of people.

The woman's gurney is taken to the ambulance. They all watch.

HOTCH (cont'd) I'm not making that mistake again.

Morgan, Rossi and Prentiss show solidarity by following Hotch back to the Suburban.

CUT TO:

62

62 I/E. MINIVAN(MOVING) - DAY

Call, nervous behind the wheel, drives down a country road.

RYAN They're gonna find us.

Call freaks out. Looks around.

CALL Is he here? You see him? Where?

The kid's scared.

CALL (cont'd) Where is he?

RYAN

Who?

CALL He's gonna come back.

RYAN Just let me go, mister.

Slow down. CALL We've gotta hurry, Tommy. He's gonna get us. The boy can't get out of the speeding car. He's stuck and we --CUT TO: INT. LOUISVILLE METRO P.D. - DAY (D1)

Hotch, Rossi, Morgan, Prentiss, Reid and JJ dig through two Hollow Creek file boxes. Hotch looks in a file.

> HOTCH So, what do we know?

ROSSI There were only four suspects in the Hollow Creek case and they're all dead.

PRENTISS Kids were taken in 1973, 74 and 75.

64

Call drives FAST.

RYAN

I/E. MINIVAN(MOVING) - DAY (D1)

little bastard --

down. Covers his face. Blood's everywhere. Young Call RUNS for his life. He looks back. BACK TO:

Young Call pushes the knife into Young Jarvis' face. He goes

YOUNG JARVIS You think you can get away? Is that what you think you stupid

"Haunted"

Young Tommy's over the fence. Young Call can't get to safety. The man, his face a crimson mask, catches Young Call. He's got

his buck knife in the boy's face while he yells at him.

Call RACES down the road and we --

EXT. COUNTRY ROAD - DAY (FLASHBACK)

CRIMINAL MINDS

CONTINUED:

62

63

65

FLASH TO:

63

PINK 7/29/09 44. 62

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*

65

64

(CONTINUED)

CRIMINAL MINDS "Haunted" PINK 7/29/09 45.

65 CONTINUED:

REID All on the way home from school.

JJ refers to the map. Three colored pins indicating:

JENNTFER Different school districts.

HOTCH He waited for them to be alone.

PRENTISS That takes some patience. He must've had time off in the afternoons.

нотсн He lived or worked near those schools.

MORGAN That's a lot of doors to knock on.

ROSSI You think Call's going back there?

HOTCH There's a good chance.

JENNIFER I'll tell Mitchell.

JJ gets on the phone to do just that. Morgan looks at the map.

MORGAN Where's the secondary location? He needed seclusion to do what he did...

Garcia calls in. Morgan picks up.

MORGAN (cont'd) You're on speaker.

INTERCUT WITH:

66 INT. BAU/HIGH TECH ROOM - DAY (D1) 66

Our living wikipedia.

GARCIA I found Tommy. He goes by James Thomas Anderson now. 66 CONTINUED:

PRENTISS

Is he local?

GARCIA One county over. Address and bio are coming... now.

Garcia hits send. Hotch and Prentiss rush out.

HOTCH Thanks, Garcia.

GARCIA

My pleasure.

She disconnects. Allows a smile.

CUT TO:

67

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*

INT. TOMMY ANDERSON'S HOUSE - DAY (D1) 67

> Hotch takes in the house while Prentiss talks to THOMAS (TOMMY) ANDERSON, 46. There are no family photos but ones of him in his firefighter's gear. A framed newspaper article praising him as a hero. There's a full bar and a recycle bin with empty bottles.

> > TOMMY What does Darrin Call have to do with me?

PRENTISS We think he survived the Hollow Creek murders.

TOMMY Nobody survived that.

HOTCH

You did.

PRENTISS There was another boy. He was six.

TOMMY No. That's not true.

нотсн We don't have time for this.

TOMMY I'm telling you. I was alone.

67 CONTINUED:

HOTCH Just like now? TOMMY Excuse me? HOTCH Have you ever been married? Any relationship? Any family? TOMMY What's that got to do with anything? HOTCH Are you afraid you'll abandon them too? Or is it because you're an alcoholic? Tommy gets in Hotch's face. Unafraid of the consequences. TOMMY I wouldn't leave a kid. HOTCH Sounds like you believe that. What else have you been telling yourself for thirty-four years? Tommy barely holds it in. Hotch tears into him. HOTCH (cont'd) Was he too slow? Did he cry too much? What was it? How could you leave a six-year-old all alone? TOMMY I was only twelve. Prentiss lets him have a second. PRENTISS He's been on medications to deal with the trauma which suppressed the memories. This kind of amnesia is a psychological defense. TOMMY He's gonna wish he never remembered.

67 CONTINUED: (2)

> HOTCH We know what you told the police. But we need to know about the boy.

Tommy struggles. He hasn't talked about this in a long time.

TOMMY He never talked.

FLASH TO:

*

68 EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 68 *

Young Tommy's in a metal cage. Young Call is not in the cage. He cleans up. Adds clothes and rags to a pile near the barrel.

> YOUNG TOMMY Hey kid. Did the old man pass out?

Young Call looks, nods yes. Young Tommy points to the keys.

YOUNG TOMMY (cont'd) Can you reach those?

Young Call struggles but reaches the keys.

YOUNG TOMMY (cont'd) You can do it. Go ahead.

His hands are too little to hold the master lock and keys. Young Tommy takes them, unlocks it and climbs out.

YOUNG TOMMY (cont'd)

Come on.

Young Tommy pulls Young Call with him. A DOG BARKS. The boys look to the man's chair, but it's empty. They RUN anyway -right into the man. He whacks them both.

CUT TO:

69

69 EXT. COUNTRY ROAD - DAY (FLASHBACK)

> The man opens the cover to his red pick-up. There's bags of lime and Young Tommy, hands tied. He uses the buck knife to cut the rope from his wrists. Young Call stands behind the man. He's got the shovel. It's almost bigger than him. Young Tommy thrashes and spits on the man. He steps back -- and onto Young Call. He loses his footing. Young Tommy takes advantage. Grabs the shovel and WHACKS the man with it. The man goes down, head bleeding. Tommy drops it, grabs the kid and runs.

69 CONTINUED:

YOUNG TOMMY

Come on!

CUT TO:

70 OMITTED

70

71

71 EXT. COUNTRY ROAD - DAY (FLASHBACK)

This is what we've seen from the beginning. Only now Tommy's ahead of him. He gets to a fence and starts to climb it.

YOUNG TOMMY Come on, you can make it.

Young Call tries to catch up to him, but FALLS. The man drives the red pick-up and quickly catches up to him. Tommy makes it over the fence and looks back. There's no way the kid will make it. Either Young Tommy keeps going or they both get killed. He hesitates. Doesn't want to leave the kid...

YOUNG CALL Go, Tommy. Run.

He watches as young Call is yanked off the ground, his little feet dangling.

BACK TO:

72

72 INT. TOMMY ANDERSON'S HOUSE - DAY (D1)

Tommy's upset.

TOMMY I'd never heard his voice before.

PRENTISS He told you to go.

TOMMY He was a kid.

PRENTISS

So were you.

Hotch breaks up the moment. Back to the point:

HOTCH He wasn't in the back with you?

TOMMY No. He was in the cab. CRIMINAL MINDS "Haunted" PINK 7/29/09 50.

72 CONTINUED:

HOTCH He gave you water. Got the keys...

PRENTISS Why wasn't he locked up?

HOTCH Maybe Call wasn't a victim.

FLASH TO:

72

73 EXT. STERNER ORPHANAGE - DAY (D1)(FLASHBACK) 73 Call sees his own reflection and freaks out.

BACK TO:

74

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74 INT. TOMMY ANDERSON'S HOUSE - DAY (D1)

HOTCH Call's reflection --

PRENTISS Oh god. His father's the Hollow Creek Killer.

Off this realization, we --

CUT TO:

75

75 INT. LOUISVILLE METRO P.D. - DAY (D1)

Hotch and Prentiss join the rest of the team, deep in files.

ROSSI His own kid? No wonder he was never claimed.

REID How did the father explain his son just disappeared?

MORGAN Could've said he ran away.

JENNIFER The mother would've reported him missing.

PRENTISS Maybe he said the boy died.

CRIMINAL MINDS "Haunted" PINK 7/29/09 51. 75 CONTINUED: 75 JENNIFER She'd want a funeral. HOTCH What if there wasn't one? They all share a look. What's he thinking? HOTCH (cont'd) (to Morgan) Get Garcia. We need death records from 1969-1975. MORGAN For who? HOTCH The mother. Off the team, ready to dive in, we --CUT TO: 76 INT. BAU/HIGH TECH ROOM - DAY (D1) 76 Garcia at the helm. GARCIA Six years is a long time. I need more parameters. MORGAN (V.O.) She lived in that eight mile radius, was married, likely in her twenties. He was probably even her only kid. Husband drove a red truck. Garcia narrows it down. GARCIA Okay, that helps. (oh dear) Let's see, Doris Jarvis died in childbirth. MORGAN (V.O.) Let me guess. She had a boy?

INTERCUT WITH:

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77	INT. LOUISVILLE METRO P.D DAY (D1)		77
	Garcia reports to the troops.		
	GARCIA Doris was married to Bill Jarvis. He owned a machine shop outside the city		
	REID there's the secondary location.		
	GARCIA He lost it in 1980. Hasn't done anything since. Guess he laid low. He owned a red pick-up until 1976 when he bought a black one. I know that because that's what he was driving when he was arrested for DUI's. He was locked up from '77 to '80.		* * * * *
	PRENTISS He gave up on everything after that.		*
	Reid pulls up Bill Jarvis' picture from the computer.		
	PRENTISS (cont'd) That could be certainly be Darrin Call's father.		*
	HOTCH Where's Jarvis now?		
	MORGAN Same house. 226 Hitchens Avenue.		
	JJ hangs up the phone.		
	JENNIFER Call's been spotted Southbound on Hitchens Avenue.		
	HOTCH Let's go.		
	As they do just that		
		CUT	то:

"Haunted"

- 78 EXT. JARVIS HOUSE DAY (D1) Call and Ryan stand outside. We see a --FLASH TO:
- 79 EXT. JARVIS HOUSE DAY (FLASHBACK)

Circa 1975. Chipped paint. No love. Red pick-up in the gravel driveway. Young Call kicks the gravel as he walks toward the house. He walks up some stairs and inside --

80 INT. JARVIS HOUSE – DAY (FLASHBACK)

The console television BLARES a baseball game. Young Call comes in the front door. Young Jarvis is drunk in his chair.

> YOUNG JARVIS You're late.

We PAN around to see the dilapidated home it's become.

DISSOLVE TO:

81 INT. JARVIS HOUSE - DAY (D1)

BILL JARVIS, now 65, sits in the same chair in front of another baseball game. Call and the boy stand there. Jarvis turns, exposing the nasty scar his son gave him years ago.

BILL JARVIS I knew you'd come home.

Call cocks the gun and we --

FADE OUT.

END OF ACT THREE

79

80

"Haunted"

ACT FOUR

FADE IN:

82 EXT. HITCHENS AVENUE - DAY (D1)

Houses sit on top of one another. An elementary school yard takes up a few blocks. Suburbans race down the road.

CUT TO:

83 EXT. JARVIS HOUSE - DAY (D1)

The minivan's half on the curb. An old black pick-up in the driveway. A neglected yard. It's ugly inside and out. Mitchell finds Prentiss putting on her vest.

MITCHELL The kid's in there. We've got this. Tactical team's covering the exits.

PRENTISS Call needs a distraction.

MITCHELL He's focused on the old man.

PRENTISS For now. Let's figure out the safest way to get the kid out.

MITCHELL I've got a team in the back. More on the way. We're going to infiltrate.

PRENTISS Do that and someone else will die.

MITCHELL Either Call or a child murderer. Flip a coin.

PRENTISS It doesn't have to end like that. If we get a confession from Jarvis, he goes away and Call gets his answers. No one else needs to die.

Hotch walks up to the door. Rossi and Morgan pull up. Prentiss looks. Sees --

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CRIMINAL MINDS "Haunted" PINK 7/29/09 55. 83 CONTINUED: 83 PRENTISS (cont'd) Hotch --MORGAN What the hell's he doing? Morgan's ready to run in. Rossi stops him. ROSSI You've got to trust him. Off them, we --CUT TO: 84 INT. JARVIS HOUSE - DAY (D1) The TV's off. It's quiet. Call holds the gun on Jarvis. He puts Ryan's hands on the gun too. CATIT We can both do it. Hotch walks inside. Call trains his gun on Hotch. CALL (cont'd) Get out. HOTCH My name's Aaron. CALL This is between us and him. HOTCH I know. CALL Leave us alone. нотсн I know what he did to those kids. Call listens. HOTCH (cont'd) I know about Hollow Creek. And the cage. And Tommy. CALL You know Tommy?

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CRIMINAL MINDS "Haunted" PINK 7/29/09 56. 84 CONTINUED: 84 Call moves to the boy. The gun a constant threat. FLASH TO: 85 EXT. COUNTRY ROAD - DAY (FLASHBACK) 85 Young Call watches Young Tommy over the fence, only this time it's Ryan. BACK TO: 86 INT. JARVIS HOUSE - DAY (D1) 86 Hotch moves between Call and the boy. CALL We're gonna get him back for what he did, aren't we Tommy? The boy's scared. HOTCH You should let Tommy go. He doesn't need to see this. Call points the gun at Bill again. CATIT He should die. HOTCH He should. Call cocks the gun. HOTCH (cont'd) But you shoot him, you've got nothing. No answers. I thought you wanted the truth. Call turns the gun on Hotch again. CUT TO: 87 87 EXT. JARVIS HOUSE - DAY (D1) Rossi, Morgan, Prentiss watch what they can through the windows. PRENTISS (into cuff) What's he doing?

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87 CONTINUED:

ROSSI Stalling.

MORGAN

He's got nothing to lose.

They share a look.

CUT TO:

88 INT. JARVIS HOUSE - DAY (D1)

88

Call's gun still aimed at Hotch. The boy sits still.

HOTCH Go ahead. Ask him.

CALL Why did you hurt those kids?

BILL JARVIS What kids?

Call loses it.

CALL The ones we buried.

BILL JARVIS You're confused.

Call hits his head with one hand. The gun still in the other. Hotch tries to calm him by focussing on Bill instead.

> HOTCH Why didn't you move?

BILL JARVIS It's my home.

HOTCH Sure it's not the view? (to Call) Go ahead. Look.

Hotch goes to the window and pulls the sheer curtain. Call walks to the window, looking past the troops to the SCHOOL YARD beyond. Kids are being escorted inside, away from danger.

CUT TO:

"Haunted"

89

89 EXT. JARVIS HOUSE - DAY (D1)

Mitchell's troops have guns trained at the window.

MITCHELL You have the shot?

Hotch gets in front of Call. There's no way to shoot without going through Hotch.

MITCHELL (cont'd) What's he doing?

The sheer curtain closes again. Their figures still visible. Mitchell's pissed.

CUT TO:

90

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90 INT. JARVIS HOUSE - DAY (D1)

Hotch and Call still near the window. Hotch keeps Call distracted. It's all coming back to Call.

HOTCH You sit on that porch and watch those kids everyday, don't you?

Hotch nods for the boy to leave. He slowly moves to the door.

HOTCH (cont'd) You can't help yourself.

CALL We drove around in that truck...

HOTCH You made your own son sit up front so the boys would think it's safe.

CALL He kept them in cages. I burned their clothes.

HOTCH When you were finished, you'd bury them. You made him help.

Hotch sees the boy is gone. He gets in Bill's face.

HOTCH (cont'd) Stand up. Pretend you're a man.

Bill stands.

90

90 CONTINUED: HOTCH (cont'd) Women never did it for you. You

liked little boys. You were picky. They couldn't be too small, that would be wrong. What was it about those boys? Did they make you feel strong? Did they make you feel like a man?

BILL JARVIS

Shut up.

HOTCH Is that a yes?

CUT TO:

91 EXT. JARVIS HOUSE - DAY (D1)

Little Ryan makes it out okay. Mitchell rushes to him.

PRENTISS Let's get Hotch out of there.

ROSSI This is his call.

CUT TO:

92 INT. JARVIS HOUSE - DAY (D1)

Bill seethes. Hotch turns to Call.

нотсн We're surrounded. Another minute and they'll storm in here. They won't shoot an unarmed man. You've got to put the gun down.

CALL Don't tell me what to do.

Call, uncertain, holds the gun at Hotch, then Jarvis, then Hotch.

CUT TO:

93

93 EXT. JARVIS HOUSE - DAY (D1)

One, two, three GUN SHOTS ring out. Everyone RUSHES IN.

CUT TO:

91

92

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"Haunted"

94 INT. JARVIS HOUSE - DAY (D1)

Mitchell, Rossi, Prentiss and Morgan find Hotch cuffing Call. Bill and the gun are on the ground. Mitchell takes over. Call stares at Bill, catatonic. Mitchell shoves him out the door.

> MITCHELL What happened?

HOTCH I couldn't stop him.

The team shares a look. Hotch heads out. Prentiss follows.

ROSSI

It's over.

MORGAN

For now.

A very dead Bill in a pool of blood. He deserved much worse.

TIME CUT TO:

95

95 EXT. JARVIS HOUSE - DAY (D1)

Aftermath. Hotch and Prentiss stand with Tommy. Call, numb, is in the Suburban. Prentiss and Tommy approach him.

PRENTISS

(to Call) There's someone who wants to talk to you.

It takes Call a minute to recognize --

CALL Tommy? You ran too fast.

TOMMY I'm sorry.

CALL He can't hurt us anymore.

Tommy grabs his cuffed hands. Call doesn't pull away. Hotch * and Prentiss walk off, leaving behind a long day. As the * Suburban drives off, Call sees the school yard kids, running * free... *

95 CONTINUED:

HOTCH (V.O.) "There is no witness so dreadful, no accuser so terrible as the conscience that dwells in the heart of every man." - Polybius

And we --

CUT TO:

96 INT. BAU/ROSSI'S OFFICE - NIGHT (N1)

Rossi packs up. Morgan, bag on shoulder, comes to the door.

MORGAN

Hey.

ROSSI I know what you want to talk about. Two months ago we wouldn't be breaking down Hotch's decisions. There'd be no doubt.

MORGAN

Two months ago he had everything to live for. Now his family's been taken away. How's he supposed to think about anything else?

Rossi thinks about it.

MORGAN (cont'd) How long is he going to let Foyet win? By the time we find him, Hotch will be more scarred on the inside than outside.

ROSSI Hotch took a risk but we saved that boy.

MORGAN

He put his life on the line in
there. More than we're supposed
to. You know it.
 (off Rossi's look)
I can't sit back and watch while he
kills himself.

ROSSI You won't. 96

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96 CONTINUED:

MORGAN If Hotch is gone, Foyet's got no one to torture. Hotch wins. Hotch lives, without seeing his son grow up? Hotch loses.

Rossi knows he's not wrong ...

CUT TO:

97

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97 INT. BAU/HIGH TECH ROOM - NIGHT (N1)

Garcia, Reid and JJ eat cookies.

GARCIA How was he on the flight?

JENNIFER

Quiet.

REID I've never seen anything get to him like that.

JENNIFER This one was different. We knew so much about the guy, but still couldn't find him.

GARCIA Sound familiar?

REID He took every victim personally. He's the one who told me why I could never do that.

GARCIA Remind him.

REID

Right.

GARCIA What's the worst that happens? He bites your head off?

JENNIFER He needs more time and we need to be patient.

REID We don't say anything?

GARCIA We don't have to.

Reid looks at her, dubious.

GARCIA (cont'd) For better or for worse. Whether we say it out loud or not...

Off the three of them, eating cookies, we

CUT TO:

98

98 INT. HOTCH'S APARTMENT - NIGHT (N1)

Hotch and Prentiss.

HOTCH You didn't have to walk me up here.

PRENTISS

T know.

Prentiss steps inside while he turns off his alarm.

PRENTISS (cont'd) You think Call's gonna be okay?

HOTCH I don't know.

PRENTISS He's got the answers. He killed the man who's haunted him.

нотсн What else is there?

Prentiss doesn't really want to point it out but...

PRENTISS The years of torture.

HOTCH Guess he'll never get over that.

PRENTISS How could he? (beat) At least he doesn't have to feel alone anymore.

98

HOTCH He doesn't have anyone.

PRENTISS He has Tommy. He's not alone.

Prentiss heads out the door.

PRENTISS (cont'd) Get some sleep.

Hotch shuts the door. And for the first time all day, he exhales. A small victory. And we --

FADE OUT.

END OF EPISODE