

Criminal Minds Spinoff

Story by  
Chris Mundy & Edward Allen Bernero

Teleplay  
by  
Chris Mundy

Network Draft #1  
December 8, 2009

The Mark Gordon Company

©2009, ABC Studios. All rights reserved. This material is the exclusive property of ABC Studios and is intended solely for the use of its personnel. Distribution to unauthorized persons or reproduction, in whole or in part, without the written consent of ABC Studios is strictly prohibited.

## CRIMINAL MINDS

"Episode Title"

TEASER

FADE IN:

EXT. SAN FRANCISCO - NIGHT

Police helicopters hover above the city at night. They shine their floodlights down on --

EXT. GOLDEN GATE PARK - SAME MOMENT

A crime scene, deep in the park. Police lights glow. Uniform cops tape off the area. Detectives COTTON and GILMORE step from their car, taking in the chaos. They walk toward a body.

Gilmore kneels over the dead man who has been badly beaten. He checks the back of his head. Cotton watches.

COTTON

Well?

GILMORE

We need to call the FBI. It's starting again.

As a spotlight washes over them, illuminating the lonely scene and we --

CUT TO:

EXT. NOE STREET - NIGHT

BEN MARKS, 40, and his daughter JANE, 14, exit a building. The sound of the police helicopters fills the air. They look up to see the spotlights in the distance. They walk and talk.

BEN

Are you hungry? Do you want to grab something?

JANE

Don't try and act like you care.

BEN

I just want to know if you're hungry.

JANE

No. I'm not hungry.

(CONTINUED)

Ben pauses, exasperated, then continues. Behind them, we see a MAN walking. He slows his pace and falls in behind them.

BEN  
I'm not the enemy, Jane.

JANE  
Of course not. My friends are,  
right? And David.

BEN  
You're fourteen. It's too young to  
go on dates, especially with a boy  
who's already driving.

JANE  
Mom thinks you work too much.

BEN  
What does that have to do with  
anything?

JANE  
It's not my fault if you two aren't  
getting along.

BEN  
I'm not saying it is.

JANE  
No, you're just trying to ship me  
off.

BEN  
Your mom and I love you.

JANE  
Don't even.

On Ben. The noise and spotlights of the helicopters seem to add to the father-daughter stress. A beat.

BEN  
Okay. You want to be treated like  
an adult, fine. Let's have an adult  
conversation...

When Ben notices that the man following has stopped too.

BEN (CONT'D) (cont'd)  
Can I help you?

The man, our UNSUB, stares at Jane. We don't see his face.

UNSUB

Hi, Jane.

BEN

How do you know my daughter's name?

He raises a gun.

UNSUB (CONT'D)

You come quiet or you both die.

The sound of the helicopters rises as we --

CUT TO:

INT. BAR/RESTAURANT - DAY

A flash of daylight as the front door opens, briefly letting sunlight into the dank surroundings. HOTCH steps in. He sizes up the dive and walks toward --

INT. BAR/RESTAURANT - BACK BOOTH - CONTINUOUS

A booth. SAM COOPER sits drinking coffee and reading from a batch of files. He's 50, intense, quiet and dressed like he belongs in the place. His head is in a file as he HEARS --

HOTCH

You never were one for offices.

Cooper looks up to see Hotch. They shake.

COOPER

Thanks for coming.

HOTCH

I don't have long. I'm leaving on a case.

COOPER

I know. San Francisco.  
(off Hotch)  
I hear things.

Hotch sits.

HOTCH

What's going on?

COOPER

How much do you know about the case you're working?

(CONTINUED)

HOTCH

I'm on my way in to look at the files.

COOPER

Let me give you a preview.

And Hotch now realizes these files are all his case. Odd. Cooper opens one. He flips through CRIME SCENE PHOTOS as --

COOPER (CONT'D) (cont'd)

Two years ago a male body turned up in Golden Gate Park. Massive amount of blunt force trauma, defensive wounds, single gunshot to the back of the head. Over the next three days, three more bodies, same M.O. After that, nothing. Until ...

(opens second file)

Exactly one year later. Dead male, badly beaten, shot execution style followed by three more vics over the next three days.

HOTCH

Until last night.

COOPER

One year later.

HOTCH

Which means we have three days to crack this thing before the trail goes cold again.

Cooper nods. Takes a sip of coffee.

HOTCH (CONT'D) (cont'd)

So, why all the interest?

COOPER

San Francisco PD sent us the file a year ago after the trail went cold. I consulted on the phone.

HOTCH

And?

COOPER

I have a theory. It might be nothing.

A beat. Cooper waves over a WAITRESS. She pours coffee.

COOPER (CONT'D) (cont'd)  
You want coffee?

HOTCH  
How is it?

COOPER  
When was the last time you had a  
tetanus shot?

HOTCH  
(to waitress)  
I'm good, thanks.

She walks away. Cooper opens a third file. CSPs of --

COOPER  
Two years ago, the day after the  
murders stopped, a single dad and  
his fifteen-year-old brunette  
daughter were found dead in their  
car. He'd been badly beaten and had  
defensive wounds. They were both  
shot multiple times.

And, file number four. We see photos of --

COOPER (CONT'D) (cont'd)  
Last year, again one day after the  
dead males stopped showing up,  
another father and his brunette  
daughter. This one was fourteen.  
Same wounds on the dad. They were  
found in their home. Unsub killed  
the wife as well. All were shot  
multiple times.

HOTCH  
You think it's all connected?

COOPER  
I think it's a hell of a  
coincidence.

HOTCH  
The police disagreed?

COOPER  
Ballistics didn't match. Neither  
set was dumped like the male  
victims.

HOTCH

Which is why my team caught the case this year instead of yours. San Francisco PD wants a team with no preconceptions.

Cooper nods. But --

COOPER

The fathers and daughters? Turns out both sets had been awol for days before they turned up dead but no one ever reported them missing. Something's not right.

HOTCH

I promise we'll check it out.

COOPER

That's not what I'm saying. You only have three days. You don't have time to go chasing this.

HOTCH

Then, what?

COOPER

Bring my team in. You work the bodies in Golden Gate Park. We'll test my theory about the fathers and daughters. If I'm right, each half of the case helps solve the other.

HOTCH

I'll call the Director. Tell her you're working the case with us.

He puts out his hand to shake but ... nothing.

HOTCH (CONT'D) (cont'd)

You already asked her...

COOPER

She's not what I'd call strong at thinking outside the box.

HOTCH

What'd she say?

COOPER

Something about not authorizing an investigation when we don't even know if there's a father and daughter missing.

A beat.

HOTCH

If you ignore her order, it's your career on the line.

COOPER

Won't be the last time.

HOTCH

I'm serious.

COOPER

So am I.

A beat. Hotch considers.

COOPER (CONT'D) (cont'd)

I'm telling you. Right now, there's a father and daughter missing in San Francisco and, for whatever reason, no one's looking for them.

HOTCH

Don't bring your whole team. It'll be harder for her to know you're defying orders if you leave a couple behind. Can you set up shop on your own?

COOPER

Are you kidding me?

HOTCH

I'll see you in San Francisco.

They shake. Hotch exits. Cooper picks up the files. As he looks at one of the CSPs of the father-daughter murders --

CUT TO:

INT. CELL - DAY

It's cold, dark, wet. Ben and Jane are each chained separately to metal pipes. Ben thrashes against his chains. With every strain you sense Jane's anxiety growing.

(CONTINUED)

JANE

Stop.

BEN

If I can snap the chain...

JANE

You're just gonna hurt yourself.

But Ben thrashes against the chains more. Until Jane YELLS --

JANE (CONT'D) (cont'd)

Stop it... Please... Just stop.

And Ben stops, exhausted. The door opens. The UNSUB enters.

UNSUB

Are you okay?

BEN

Get away from her.

UNSUB

I heard screaming.

BEN

I said get away from her.

The Unsub just stares down Ben. Ben is powerless.

BEN (CONT'D) (cont'd)

What the hell do you want?

UNSUB

It's simple. You give her to me,  
you both live.

BEN

Go to hell.

The Unsub stares at Jane. A beat.

UNSUB

If that's your answer.

He exits. As Ben and Jane watch the door slam behind him.

END OF TEASER

ACT ONE

FADE IN:

EXT. BAU JET - DAY

Blue sky. Swank ride.

HOTCH (V.O.)

Mother Teresa said: "I have found the paradox, that if you love until it hurts, there can be no more hurt, only more love."

INT. BAU JET - DAY

Hotch with ROSSI, PRENTISS, MORGAN and REID. Files out. JJ steps in, closing her phone.

JENNIFER

San Francisco police already have a war room set up for us. They know we only have a three-day window.

ROSSI

What do we know about the past years' victims?

REID

The Tenderloin District has a high concentration of drug addicts and homeless people. The victims were all transients from the area.

They look at the CSPs of past victims.

MORGAN

So, the Unsub's choosing easy targets that won't be missed. That tells me he's not concerned with the challenge of the hunt. The victims are part of a larger plan.

PRENTISS

Which he executes on the same few days every year.

HOTCH

Have we found any significance to the dates?

(CONTINUED)

REID

Nothing historically. It must be personal for the Unsub.

JENNIFER

I'll have Garcia run the last ten years of crime records for the days in question. Maybe it's some kind of anniversary.

Hotch nods. Good. And --

HOTCH

You and Reid get set up in the police station. Dave and Morgan, head to the coroner's office. Prentiss and I will go to the dump site. I don't think any of us should plan on getting much sleep the next three days.

ROSSI

What about Cooper's team? You said he had a theory.

HOTCH

They'll work it themselves. If they get a lead, they'll bring it to us.

MORGAN

Why not come along for the ride?

HOTCH

They're working off the clock.

The others share a look. That's weird.

HOTCH (CONT'D) (cont'd)

They've got their own way of doing things. I'm sure you've heard the stories.

PRENTISS

So, they won't be at the police station?

HOTCH

Officially, they won't even be in California.

CUT TO:

EXT. SAN FRANCISCO - DAY - ESTABLISHING

We see the skyline, set against the water as we --

CUT TO:

EXT. JONES STREET - SAN FRANCISCO - DAY

A busy street. We move quickly until we arrive at --

EXT. STORE FRONT - CONTINUOUS

A store front. Push in, through the doors to --

INT. STORE FRONT - CONTINUOUS

A small travel agency. We move past a pair of WOMEN, quietly going about their business until we reach --

INT. BACK ROOM HQ - CONTINUOUS

A dark, dusty back room. Cooper drags a chalk board as MICK FLEMING and PROPHET carry in an evidence board. Mick is 30, British. He's scruffy and charming. He also knows it. Prophet is in his 30s. His edge is street smart but he has a layer of calm.

MICK

When we finish setting up, remind me to tell the ladies out front the travel agency business is dead.

A light comes on. Reveal GINA LaSALLE on a ladder. She's hooked a makeshift light up with an extension cord. She's 28, equally tough, pretty and smart in the same no-nonsense way.

GINA

Leave them alone.

Gina descends and begins dragging a table across the floor.

MICK

Turns out there's this thing called the internet. You can actually book tickets on your own now.

GINA

Don't think I won't hurt you.

MICK

Don't think I won't like it.

She picks a pile of laptops and extension cords off the ground.

(CONTINUED)

GINA  
Make yourself useful.

She hands him the pile. Mick shoots a look to Cooper.

COOPER  
Don't look at me. She's the one who  
told me to drag the chalk board.

PROPHET  
'Least we're blessed with a nice  
setup.

The others nod. And now we get a good look. It's a shithole.

PROPHET (cont'd)  
How'd you hook it up?

COOPER  
You know how it goes. I know a guy  
who knows a guy who knows a  
slumlord.

GINA  
So, what now?

MICK  
You pack a crystal ball?

GINA  
Don't be a smartass.

MICK  
Seriously. How are we supposed to  
conjure potential victims of a  
crime that might not have been  
committed out of thin air in a  
major American city?

Cooper takes chalks and writes: Day 1, Day 2, Day 3.

COOPER  
Start with the girl. San Francisco  
has a population of 800,000. Only  
forty-five percent is white. What  
does that leave?

PROPHET  
Three hundred and sixty thousand.

COOPER  
Half those are male. That gets us  
to 180,000. Check school absences.  
(MORE)

COOPER (cont'd)  
Narrow that to girls thirteen to  
sixteen. Narrow that again to  
brunettes. Find their fathers'  
names and check their work places.  
Who hasn't shown up? Any questions?

Silence. He has their full attention. He circles Day 1.

COOPER (cont'd)  
Good. Let's get to work.

CUT TO:

INT. S.F. POLICE DEPARTMENT - DAY

Fully loaded. One board has photos and time lines. Another has a  
map. Golden Gate Park is dotted with flags -- four red, four  
yellow, one green. JJ and Reid approach Gilmore.

JENNIFER  
Detective Gimore, Jennifer Jareau.  
This is Agent Reid. The others went  
straight into the field.

GILMORE  
Thanks for being here. I've set up  
evidence boards and time lines for  
each of the last three years, like  
you asked.

REID  
You've worked the murders from the  
beginning?

GILMORE  
The second we've thought we might  
have traction, the killings stop  
and everything goes cold.

JJ's phone RINGS. She steps aside and answers.

JENNIFER  
What have you got?

INTER-CUT WITH:

INT. BAU/HIGH TECH ROOM - DAY

GARCIA.

GARCIA  
For the days you named? A veritable  
cavalcade of crime.  
(MORE)

(CONTINUED)

GARCIA (cont'd)  
It's too much to be of any use.  
I've got everything from  
shoplifting to something called  
post-mortem involuntary erotic  
asphyxiation. If you happen to know  
what that is, please don't tell me.

JENNIFER  
Okay, narrow it down to violent  
crimes and we'll see where that  
gets us. He's picking these dates  
for a reason.

GARCIA  
Your wish. My command. Over.

As JJ walks toward Reid and Gilmore. JJ shakes her head that  
there's nothing yet. She looks at the map's colored flags.

JENNIFER  
Those are the dump sites?

GILMORE  
It's always in Golden Gate Park,  
always a different location.

REID  
He's smart. That's over a thousand  
acres. It's impossible to police it  
all.

Reid stares at the map and we PUSH IN to the green flag and --

CUT TO:

EXT. GOLDEN GATE PARK - DAY

A field of green marked with a small yellow triangle of police  
tape. Hotch and Prentiss walk with Detective Cotton.

HOTCH  
Who found the body?

COTTON  
Husband and wife. Their dog got off  
the leash and they came this way  
looking for him.

PRENTISS  
Are there usually people in the  
park at night?

COTTON

Not after dark. Definitely not off  
the paths.

They scan the area. The spot is very secluded.

HOTCH

Have all the dump sites been this  
isolated?

COTTON

He keeps away from the jogging  
paths. Never dumps them in lighted  
areas.

PRENTISS

He'd have to study the terrain  
beforehand. He's organized.

HOTCH

And physical enough to haul a body  
a long way on his own. The closest  
parking area is a good half mile  
away.

PRENTISS

What can you tell us about the  
victims?

COTTON

Not much. They were all living on  
the street. No witnesses. Our guess  
is he's managed to lure them by  
promising food or drugs.

HOTCH

Were any reported missing?

COTTON

No. But, honestly, once you're  
living in the Tenderloin, you're as  
good as gone already.

CUT TO:

INT. CORONER - DAY

A drawer pulls out, revealing a dead body. The CORONER stands  
with Rossi and Morgan. The body is horribly bruised.

CORONER

His internal organs had a lot of  
damage as well.

(MORE)

(CONTINUED)

CORONER (cont'd)  
If he hadn't been shot, he probably  
would have died eventually from  
internal bleeding.

Rossi lifts up the man's hands. Each are bruised and swollen.

ROSSI  
He definitely landed a few shots of  
his own.

Morgan takes note of scratch marks on the dead man's chest.

MORGAN  
There's not a lot of junkies who  
have this much fight in them. Did  
you run a tox screen?

CORONER  
He was clean.

A beat. Weird. Rossi tilts the man's head sideways to see --

ROSSI  
There's powder residue against his  
skull. He had to have been subdued  
when he was shot.

MORGAN  
So, he gets abducted off the street  
quietly enough that we've got no  
witnesses then fights for his life,  
only to let the Unsub shoot him  
execution style?

ROSSI  
In other words -- what the hell's  
this guy doing with them?

CUT TO:

INT. CELL - NIGHT

On Ben, trying to get Jane to look at him. Both are chained.

BEN  
Jane? Honey, please talk to me.

JANE  
We're gonna die, aren't we?

BEN  
I won't let that happen.

(CONTINUED)

JANE  
I'm scared.

BEN  
I know. I am too.

JANE  
You won't give me to him, will you?

BEN  
Of course not.

JANE  
I know you think your life would be better without me.

BEN  
That's not true.

JANE  
You were gonna send me away.

BEN  
Janey, please. We just need to stay calm. I'll figure out how to get us out of here.

JANE  
It's true, isn't it?

BEN  
I know you're scared. We both are.

JANE  
Please. Just say it.

BEN  
This isn't the time.

JANE  
I'm trying to have an adult conversation. That's what you want, right? So, is it true? Were you?

A beat, Ben looking at his daughter. Finally --

BEN  
Yes. We were talking about sending you to a special school.

She speaks quietly, more to herself --

JANE

I hate you.

BEN

We've been worried about you.

JANE

You just need someone to blame for everything.

BEN

Your grades are slipping. You've been sneaking out of the house. And that boy...

JANE

Don't talk about him.

BEN

We're just trying to protect you.

JANE

I hate you.

BEN

Please don't say that.

JANE

I hate you, I hate you, I hate you.

And the door opens. The Unsub steps in.

UNSUB

One more chance. Will you give her to me?

BEN

No.

The Unsub walks to Jane, puts a gun against her head then tosses a set of keys to Ben.

UNSUB

Unlock yourself.

Ben unlocks his chain.

UNSUB (CONT'D) (cont'd)

Walk.

Ben walks. Once he's past the Unsub and Jane, the Unsub falls in behind him, his gun on Ben. They exit, leaving the door ajar as they enter --

INT. FIGHTING AREA - CONTINUOUS

A warehouse-style space. A square area seems to have been taped off, on the ground. Across the way, Ben sees --

A MAN, shirtless, chained to a pole. His body is covered in welts. Behind the man, Ben can just make out TWO other MEN, locked in separate rooms. The Unsub keeps the gun on Ben.

UNSUB

Unchain him.

Ben walks to the other man and unlocks him. The moment he does -- bam -- the other man punches Ben. He drops to a knee.

UNSUB (CONT'D) (cont'd)

Not yet.

Ben stands. He's trying to clear his head from the punch.

UNSUB (CONT'D) (cont'd)

Keys. Slide them.

Ben slides them. The Unsub keeps at a distance, gun raised.

UNSUB (CONT'D) (cont'd)

You win, you stay alive. You lose,  
I kill your daughter and I kill  
you. Understand?

Ben looks at the other man, waiting to fight. Ben nods and the Unsub steps back, giving way to --

The other man. He lunges. Ben manages to sidestep but the man kicks at Ben. The pain seems to awaken Ben to the reality. The man swings. Ben ducks then lands a punch. The man's mouth bleeds. Ben grabs his own hand. Landing the punch was painful.

The other man lands a shot to the body. Ben winces but head-butts the other man. He reels then takes a swing. Blood pours from the cut. As they stand, trading blows --

Jane, watches through the half-open cell door. Off her.

CUT TO:

INT. BACK ROOM HQ - NIGHT

Cooper, Mick, Gina and Prophet, going through papers.

(CONTINUED)

MICK

So, we're looking for an Unsub whose preferential targets are thirty-year-old junkies, forty-year-old fathers and fourteen-year-old girls.

COOPER

I know it sounds crazy.

PROPHET

Crazy and stupid are two different things.

GINA

The victims have to be part of some larger agenda. He's too meticulous for any of this to be random.

PROPHET

We just need to find the father and daughter.

Gina stands and walks to a printer. She collects pages.

COOPER

Are those today's absences?

GINA

Some. We're talking over two hundred middle schools and high schools, an outbreak of swine flu paranoia and about half the offices were already closed before we started making calls.

COOPER

Right.

A beat. Is it a lost cause? But the others offer --

MICK

I'm running names against yearbook photos to narrow down brunettes.

PROPHET

We work bios of the dads tonight. When school opens in the morning, we make the rest of the calls.

Cooper assesses his team. A beat. He gives an appreciative nod.

CUT TO:

INT. CELL - NIGHT

Jane watches the fight. She can't see everything but it's clear from this POV that each man is exhausted. They trade blows. Scratch and claw. Jane winces with the punches as we --

CUT TO:

INT. FIGHTING AREA - SAME MOMENT

Ben and the other men. Each is badly beaten. Blood and sweat and saliva fly. The Unsub stands watching, gun in hand.

Ben grabs the other man's hair. He scratches at Ben's eyes.

CUT TO:

INT. CELL - SAME MOMENT

Jane. She sees the two men fall. Her POV --

The Unsub circles, blocking her view. One man rolls on top of the other but we can't make out who is who. An arm wails -- the man on top beating the man on the bottom.

The Unsub yanks the man on top off and pushes him away but Jane is blocked. She HEARS --

UNSUB

Can you stand? ... Answer me.

He glances back toward Jane then points the gun directly into the back of the fighter on the ground's head.

UNSUB (CONT'D) (cont'd)

Last chance. Stand up.

ON JANE as we hear a SHOT --

CUT TO:

INT. BACK ROOM HQ - MORNING

Cooper crosses out Day 1. Circles Day 2. Everyone is exhausted. Coffee cups abound. It's clearly been an all-nighter. Find --

PROPHET

You're sure? Both days? Yes, ma'am.  
Thank you.

Gina and Mick take notice. As Prophet hangs up his phone --

(CONTINUED)

PROPHET (CONT'D) (cont'd)  
Now, our God, we give you thanks  
and praise your glorious name.

Which really gets Gina and Mick's attention. She yells --

GINA  
Cooper.

COOPER  
Whatta we got?

Prophet holds up a print-out of a yearbook photo of Jane.

PROPHET  
This is Jane Marks. She's fourteen.  
She didn't show up for school  
yesterday or this morning.

COOPER  
And the dad?

He picks up another printout. It's Ben's DMV photo.

PROPHET  
Ben. He hasn't been at his  
contracting company for the last  
two days.

MICK  
Damn.

Cooper takes out his phone. Dials --

COOPER  
Hotch. Cooper. I think we found'em.

CUT TO:

EXT. MARKS' HOUSE - MORNING

Hotch and Cooper step out of an SUV and walk to the front door.  
They knock. LESLIE MARKS, 40, opens the door.

HOTCH  
Mrs. Marks? I'm Agent Hotchner.  
This is Agent Cooper. We're with  
the FBI.

As Hotch speaks, Cooper takes out his credentials. As he raises  
them, Leslie quickly reaches to stop him.

LESLIE

Don't.

COOPER

Ma'am? Are you okay?

LESLIE

Just get inside. Please.

They step in. She nervously scans the street as --

INT. MARKS' HOUSE - CONTINUOUS

Leslie closes the door. Hotch and Cooper watch.

COOPER

We're trying to determine whether  
your husband and daughter are  
missing.

LESLIE

Oh, god.

HOTCH

Mrs. Marks?

She looks through the window, to the street.

LESLIE

The man who called said he was  
watching me.

COOPER

So, someone has abducted them?

LESLIE

He said if he saw anyone from the  
police or FBI step foot in my  
house, he'd kill Ben and Jane.

A beat. Hotch and Cooper process as Leslie says --

LESLIE (CONT'D) (cont'd)

You just got my family murdered.

Off Hotch and Cooper.

END OF ACT ONE

ACT TWO

FADE IN:

INT. MARKS' HOUSE - DAY

A grainy video tape. A badly beaten man kneels against a plain white wall. His feet and hands are bound. The Unsub, approaches, his faces covered by a ski mask. He puts a gun to the back of the man's head. Fires. He falls.

Leslie watches, shaken, along with Hotch and Cooper.

HOTCH

That's the victim from the park.

LESLIE

The man on the phone told me he had Ben and Jane and he'd kill them if I brought in the police. He said if I needed proof, I should check my front porch. When I opened the door, this tape was there.

COOPER

He's careful. There's nothing to distinguish him or his location.

HOTCH

Did he give any other instructions?

LESLIE

He said he'd call with more.

COOPER

I'll have the tape analyzed. We'll also need access to your phone records to see if we can determine where he called from.

LESLIE

Do you think he's watching? Is he going to kill them?

HOTCH

This video was shot from a tripod which means he probably doesn't have a partner. It would be almost impossible to hold your family prisoner and do surveillance on you simultaneously.

(CONTINUED)

LESLIE

And he's done this before? Why didn't someone come forward later to say what happened?

COOPER

The first time was a single father and his daughter. The second time, he brought them home and also killed the wife. He doesn't leave anyone with knowledge alive.

A beat as Leslie processes this.

HOTCH

Where were your husband and daughter before they were taken?

LESLIE

On Tuesdays, Jane always goes to a friend's after school then meets Ben at his office to drive home.

COOPER

Who else knows that routine?

LESLIE

I don't know. No one. A few friends, maybe?

COOPER

We're gonna need you to write down names of anyone who might even possibly know. Can you do that?

HOTCH

We'll post agents here with you, to keep you safe.

She nods. Hotch moves, guiding Cooper away as he says --

HOTCH (cont'd)

Can you excuse me a moment.

INT. MARKS' HOUSE - LIVING ROOM - CONTINUOUS

Hotch and Cooper enter the living room. A private conversation.

HOTCH

Your theory was right. Now, let us work it. If you get back to D.C. now, the Director will never know you ignored her orders.

A beat. Cooper takes a photo of a young BOY from his wallet.

COOPER  
Do you know who this is?

HOTCH  
No.

COOPER  
Wanna know why? ... Cuz no one  
knows the name of a dead kid from  
some case we didn't actually work.

A beat. Hotch waits him out. Cooper looks at the photo.

COOPER (cont'd)  
There's no chance I'm gonna leave  
until we know if Ben Marks and his  
daughter are safe. If anyone has a  
problem with that they can go to  
hell.

Hotch considers this. A beat.

HOTCH  
We can pair up your team with mine.  
Anything we investigate will have  
to be documented. So, we'll have my  
people on the record and use yours  
to double the manpower.

Cooper nods. Thank you. Hotch's phone rings. He answers.

HOTCH (CONT'D) (cont'd)  
Hotchner... Where? ... Are we sure  
it's our Unsub? ... Okay. Yeah.

Leslie enters. She's caught the end of the Hotch's conversation.

HOTCH (CONT'D) (cont'd)  
They found another body.

LESLIE  
Is it my husband?

HOTCH  
I'm afraid we don't know yet.

CUT TO:

EXT. GOLDEN GATE PARK - DAY

Prentiss and Mick exit an SUV. In the distance, we see a crime scene. They walk and talk toward it.

PRENTISS

So, how does a Brit --

MICK

A handsome Brit?

PRENTISS

How does a Brit end up in the FBI?

MICK

I was in Her Majesty's Special Forces. Cooper and I bumped into each other a few times. Ten months ago, they told him he could hand-pick a new team. He called, I came. Passport didn't matter.

PRENTISS

You know, there's a lot of rumors about your boss.

MICK

Yeah?

PRENTISS

One I heard, when he first left the BAU, he was running psychological ops overseas.

MICK

I've never been big on rumors.

PRENTISS

So, I suppose you won't say just where you two "bumped into each other?"

He stops.

MICK

I'll tell you I trust him with my life. I'll tell you I'd die for the man.

A beat and he keeps walking. Prentiss watches him a moment then catches up at the crime scene. Mick walks to the dead body.

He pulls a photo out of his pocket. Tilts the victim's head to get a good look. A beat. As he looks back up at Prentiss --

CUT TO:

INT. MARKS' HOUSE - DAY

Hotch on the phone. Cooper tries to guide Leslie away. She holds a piece of paper.

COOPER  
Mrs. Marks, please.

HOTCH  
Are you certain? Okay. Thanks.

-- And Morgan and Gina enter from the opposite direction. Leslie looks at Cooper. Her world is spinning.

COOPER  
Don't worry. They parked on a side road and entered through the back.

As Hotch hangs up. Leslie turns.

HOTCH  
The body in Golden Gate Park is not your husband.

LESLIE  
You're sure?

HOTCH  
One of the agents there has your husband's license photo. He's sure.

And the weight of this hits Leslie. They give her a moment.

COOPER  
These are Agents LaSalle and Morgan. They're going to stay here with you and make sure you're safe.

LESLIE  
Thank you.

As Hotch and Cooper exit, Gina pulls Cooper to the side.

GINA  
I won't be any use here.

COOPER

You're someone's daughter. Talk to her. See what we can learn about the girl. Every bit helps.

GINA

I'm not good at sitting still.

COOPER

Then get better at it.

A beat. He exits, toward Hotch. Gina walks to Morgan and Leslie. Gina's conversation has been private but Morgan has noticed. Leslie hands over the piece of paper.

LESLIE

This is everyone who might know Ben and Jane's routine.

MORGAN

Good. We're going to set up a trap and trace on your phone in case the man who took your husband and daughter calls again.

GINA

We also need to ask you some questions. Do you feel up to that?

(she nods)

Is there anyone you can think of that might want to harm your daughter?

LESLIE

I don't know. Honestly, lately she's felt like a stranger.

CUT TO:

INT. CELL - DAY

Ben is badly beaten. Across the cell, Jane sits huddled, not speaking. You get the sense it's been like this for hours.

BEN

I need you to listen to me because it might be the last time I ever get to talk to you.

We see Jane, not facing him but listening.

BEN (CONT'D) (cont'd)  
I haven't been a good enough father. You're fourteen and you have no idea how terrifying that is. And, instead of listening to you or remembering my own fights with my dad, I've tried to control what you do and who you see because I wanted to keep you safe and I wanted you to go off to school and get a good job and maybe some day fall in love and ask me to walk you down the aisle. But I never bothered to ask you if that's what you want and I'm so sorry. I'm still your dad, it's my job to look out for you, but I should have been a better listener too.

A beat. Ben pauses. Jane listens.

BEN (CONT'D) (cont'd)  
I know you can hear me. I'm not asking you to say anything. I just want you to know that I understand I can't control everything. But I also need the last words you hear me say be that I love you.

Off Jane, listening.

CUT TO:

EXT. GOLDEN GATE PARK - DAY

Quiet. Prentiss and Mick examine the victim. Finally --

MICK  
So, let's start with what's really weird. The Tenderloin is full of junkies who'd be easy to control but the first victim had no drugs in his system and this geezer looks pretty healthy too. You know, except for the whole dead thing.

Prentiss nods. True. Mick checks the victim's fingernails.

MICK (CONT'D) (cont'd)  
He's got skin under his nails. Didn't the first victim have scratch marks on his chest?

(CONTINUED)

PRENTISS

We assumed he fought back against the Unsub but the victims might actually be fighting each other.

MICK

Exactly.

PRENTISS

I take it you're about to wow me with a theory.

MICK

The first victim is dumped before the fathers and daughters are taken. Why?

PRENTISS

He needs to prove to the wife that he means business. He has to make sure she doesn't call the police.

MICK

And it also sends a message to the prisoners he *already* has. You lose a fight, you die. It's easier to control them if their aggression is focused on each other... What do these welts look like to you?

PRENTISS

My guess, they're wounds from rubber bullets.

MICK

Like they use to control rioters or prison inmates.

PRENTISS

Okay.

MICK

Go with me here... I think the Unsub's been locked up. It's where he learned to control his own prisoners.

PRENTISS

So, why are they fighting?

MICK

What if he's using them the way the Romans used inmates for gladiator competitions?

PRENTISS

And the losers get executed.

MICK

They were special events. Certain times a year. Only for a few days.

Mick nods. Holds out his hands: well?

MICK (CONT'D) (cont'd)

Admit it. I'm starting to grow on you.

Prentiss takes out her phone.

PRENTISS

Hotch, it's Emily. We have an idea what he might be doing with them. We might be ready to give a profile.. Hold on a sec.

Mick is dialing his phone. Prentiss says to him --

PRENTISS (CONT'D) (cont'd)

Who are you calling?

MICK

If I'm right, there's somewhere else we need to be delivering that profile.

CUT TO:

EXT. SAN QUENTIN PRISON - DAY

San Quentin. Large. Imposing. Rossi and Prophet exit their SUV and walk toward the guard post. Prophet pauses a moment and stares. Rossi notices. A beat, they keep moving.

ROSSI

This is one for the books, huh?

PROPHET

Yeah... You spent much time here?

ROSSI

Maybe half a dozen interviews. You?

(CONTINUED)

PROPHET

Six years, three months, four days.

They keep walking, Rossi checking out his temporary partner.

CUT TO:

INT. S.F. POLICE DEPARTMENT - DAY

CLOSE ON the video of the execution. PULL BACK to find Reid and JJ, watching. Hotch enters and walks to them.

HOTCH

Any luck?

REID

We've been over every frame.  
There's no way to distinguish where  
it was shot.

HOTCH

What about the call to the house?

JENNIFER

Unsub used a disposable cell.

A beat.

HOTCH

Tell the detectives we're ready to  
give the profile.

JENNIFER

Where's Rossi?

HOTCH

We think the Unsub most likely  
spent time in prison. If he's  
local, that means San Quentin. With  
his level of organization and his  
obsession with these specific  
dates, there's a chance someone  
who's still inside might recognize  
him from the profile.

REID

Can we get prisoners to cooperate?

HOTCH

Cooper seems to think we have a  
shot.

CUT TO:

INT. SAN QUENTIN PRISON - VISITORS ROOM - DAY

A GUARD leads Rossi and Prophet to a table where TRE BROOKS, 30s, sits. He stands when he sees --

TRE

The Prophet returns.

They shake. Prophet says to Rossi --

PROPHET

This is Tre Brooks. Me and him know each other from back in the dark days.

TRE

Prophet. Damn. I didn't expect to ever see you in here again.

PROPHET

This is Agent David Rossi. FBI.

TRE

FBI?

(Prophet nods)

First time I see you in how long and you bring the FBI?

Whereupon Prophet pulls out his own FBI credentials.

TRE (CONT'D) (cont'd)

Get the hell outta here.

PROPHET

I told you if I ever got my shot at redemption, I was gonna take my game to the other side... "To open the blind eyes, to bring out the prisoners from the prison...

TRE

"... and them that sit in darkness out of the prison house." I know.

A beat. Tre doesn't know what the hell to think. Finally --

TRE (CONT'D) (cont'd)

Makes sense I guess. Criminals make the rules, right? Cops are the ones who gotta learn them.

PROPHET

I need your help.

TRE

Talk.

ROSSI

We have a serial killer. We think he might have done time here. We want to give you a description and you tell us if it's someone you recognize.

Off Tre.

CUT TO:

INT. S.F. POLICE DEPARTMENT - DAY

Hotch and Reid address Cotton, Gilmore and a room full of cops.

HOTCH

The Unsub we're looking for very likely has a prison record.

REID

He's white and, judging by the age of the men he abducts, probably in his thirties.

HOTCH

Considering the terrain in which he dumps the bodies, we believe he's physically imposing or, at the very least, extremely fit.

REID

He also has access to a space that's large enough to house and control a number of prisoners without disturbing any neighbors.

CUT TO:

INT. SAN QUENTIN PRISON - VISITORS ROOM - DAY

Rossi and Prophet with Tre.

PROPHET

This guy's a control freak. Real precise. And he's got a crazy sense of vengeance.

ROSSI

He also would have been obsessed with the guards and their methods for controlling the prisoners, especially in the yard.

PROPHET

The dude kills folks these same few days every year. There's no way he could be that obsessed and not talk about it.

CUT TO:

INT. MARKS' HOUSE - LIVING ROOM - DAY

Morgan and Gina with Leslie.

LESLIE

I don't understand what any of this has to do with Ben and Jane.

GINA

We think the man who took them has a daughter of his own. She's most likely a brunette, like Jane.

MORGAN

The dates he chooses probably correspond to an event involving his daughter. We just have to figure out what that is.

LESLIE

And you think he's making these men fight each other?

MORGAN

Our guess is he lost his own daughter in some way and it's symbolic of him not fighting for her in the first place.

LESLIE

I don't understand.

GINA

A lot of times, killers choose victims that are surrogates for someone else, like a wife or mother. In this case, we think his own guilt is making him choose surrogates that represent himself.

(CONTINUED)

LESLIE

So, Ben is having to fight too?

GINA

It's hard to say.

LESLIE

If you're going to be in my house,  
I need the truth from you.

A beat. Gina looks like she'd love to escape. Finally --

GINA

I think he's making your husband  
fight for his life and for Jane's.

LESLIE

I'd like to lie down.

GINA

Of course.

Leslie walks away. When she does, Gina paces, like she doesn't know where to be. She walks to the mantel. Picks up a picture of Jane. Off Gina, looking from the photo to Leslie, walking away.

CUT TO:

INT. SAN QUENTIN PRISON - DAY

Rossi and Prophet with Tre. Everyone stands.

TRE

I'll have to ask around. You know  
how it breaks down. White brothers  
stick with white brothers

PROPHET

Just press your connections. We've  
only got one more day.

A beat. Prophet keeps staring until Tre nods. Rossi watches.

PROPHET (CONT'D) (cont'd)

You're better than this life, you  
know that.

They stand. Prophet looks to the guard then hugs Tre goodbye. As they separate, Tre says to Rossi --

TRE

Y'all got yourself someone special.

(CONTINUED)

ROSSI

Yeah. I think you're right.

As Rossi and Prophet walk away.

CUT TO:

INT. BACK ROOM HQ - NIGHT

Cooper, Mick and Prentiss study piles of paper. Hotch enters.

COOPER

You give the profile?

HOTCH

They'll get it to local merchants.  
Triple patrols in the Tenderloin  
and Golden Gate Park. We'll see.

(then, re: papers)

What's that?

PRENTISS

Violent crime data Garcia sent over  
for the murder dates.

COOPER

We should also have her run the  
dates against teenage girls dying  
or being removed from their  
fathers' care.

HOTCH

I'll get her on it.

MICK

I want to be on the street.

COOPER

I need you rested.

MICK

We've got barely over a day before  
this guy disappears again. If we're  
wrong about him keeping multiple  
prisoners, he could be out there  
right now, looking for his next  
victim.

PRENTISS

He's right.

MICK

Am I?

(CONTINUED)

PRENTISS

Don't push it.

She addresses Hotch and Cooper.

PRENTISS (CONT'D) (cont'd)

It's worth a shot. It can't hurt  
having extra eyes to look for  
possible abductions on the street.

A beat. Cooper says to Hotch --

COOPER

The kid's the best sniper I've ever  
seen. He could view a lot of ground  
from a rooftop vantage.

Mick gives a pleased smile to Prentiss as Hotch asks her --

HOTCH

Are you comfortable on the ground  
solo?

PRENTISS

Absolutely.

HOTCH

Get mic'd up. Make sure you're in  
constant communication.

As Prentiss and Mick hurry off.

CUT TO:

EXT. ROOFTOP - NIGHT

A view of the Tenderloin District. Mick hunches above it all,  
watching through a scope. His POV --

The streets are filled with zombie-like junkies and meth heads.  
As he watches, we see he has an earpiece. He says --

MICK

So, what are you wearing?

INTER-CUT WITH:

EXT. TENDERLOIN STREETS - INTER-CUT

Prentiss. She has her own ear piece as she walks the streets.

PRENTISS

A gun.

(CONTINUED)

Mick can't help but smile appreciatively.

PRENTISS (CONT'D) (cont'd)  
Tell me again why I'm walking the  
streets while you sit on your butt  
on some roof.

MICK  
You heard the man. Are you really  
gonna make me expound on my own  
prowess? It's undignified.

And now it's time for Prentiss to smile. A beat.

PRENTISS  
You see anything?

MICK  
From up here -- nothing but  
potential victims. No Unsubs.

Prentiss looks around. She agrees. And as she scans the faces of  
the men walking the streets, we --

DISSOLVE TO:

INT. FIGHTING AREA - HOLDING CELL - NIGHT

One of the men taken from the streets. He stares at the Unsub.  
He slides the keys to the chained man as we --

DISSOLVE TO:

EXT. TENDERLOIN STREETS - NIGHT

Prentiss. Walking the streets, eyes alert.

DISSOLVE TO:

INT. CELL - NIGHT

Ben and Jane. As the door opens and the Unsub enters.

DISSOLVE TO:

INT. MARKS' HOUSE - HALLWAY - NIGHT

Another open door. Gina stares at Leslie as she sleeps.

DISSOLVE TO:

INT. FIGHTING AREA - NIGHT

Ben and the other man, fighting. Each are shirtless. Bloody. As they trade punches, we --

DISSOLVE TO:

EXT. ROOFTOP - NIGHT

Mick, staring down through his scope, desperately searching for a lead. As he views the drama below him --

DISSOLVE TO:

INT. FIGHTING AREA - NIGHT

Bam. Ben lands a hard punch. And suddenly everything is loud, fast, ugly. Bam. Ben lands another shot.

The other man scratches at Ben's face but Ben lands another shot. The man falls and Ben drops, immediately, onto the man's chest. One. Two. Three. He hammers him with punches until --

Ben tilts sideways and staggers off. The other man is defeated. The Unsub immediately points a gun at Ben.

UNSUB  
To the death.

Ben pauses. His POV --

Jane watches the scene through the door to their cell.

UNSUB (CONT'D) (cont'd)  
To the death or your daughter dies.

Another beat. Finally, Ben drops back on the man. He glances once toward his daughter but then raises his hand and punches the other man. Again. And again until --

END OF ACT TWO

ACT THREE

FADE IN:

EXT. SAN FRANCISCO - MORNING - ESTABLISHING

Sunrise. As --

EXT. ROOFTOP - MORNING

Mick sits crouched, watching the streets through his scope. He lowers it a moment, bleary-eyed when --

Prentiss approaches. They meet eyes. No luck. She offers him a hand. As she pulls him up --

CUT TO:

INT. BACK ROOM HQ - DAY

Cooper and Prophet. Cooper crosses off Day 2 and circles Day 3 as Rossi, Hotch, Reid and JJ enter.

COOPER

Did your analyst get you the data?

JENNIFER

I can lay it out for you.

COOPER

Good. We need to cross-reference it against the potential suspect pool.

JJ walks to a table and begins laying out folders. As she does, Prophet's phone RINGS. He answers.

PROPHET

Hello... Yeah. We can be there. Out the door now.

He hangs up. Turns to Rossi --

PROPHET (CONT'D) (cont'd)

You up for a ride to San Quentin?

ROSSI

Always.

They exit, passing Prentiss and Mick, who walk toward where the others begin going through four stacks of papers.

MICK

Whatta we got?

(CONTINUED)

HOTCH

The profile tells us he's been in prison and probably lost a teenage daughter in some way that corresponds to the dates he abducts and kills his victims.

REID

We have the dates in question divided into four subsets. This pile is teenage girls ages thirteen to sixteen who were removed from their father's care. These are deaths of girls the same age. The last two are men arrested for violent crimes or who began serving prison sentences during the same window.

COOPER

His stressor's in here somewhere. You find something that looks promising, we'll start running background checks.

As Hotch's phone RINGS.

HOTCH

Hotchner.

INTER-CUT WITH:

INT. FBI - DIRECTOR'S OFFICE - INTER-CUT

The Director, BETH GRIFFITH, 50s, equally a force in the worlds of both politics and law enforcement.

GRIFFITH

Agent Hotchner, Beth Griffith.

HOTCH

Director.

The others all pause. It's the Director of the FBI calling.

GRIFFITH

I'm calling to check on the status of your case.

HOTCH

We're making good progress. I appreciate your interest.

Cooper watches closely.

                  GRIFFITH  
Are you at the police station?

                  HOTCH  
Not at the moment, no.

                  GRIFFITH  
And why's that?

                  HOTCH  
We're following a second line of  
investigation ...

Before the conversation goes any further, Cooper reaches out to  
take the phone from Hotch. A beat, then --

                  COOPER  
Ma'am.

                  GRIFFITH  
Do you think I'm stupid, Agent  
Cooper?

                  COOPER  
No, ma'am.

                  GRIFFITH  
Am I unclear when I give an order?

                  COOPER  
You should know, Agent Hotchner had  
nothing to do with this.

                  GRIFFITH  
We have to be invited in by the  
locals. You weren't. You just  
jeopardized our relationship with  
police on every case that comes  
after this.

                  COOPER  
You do realize my theory was right.

                  GRIFFITH  
I want you back today.

                  COOPER  
I can't do that.

                  GRIFFITH  
Excuse me?

COOPER

You can have my badge tomorrow. But right now, we've got less than twenty-four hours before a father and his daughter turn up dead somewhere in the city. I'm not gonna be on an airplane while the son of a bitch dumps their bodies.

(beat )

Now, with all possible respect, I need to go. I have work to do.

GRIFFITH

Tell Agent Hotchner I'll deal with both of you when you get back.

They each hang up. Stay with Cooper. As the others look to see the effects of the conversation, he says simply --

COOPER

So, where were we?

As he walks back toward the table full of files --

CUT TO:

INT. CELL - DAY

Ben is in horrible shape. Jane watches as he tries to lift a dirty cup of water from the ground but his hands are too mangled. He tries to maneuver the glass with his arms.

JANE

You can't fight again.

BEN

I don't have a choice.

JANE

I think both your hands are broken.

BEN

I don't care.

JANE

You can't even pick up a glass of water.

BEN

Janey, look at me. I don't care if they break every bone in my body. I promise you, I'm not gonna stop.

(CONTINUED)

CONTINUED:

Off her, looking at her father.

CUT TO:

INT. MARKS' HOUSE - JANE'S BEDROOM - DAY

Gina on Jane's bed. She reads from a diary. Morgan enters.

MORGAN

Any clue that might connect her to  
the Unsub?

GINA

(no)

It's mostly about a boy name David  
and a few rants about how horrible  
and unfair her parents are.

A beat. Leslie steps in. She's missed the last exchange but  
there's still an awkward moment. She notices the diary.

LESLIE

I thought about reading that but I  
was too afraid.

GINA

There's nothing in here that can  
help us find her.

LESLIE

You analyze these things, right?  
Can you tell ... does she still  
love us?

GINA

I can tell you absolutely. She  
loves you both so much.

A beat. Leslie exits. After she does, Morgan looks at Gina.

GINA (cont'd)

You grow out of being fourteen. But  
a parent who feels like their kid  
hates them? With no chance to make  
things right? I won't let her take  
that on.

A beat. Morgan studies her.

MORGAN

How long has it been since you lost  
your mom?

(CONTINUED)

Gina nods appreciatively. Good profiling.

GINA  
It was my dad. A year ago.

MORGAN  
And there's a story?

GINA  
Everybody's got a story.

MORGAN  
A year ago, you were working  
undercover, right?

GINA  
Interview time's over.

She stands. Sets the diary on the bed.

MORGAN  
I get it. You work deep cover, you  
lose yourself, you lose  
relationships, you lose time. So,  
when you finally come out, you feel  
like you gotta keep moving a  
million miles an hour to make up  
for it all.

A beat. Gina suddenly looks at the diary.

GINA  
Until you figure out how to process  
it all and move forward.

She hurries out to --

INT. MARKS' HOUSE - HALLWAY - CONTINUOUS

The hall. Gina catches up to Leslie. Morgan steps out.

GINA  
Jane's diary only goes back nine  
months. What made her start keeping  
it?

LESLIE  
We were having problems with her.  
It was causing tension between me  
and Ben. We went to see a family  
counselor. She suggested Jane keep  
a journal.

GINA

What can you tell me about the therapist?

LESLIE

She was older. In her late sixties. Very maternal.

She turns to look at Morgan. It's not our Unsub.

MORGAN

Where was the office?

LESLIE

In the Tenderloin District.

Which gets both their interest.

GINA

What was the name?

LESLIE

Bay Area Family Services. It was city-funded. I know they work a lot with social services.

Morgan takes out his phone. Dials.

MORGAN

Hotch, Morgan. Jane Marks and her parents went to a therapy center called Bay Area Family Services in the Tenderloin.

INTER-CUT WITH:

INT. BACK ROOM HQ - INTER-CUT

Hotch.

HOTCH

The same area where the Unsub's abducting transients.

MORGAN

Exactly. And the place also did evaluations for social services. We profiled that the Unsub might have had his daughter taken away from him.

HOTCH

If he was processed at the same place, he'd know how to target other fathers and daughters.

MORGAN

It's the perfect hunting ground.

HOTCH

I'll keep you posted.

Hotch hangs up. Immediately calls --

HOTCH (CONT'D) (cont'd)

Garcia.

INTER-CUT WITH:

INT. BAU/HIGH TECH ROOM - INTER-CUT

Garcia.

GARCIA

At your service.

HOTCH

I need names of anyone processed by Bay Area Family Services who ended up losing his daughter to social services. I don't care how big the list is. We can use it to cross-reference against our others.

GARCIA

Roger that. I'm hacking as fast as I can.

As she types furiously.

CUT TO:

INT. SAN QUENTIN PRISON - VISITORS ROOM - EVENING

The guard leads Rossi and Prophet to Tre. He addresses Rossi.

TRE

I asked around about you. It true you interviewed Charles Manson before they transferred him outta here?

ROSSI

Three straight days. 1988.

(CONTINUED)

TRE

What was he like?

Rossi thinks a beat.

ROSSI

Small.

Tre smiles slightly --

TRE

Small.

PROPHET

You got something?

TRE

Sorry I couldn't talk on the phone.  
The hacks listen in. If they think  
you're a snitch, they use it  
against you.

PROPHET

I know.

TRE

I heard a story.

ROSSI

What kind of story?

TRE

Big white dude that was in before I  
got sent back, supposedly all kinds  
of crazy. He found out his daughter  
died and went all commando --  
boxing, working out, challenging  
everyone in the yard, saying he'd  
fight'em to the death. That sound  
like it could be your guy?

PROPHET

Keep talking.

TRE

Story is it got so bad, he was  
trying to beef with all the guards.  
Finally, they put him in solitary  
confinement to serve out the rest  
of his term.

PROPHET

Solitary'll make you even crazier.

ROSSI

And give you nothing but time to  
obsess over what you're gonna do  
once you get out.

PROPHET

Did you get a name?

CUT TO:

INT. BAU/HIGH TECH ROOM - EVENING

Garcia types, pouring over data. She dials the phone and --

GARCIA

Sir. I've got a list of parents who  
were evaluated at Bay Area Family  
Services and wound up losing  
custody but it's a seriously long  
tale of woe.

INTER-CUT WITH:

INT. BACK ROOM HQ - INTER-CUT

Hotch. The others work. Everything moves FAST.

HOTCH

We'll use it to cross against the  
teenage girls who died on some of  
the dates in question.

(to Reid)

How many names is that?

Reid hands Hotch the list.

REID

Twenty-five.

HOTCH

Okay, Garcia, I'm going to start  
reading names. You tell me if  
they're on your list... Maria  
Peterson, Carla Denny...

As a phone RINGS. Angle on -- Cooper, who answers.

COOPER

Talk to me.... Yeah. Sounds like a  
possible. Good work.

(hangs up, then)

Prophet has a name. John Vincent  
Keel.

(CONTINUED)

REID

One of the girls who died was named Mandy Keel.

Hotch puts his phone on speaker.

HOTCH

Garcia. Run the name John Vincent Keel against the family therapy list.

GARCIA

Bingo. Looks like he and his wife were divorced. When she died, he was declared incompetent to gain custody of their daughter because of a series of mental health issues.

MICK

They got that one right.

GARCIA

When social service agents showed up to remove the girl, Keel beat one of them to death. He was sentenced to seven years for manslaughter.

JENNIFER

During which time his daughter was in a car accident. It looks like she survived three days on life support but eventually died of brain injuries.

PRENTISS

So, Keel's trying to make these men fight to the death like he did. He's trying to prove to himself he did what any father would do.

COOPER

Do we have an address?

GARCIA

Only listing I have is a boxing gym on Turk Street, in the Tenderloin. Looks like his family owns it. It hasn't been operational for years.

Hotch turns to Cooper.

HOTCH  
We got him.

CUT TO:

INT. FIGHTING AREA - NIGHT

Our Unsub, John Vincent Keel. For the first time, we truly see him. He's large, imposing. He walks through his crumbling gym. Blood stains mark the ground where he's forced his prisoners to fight. He looks from the ground to --

An old locker room. As he stalks toward it --

CUT TO:

INT. CELL - NIGHT

Ben and Jane. The door opens. Keel is there.

UNSUB  
Time to fight.

Ben tries to sit up. Jane watches. Keel takes out his keys as --

JANE  
I want you to take care of me.

BEN  
Jane, what are you doing?

But she keeps talking to the Unsub. It's OVERLAPPED, FAST.

JANE  
He lied to me. He was going to send me away.

BEN  
Janey, stop.

JANE  
He's a liar.

BEN  
Jane.

JANE  
I hate you.

BEN  
Stop this.

The Unsub stares. Jane implores --

(CONTINUED)

JANE

You said you want to take care of  
me.

BEN

Don't do this.

JANE

I'll go anywhere you want. Just get  
me away from him.

The Unsub walks to Jane.

JANE (CONT'D) (cont'd)

Please.

He unlocks her. As Ben THRASHES against his chains.

BEN

Stop. No.

And the Unsub walks to Ben. Puts a gun against his head but --

JANE

No. You said if I go with you, we  
both live. I need to know you're  
not a liar too.

BEN

Janey, stop. Don't do this.

And the Unsub grabs Jane by the arm. As he half-drags her from  
the cell, Ben screams --

BEN (CONT'D) (cont'd)

Jane.... Janey ....

And they disappear out the door, leaving Ben chained alone.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. BOXING GYM - NIGHT

A sketchy street in the Tenderloin. Two SUVs and a SWAT truck pull up outside. People scatter.

Hotch, Prentiss, Reid and JJ exit one SUV. Cooper and Mick hop out of the other. Everyone is vested up and ready. They reach --

The front door. Locked. A beat and Mick kicks it in and we --

CUT TO:

INT. GYM - NIGHT

The agents and Swat members fan out. We see the blood-stained floor. They silently share looks. Track with --

Hotch and JJ. They open a door to --

INT. OFFICE - CONTINUOUS

An office. A cot rests against a wall. Food wrappers everywhere. This is where the Unsub sleeps. As Hotch and JJ clear the room --

CUT TO:

INT. GYM - NIGHT

Prentiss and Reid, outside a door. He nods. She opens the door and Reid enters to reveal --

INT. LOCKER ROOM - CONTINUOUS

A MAN, chained to pole. He instinctively cowers.

REID

It's okay. You're safe.

PRENTISS

Where's the man who did this to you?

MAN

I don't know.

CUT TO:

INT. GYM - SAME MOMENT

Cooper and Mick, outside another door. Cooper nods. Mick flings open the door and Cooper steps in, gun drawn. We see --

INT. CELL - CONTINUOUS

Ben, chained, beaten. Mick enters. Cooper makes sure the room is clear. Mick takes out his phone.

MICK

This is FBI Special Agent Mick  
Fleming. I need paramedics  
immediately to 743 Turk Street.

As Cooper kneels next to Ben.

COOPER

Where's Jane?

BEN

He took her.

COOPER

How long ago?

CUT TO:

INT. GYM - SAME MOMENT

Hotch and JJ approach Cooper's open doorway. As they get there --

JENNIFER

The place is clear.

COOPER

He's on the street. He has the  
girl.

Hotch takes out his cell.

HOTCH

Garcia. I need vehicle information  
for John Vincent Keel. Tell police  
we need an APB.

CUT TO:

EXT. TURK STREET - NIGHT

Keel drags Jane down the street. He has a gun pressed closely to her side, hidden from view. No one on the street gives them a second thought. They turn down --

EXT. SIDE STREET - CONTINUOUS

A second street. Keel freezes. His POV --

COPS surround a beat-up car, examining the license plate. Keel immediately spins and pulls Jane back in the opposite direction.

CUT TO:

INT. MARKS' HOUSE - LIVING ROOM - NIGHT

Morgan on the phone. Gina and Leslie watch. He hangs up.

MORGAN

We have your husband. He's alive.

LESLIE

And Jane?

MORGAN

She's still missing but we think she hasn't been harmed.

LESLIE

What does that mean?

MORGAN

We believe the Unsub left with Jane on foot.

LESLIE

Oh, god.

MORGAN

We have police all over the area.

GINA

Is there a neighbor you can stay with?

LESLIE

Nick and Linda.

GINA

Good. We'll take you there and call a squad car to stay with you... I'm gonna be there when we find Jane.

Leslie nods. A beat. She looks at Gina.

(CONTINUED)

LESLIE

If something happens to her, can you... I can't hear that from a stranger.

GINA

Let's just get her home safe.

LESLIE

Please. Promise me.

A beat.

GINA

I promise.

Leslie nods. As Gina guides her toward the door.

CUT TO:

EXT. EDDY STREET - NIGHT

Keel hurries Jane through the streets. She tries to meet eyes with people but there's a gun to her. She's too scared to yell.

CUT TO:

EXT. SIDE STREET - NIGHT

Hotch, Cooper, Prentiss and Mick stand by Keel's car. UNIFORM COPS are nearby. Detective Gilmore approaches.

HOTCH

He has to be on foot.

GILMORE

I've got men all over the streets.

MICK

I can hit the rooftops.

COOPER

Go.

(then, to Gilmore)

I need a helicopter.

Cooper pauses. Looks to Hotch. He doesn't even know Cooper.

COOPER (cont'd)

I'm not asking. I'm telling you.  
Right now.

CONTINUED:

As Gilmore takes out his phone to call it in.

CUT TO:

EXT. SAN FRANCISCO STREET - NIGHT

A Bureau SUV with the siren on flies through the streets.

INT. SUV - SAME MOMENT

Gina drives like a bat out of hell. Morgan is shotgun.

GINA

Hold on.

And she turns --

EXT. STREET - CONTINUOUS

Screeching around the corner. Inside --

INT. SUV - SAME MOMENT

Morgan looks at Gina. Damn. They're flying.

GINA

What? You think I just read diaries?

CUT TO:

EXT. TURK STREET - NIGHT

Reid and JJ hurry through a crowd, looking for Keel. They see --

Hotch and Prentiss, approaching from the other end of the block. No luck so far, as --

CUT TO:

INT. STAIRWELL - NIGHT

Mick runs up a stairwell, lugging a pack on his back. He reaches a door and steps out onto --

EXT. ROOFTOP - CONTINUOUS

A rooftop. San Francisco spreads in front of him. Suddenly --

A floodlight passes over him. He looks up to see a helicopter.

CUT TO:

INT. HELICOPTER - NIGHT

Above the city. Cooper rides shotgun.

COOPER

Shine it there. Don't sweep. I want  
concentrated looks. Twenty seconds  
at a time.

As the floodlights illuminate the streets below --

CUT TO:

EXT. JONES STREET - NIGHT

Keel and Jane. He nervously looks up, toward the helicopter,  
then his eyes dart around the streets. He knows the cops are  
everywhere. He leaps for a fire escape ladder.

UNSUB

Up.

JANE

I can't.

UNSUB

Don't you talk back to me.

And Jane begins climbing. He follows.

CUT TO:

INT. HELICOPTER - NIGHT

Cooper. We watch the scene from above until --

COOPER

Wait. There.

And the spotlight illuminates --

CUT TO:

EXT. JONES STREET ROOFTOP - SAME MOMENT

Keel and Jane. The spotlight hits them. He pulls her close and  
tries to drag her along as --

CUT TO:

EXT. JONES STREET - NIGHT

Gina and Morgan pull up. They hop out. Prentiss rushes to them.

(CONTINUED)

PRENTISS

They're on the roof.

They hurry to the fire escape. As they begin climbing.

CUT TO:

INT. HELICOPTER - NIGHT

Cooper.

COOPER

Keep it on them. Make sure you  
don't blind our agents.

CUT TO:

EXT. JONES STREET ROOFTOP - NIGHT

Prentiss, Morgan and Gina, guns drawn. It's fast, overlapped.

MORGAN

John Keel. FBI. Drop the weapon.

And we see Keel holding Jane close, gun to her head.

PRENTISS

Drop the gun.

The helicopter shines its light on him. He backs up toward the edge of the building. The agents keep moving toward them.

GINA

You got nowhere to go. Drop it.

UNSUB

I'll shoot her.

He creeps back to the edge of the building.

GINA

Look around. It's over.

And Keel SHOVES Jane forward, toward the agents. As he does, he turns and jumps. Prentiss races to the edge of the building.

CUT TO:

EXT. FIRE ESCAPE - NIGHT

POV SHOT -- Looking up to the edge of the building as Prentiss races over. She stares down at us and we --

CUT TO:

EXT. JONES STREET ROOFTOP - SAME MOMENT

What she sees. Keel didn't fall to the street below. He's on a fire escape, ten feet down, and his gun is pointed straight at Prentiss. In that instant, she knows she's a dead woman and --

BAM. Keel falls. A perfect head shot. Prentiss follows the path of the bullet to see --

Mick, on a nearby rooftop. He lowers his rifle. He and Prentiss meet eyes. The helicopter hovers above as --

Gina holds Jane. Morgan watches. Off the scene.

CUT TO:

EXT. BOXING GYM - NIGHT

Lights. Cop cars. Two ambulances. Paramedics treat the other abducted man in one. Ben is loaded into the second. Reid and JJ are here, as --

Prentiss, Morgan and Gina approach with Jane. JJ walks to them.

JENNIFER

They have to take him to the hospital but the paramedics say he's going to be okay.

JANE

Can I talk to him?

JENNIFER

Of course.

Gina steps away, allowing Jane to walk to Ben. He holds up a hand for the medics to wait. Jane hurries to him. She hugs him. The medics seem concerned. She eases off.

JANE

I'm sorry. Did I hurt you?

BEN

Not possible.

(CONTINUED)

JANE  
I'm so sorry.

BEN  
Shh.

JANE  
I didn't mean any of those things.

BEN  
I know.

JANE  
You would have died.

BEN  
Come here.

He holds her. As he hugs her for dear life --

JANE  
I love you, daddy.

GINA

Watches with Prentiss and Morgan. Hotch approaches. Their POV --

A squad car arrives. Leslie gets out. She meets eyes with Gina.  
A beat. Leslie mouths: Thank you.

Gina directs her with her eyes to Ben and Jane. Leslie hurries to them. As her daughter sees her and throws her arms around her, go back to the agents, watching. And up the block, at a distance, they notice --

Cooper. He watches the family reunion. As Gina says to Hotch --

GINA  
Did he tell you about the case --  
the boy's picture he keeps in his  
wallet?

HOTCH  
No details.

GINA  
It was '98, I think -- a series of  
child murders in Dallas. Cooper got  
the guy but told the police he  
thought they had a second killer.  
The victim preferences were too  
varied.

HOTCH

The police closed the case, anyway?

GINA

Cooper kicked and screamed but the FBI brass told him to get his butt home. He did as he was told.

A beat.

GINA (cont'd)

The boy in the photo's name was Colby Hall. Cops caught his killer dumping the body out by DFW Airport. Turned out he was responsible for two of the other murders as well.

Hotch glances at Cooper who walks off. Alone. Satisfied.

Hotch turns back to see the family reunion. Off them --

CUT TO:

INT. BACK ROOM HQ - NIGHT

Beers on ice out on a table. Both teams assembled. Prentiss grabs two beers and walks to where Mick stands with Morgan, Reid and JJ. She hands a beer to Mick.

PRENTISS

Thank you.

Mick smiles then glances toward the others.

MICK

Look out for her. She's gonna have a hard time getting over me.

PRENTISS

Like trying to kick a virus.

MICK

You know, I could have just missed him.

PRENTISS

With your ego? No chance.

He smiles. They drink. Rossi and Prophet approach. Grab beers.

(CONTINUED)

ROSSI

I think San Quentin was actually nicer.

Mick and Prophet share a look.

REID

What?

PROPHET

We're used to a whole lot worse.

JJ glances at Gina, across the room alone, staring at something.

JENNIFER

Is she okay?

MORGAN

She will be.

And we angle on --

Gina, staring intently at the paper in her hand. She stands and walks across the room to Cooper. She hands the object over.

GINA

I asked her mom for it. I think you should have it.

And Cooper looks at what he's been given. It's a photo of Jane.

GINA (cont'd)

It's about time you had a reminder to trust your gut that had a happy ending.

He nods, appreciative. Gina walks toward the others. Stay with --

Cooper, staring at the photo. He puts it in his wallet, on top of the photo of the boy he couldn't save. His phone RINGS.

COOPER

So, you're calling me directly now.

INTER-CUT WITH:

INT. FBI - DIRECTOR'S OFFICE - INTER-CUT

Director Griffith.

GRIFFITH

Don't get insolent. I still plan on reading you and Agent Hotchner the riot act when you get back.

COOPER

Well, that's something to look forward to.

GRIFFITH

You did good work. Now, don't be an idiot. Get on the jet with his team and get home.

COOPER

(goodbye)

Ma'am.

Stay with Cooper, as Hotch approaches with beers.

HOTCH

Was that the Director?

COOPER

She wants to buy us a steak dinner when we get back.

A beat. They look at their team members, unwinding together. They each take a drink of their beers.

COOPER (cont'd)

I was thinking about catching a ride home with you.

HOTCH

Good.

COOPER

You sure there's room for another team?

HOTCH

Positive.

Off them, watching their two teams.

END OF SHOW