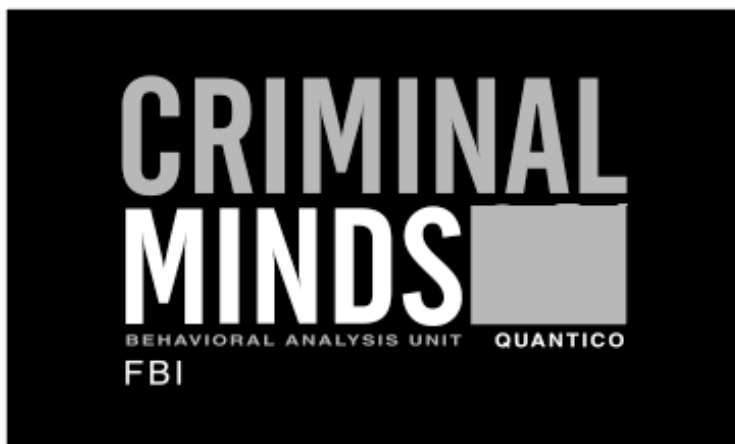


GREEN REVISIONS: 2/11/15  
GOLD REVISIONS: 2/12/15  
WHITE (2) REVISIONS: 2/18/15  
BLUE (2) REVISIONS: 3/25/15



"Beyond Borders"

Written by  
Erica Messer

Directed by  
Glenn Kershaw

© 2015 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.

PRODUCTION #10-19  
Ep. Two Hundred Twenty-Nine

**Shooting Script (YELLOW)**

February 10, 2015

Copyright © 2015

ABC Studios

All Rights Reserved

**CRIMINAL MINDS**

"Beyond Borders"

**Script Revision History**

<b><u>DATE</u></b>	<b><u>COLOR</u></b>	<b><u>PAGES</u></b>
2/5/15	FULL BLUE	CAST, SET, TIME, 1-56
2/9/15	FULL PINK	CAST, SET, TIME, 1-56
2/10/15	FULL YELLOW	CAST, SET, TIME, 1-53
2/11/15	GREEN REVISIONS	50, 50A, 51
2/12/15	GOLD REVISIONS	19, 19A, 27, 27A, 32, 32A, 37, 37A, 42-44
2/18/15	WHITE (2) REVISIONS	11, 23, 24, 24A, 25, 31, 34
3/25/15	BLUE (2) REVISIONS	CAST, SET, 7-8, 46-46A

**CRIMINAL MINDS**

"Beyond Borders"

**CAST LIST**

ROSSI  
HOTCH  
MORGAN  
REID  
JENNIFER  
GARCIA  
KATE

MATEO CRUZ

JACK GARRETT  
LILY LAMBERT  
MATTHEW SIMMONS  
RUSS MONTGOMERY  
THE DRIVER/JERRY TIDWELL (UNSUB)  
GREG SULLIVAN  
COLLEEN SULLIVAN  
ALISON SULLIVAN  
NICK SULLIVAN  
FITZ  
JOE SULLIVAN  
PAT SULLIVAN  
LOCAL DRIVER  
FBI TRAINEE CHARLOTTE KELLER \*  
FBI TRAINEE DENNIS CHAPMAN \*  
FBI TRAINEE JORDAN RYAN \*  
ALISHA PAUN (LILY'S ASSISTANT) \*

**CRIMINAL MINDS**

"Beyond Borders"

**SET LIST**

**INTERIORS**

BAU

Hallway  
Lobby  
Bullpen  
Round Table  
High Tech Room  
Family Room  
Rossi's Office

BAU JET

BARBADOS AIRPORT

FBI

Firing Range

CRAMPED DARK SPACE

U.S. EMBASSY (BARBADOS)

SULLIVAN'S HOUSE (VIRGINIA)

SMALL ROOM

UNSUB'S BOAT

Table  
Bridge  
Galley

ZODIAC BOATS

HELICOPTER

FBI

Lily's Office  
Hallway

TRUCK

**EXTERIORS**

BARBADOS AIRPORT (STOCK) - DAY

BARBADOS (STOCK) - DAY

BARBADOS AIRPORT - NIGHT/DAY  
Luggage Carousel - Night  
Curb Side - Night

BARBADOS - NIGHT  
Desolate Road - Night

QUANTICO - DAY  
Tarmac - Day

U.S. EMBASSY (BARBADOS) - DAY

SULLIVAN'S HOUSE (VIRGINIA) - DAY

BARBADOS MARKETPLACE - DAY

UNSUB'S BOAT - DAY/NIGHT  
Bridge - Night

BARBADOS INDUSTRIAL MARINA - DAY/NIGHT

ZODIAC BOATS - NIGHT

HELICOPTER - NIGHT

GAS STATION - NIGHT

VIRGINIA ROAD - DAY

\*

**MOVING SHOTS**

\* SHUTTLE VAN - NIGHT  
\* The Driver, Greg,  
\* Colleen, Alison,  
\* Nick

**CRIMINAL MINDS**

"Beyond Borders"

**TIME SPAN**

This episode takes place over 2 days.

**Teaser:** N1, D2

**Act One:** D2

**Act Two:** D2

**Act Three:** D2, N2

**Act Four:** N2

CRIMINAL MINDS

"Beyond Borders"

TEASER

FADE IN:

1 INT. BARBADOS AIRPORT - NIGHT (N1) 1

Late. A dozen delayed passengers, including the SULLIVANS, a worn-out family of four, walk through the near-empty terminal. COLLEEN and GREG, 40's, try to keep it positive while ALISON, 14 and cranky, is buried in her cell and NICK, 10, tugs at his mom. There's a playful exhaustion about them.

COLLEEN  
Come on, it's not much farther.

NICK  
How 'bout a piggy back ride?

COLLEEN  
I'll fall over.

NICK  
(dramatic re: his bag)  
It's just so heavy.

Colleen takes the hint and his bag. She adds it to her overflowing straps. Nick skips ahead joining his dad.

NICK (cont'd)  
Thanks, mom.

Alison lags behind, looking down at her cell. Colleen waits.

ALISON  
There's no Wi-Fi?

COLLEEN  
We'll have it at the hotel.

ALISON  
I told Gramma I'd text her when we landed. If you got the roaming plan then I could do that from here but you didn't so...

COLLEEN  
Because this trip isn't about texting. It's about unplugging.

(CONTINUED)

1 CONTINUED:

1

ALISON

You're not gonna be on your phone at all?

COLLEEN

Let's not do this, okay? It's been a long day. We're all tired.

ALISON

At least you slept on the plane.

COLLEEN

I shut my eyes for two minutes. My head is still pounding.

ALISON

(softens)

It's your allergies. They're always the worst.

Alison leans into her mom which is the closest to a hug she's given all day. Colleen smiles and wraps her arm around Alison.

CUT TO:

2 EXT. BARBADOS AIRPORT/LUGGAGE CAROUSEL - NIGHT (N1)

2

The carousel ROARS to life. Other passengers get their bags while the Sullivans wait for theirs. Greg reads from the RESORT brochure. Nick tries to get a better look.

GREG

... Seven pools, nine water slides, a mile long lazy river or if you dare... the roaring rapids.

NICK

Don't forget the dolphins!

GREG

You made that reservation, right?

COLLEEN

10am tomorrow.

NICK

Can we surf on them?

COLLEEN

Uh... no but we can swim along.

(CONTINUED)

2 CONTINUED:

2

ALISON

You guys? Don't you know they were stolen from their families just so people can get their pictures taken?

COLLEEN

Actually, these dolphins were rescued from a marine shelter after the last hurricane... they can't survive in the wild and they need human interactions because they're social beings.

ALISON

Oh...

Greg looks at Colleen, impressed. She gives him a quiet:

COLLEEN

I saw that documentary. It was brutal.

He smiles and rubs her back as their bags finally come around.

CUT TO:

3 EXT. BARBADOS AIRPORT/CURB SIDE - NIGHT (N1)

3

The family lands on the sidewalk with all of their gear just as the resort shuttle pulls away. They're all frustrated.

COLLEEN

The website said the last shuttle left at ten...

GREG

Well, it's quarter after. Guess we could grab a taxi.

COLLEEN

We've got too much stuff. We'll have to take two cabs... It's late and I don't want to split up.

Greg understands. Just then a nondescript SHUTTLE-VAN pulls up. Greg talks to THE DRIVER through the passenger window. We don't stay with him as he plans the details but hear him get started.

GREG

Hey, how much for all of us to get to the Grand Royal?

(CONTINUED)



3 CONTINUED:

3

Greg figures out how to get his family to their destination.

COLLEEN

(to Alison)

I hope this guy can take us...

GREG

Hey, Col. 45 minute drive, 45  
bucks. Work for you?

She nods, relieved to ride in one vehicle. The Driver, friendly and courteous, opens the doors and helps Greg put their luggage in his well kept econo-van. Everyone climbs inside.

4 INT. SHUTTLE VAN (MOVING) - NIGHT (N1)

4

It's dark and desolate outside. Inside, Alison and Nick are buried in their screens with headphones on. Greg grabs one of the complimentary water bottles and downs half of it in a gulp. Colleen rubs her sinuses. A headache that won't go away. Greg hands the water bottles out to everyone. The kids drink without hesitation. Colleen takes a sip then digs in her purse.

GREG

Hey, get one of these down. Best way to avoid any bugs we caught on the plane.

(to Colleen, re: her head)

You think you've got a sinus infection?

COLLEEN

Hoping it's just allergies. I brought spray and stuff...

She searches her bag while the Driver makes small talk with them. We make out his profile and quickly feel at ease because this is like EVERY FRIENDLY CAB RIDE you've ever had.

THE DRIVER

Where are you guys from?

GREG

Right outside D.C. You ever been?

THE DRIVER

When I was a kid, yeah. Loved all the museums. They've got some good spots here you should check out. Kids into history?

GREG

Sure.

(CONTINUED)

THE DRIVER  
I'll make you a list.

GREG  
Thanks, that'd be great.

Driver nods. Greg puts his head back and closes his eyes while Colleen chases her allergy pill with a huge gulp of water. She puts her medicine back and talks without looking at Greg.

COLLEEN  
Al's upset we didn't get her the  
phone plan... can we figure that  
out tomorrow?  
(off his silence)  
Greg? Seriously?

THE DRIVER  
Everything okay?

COLLEEN  
It's a gift. He can sleep anywhere.

Sure enough Greg is asleep. So are the kids. Weird. Colleen laughs nervously as she nudges Greg.

COLLEEN (cont'd)  
Come on. Wake up. You guys. This  
isn't funny...  
(nervous, to the Driver)  
Something's wrong... pull over.

The Driver SPEEDS UP. Colleen's open water spills on her lap.

COLLEEN (cont'd)  
What're you doing?

Before she gets dizzy and nearly passes out, she realizes the water is the culprit. And then she SEES A GUN tucked into the driver's seat. In a last ditch effort, she looks at her cell: NO SERVICE. As Colleen passes out with the rest of her family --

CUT TO:

5 EXT. BARBADOS/DESOLATE ROAD - NIGHT (N1)

5

The shuttle van's red tail lights blur out of view.

PRELAP: BANG BANG BANG BANG.

CUT TO:

6 INT. FBI/FIRING RANGE - DAY (D2) 6

BANG BANG BANG. The source of the GUNFIRE comes from the trigger finger of JACK GARRETT, strong and stable, the Unit Chief of the International Division. When he's at Quantico, this is how he starts his day -- blowing holes into paper targets. After another round, Jack's PHONE BUZZES. He puts his gun down, takes the safety glasses off and reads his phone. It's a TEXT from MATEO CRUZ: "Aruba UnSub is back." Without hesitation, Jack pushes the button to retrieve his shredded target --

CUT TO:

7 INT. BAU/HALLWAY - DAY (D2) 7

Section Chief MATEO CRUZ and Jack on the move.

CRUZ  
(re: Sullivan photo)  
The Sullivan family disappeared in Barbados eight hours ago.

JACK GARRETT  
From the airport?  
(off Cruz's nod)  
How old are the children?

CRUZ  
Ten and fourteen.

JACK GARRETT  
Here we go again...

Cruz hands Jack the file as they keep walking.

CUT TO:

7A INT. BAU/LOBBY - DAY (D2) 7A

HOTCH and ROSSI head toward Cruz's office.

ROSSI  
Barbados? Americans on foreign soil is Jack Garrett's territory.

HOTCH  
Cruz says there's more to it.

Cruz and Jack walk around the corner to find them. Jack lights up seeing these two. Their handshakes turn into one-armed hugs.

ROSSI  
How've you been?

(CONTINUED)

7A CONTINUED:

7A

JACK GARRETT  
Busy. Wish this was under better  
circumstances.

HOTCH  
You want to fill us in?

Jack hands Hotch and Rossi the case file.

CUT TO:

7B INT. FBI/LILY'S OFFICE - DAY (D2)

7B \*

LILY LAMBERT, smart and endearing, the International Division's  
law expert, leans against her desk as she addresses three FBI  
TRAINEES. \*

LILY LAMBERT \*

... just one last thing. We all \*

know you're at the top of your \*

class but any ideas why I chose you \*

for this rotation? \*

TRAINEE KELLER \*

Our knowledge of international law? \*

LILY LAMBERT \*

(smiles) \*

That certainly helps. \*

No one else guesses, so Lily tells them. \*

LILY LAMBERT (cont'd) \*

Your essays revealed moments that \*

changed how you look at the world. \*

It's that passion for justice that \*

will help keep you motivated. \*

TRAINEE KELLER \*

Is that what drives you? \*

Before she can answer, Lily's assistant, ALISHA PAUN, comes to  
the door. Lily dismisses everyone with an assignment. \*

LILY LAMBERT \*

Okay, send me your thoughts on the \*

anti-kidnapping initiative in South \*

America. We'll discuss next time. \*

TRAINEE KELLER \*

Thanks, Agent Lambert. \*

LILY LAMBERT \*  
(a smile) \*  
It's Lily. \*

They all head out. Her assistant gets to it. \*

ASSISTANT PAUN \*  
Jack's on his way. Wants to de- \*  
brief in five. \*

LILY LAMBERT \*  
Where's the case? \*

ASSISTANT PAUN \*  
Barbados. Family's been kidnapped. \*

LILY LAMBERT \*  
I need the legal statutes -- \*

Assistant Paun hands her the statutes. Lily smiles. \*

LILY LAMBERT (cont'd) \*  
You're the best. \*

ASSISTANT PAUN \*  
Ambassador's on line two. \*

LILY LAMBERT \*  
(re: legal statutes) \*  
See if the Caribbean Court has any \*  
revisions, please. \*

She heads out as Lily picks up the land line. \*

LILY LAMBERT (cont'd) \*  
(into phone) \*  
This is Lily Lambert. \*  
(listens) \*  
Ambassador. Yes, we just heard. \*

As she listens to the Ambassador on the land line, Lily's CELL \*  
PHONE BUZZES. The CLOSE UP on the screen says: MATT SIMMONS. She \*  
picks up, now on 2 phones. \*

LILY LAMBERT (cont'd) \*  
(quietly into CELL) \*  
Matt, hold on. \*  
(back on LAND LINE) \*  
Absolutely, we'll call you from the \*  
tarmac with our ETA. Of course. See \*  
you soon. \*

She hangs up the land line and focuses on her cell. \*

LILY LAMBERT (cont'd) \*

Matt -- \*

INTERCUT WITH: \*

7C EXT. VIRGINIA ROAD/INT. TRUCK - DAY (D2) 7C \*

MATT SIMMONS, the International Division's secret weapon. If he's not fifteen minutes early, he's late. Only today, he wasn't expecting this. Lily doesn't break his balls but needs to know: \*

LILY LAMBERT \*

How far away are you? \*

MATT SIMMONS \*

Just left the house. \*

Jack appears in Lily's office door. She waves him in and points to her phone, indicating she's on with Simmons. \*

LILY LAMBERT \*

Matt's twenty minutes out. \*

JACK GARRETT \*

He should give us a lift to the jet. \*

LILY LAMBERT \*

You hear that? \*

MATT SIMMONS \*

Copy. \*

END INTERCUT IN: \*

They hang up. Lily's assistant hands her a hard copy of the CARICOM report. \*

ASSISTANT PAUN \*

This is the latest. God speed. \*

LILY LAMBERT \*

Thanks so much. \*

The assistant stays in the office while Jack and Lily walk into: \*

7D INT. FBI/HALLWAY - DAY (D2) 7D \*

Jack and Lily walk and talk. \*

JACK GARRETT \*

Cruz briefed Hotch and Rossi. \*

7D CONTINUED: 7D

LILY LAMBERT \*  
Is he gathering the rest of the \*  
BAU? \*

JACK GARRETT \*  
As we speak. Everything ready in \*  
Barbados? \*

LILY LAMBERT \*  
I just coordinated with the \*  
Ambassador. \*

JACK GARRETT \*  
Great. \*

Our heroes move past us and head toward the BAU -- \*

8 OMITTED 8 \*

8 CONTINUED:

8

CUT TO: \*

9 INT. BAU/ROUND TABLE - DAY (D2)

9

Hotch, Jack and Cruz stand to address everyone.

CRUZ

We've got an UnSub that has eluded both domestic and international teams. We're not about to let him get away with it again. As you all remember, last April the Isaacs family was killed in Florida and the Everetts were killed in Aruba the year before that.

The monitor screen splits, showing the Isaacs' crime scene on one side and the Everett's on the other. Both families have a father, mother, teenage daughter and pre-teen son.

HOTCH

Both families were found 24 hours after they were taken. They were strangled and dumped in remote areas. The trails went cold.

LILY LAMBERT

All signs pointed to the Everetts being his first victims. Because of the hands-on intimate nature of the kills, we thought it was personal.

HOTCH

We built on that theory with the Isaacs in Florida but to no avail.

JACK GARRETT

Now that he's moved internationally again, it's time to rethink the motive. It's clear he gets off on hunting American families when they're on vacation.

SECURITY FOOTAGE of the Sullivans and the Driver on the screen.

CRUZ

Just over eight hours ago he abducted the Sullivans in Barbados.

(CONTINUED)



MORGAN

Feels like he's establishing a clear pattern. Started overseas, came back to the states and now he's gone to another country again.

REID

And the month of April has significance to him.

LILY LAMBERT

Maybe it's easy hunting season. All of the kills have been during Spring Break vacations.

ROSSI

He's a rare bird. How many of these do you see a year?

JACK GARRETT

One, maybe two. Usually at the border... not as bold as this.

REID

Getting in and out of different countries with ease almost guarantees he's a U.S. citizen.

KATE

Takes a lot of guts and skill to snatch a whole family but you'd never know it watching him.

ROSSI

The higher the risk, the lower his heart rate. True sociopath.

JJ

The families are too tired from a long day of travel to see the ruse.

MORGAN

And the UnSub's probably too charismatic to set off any instinctual alarms.

CRUZ

Aaron, what do you think?

HOTCH

We've wondered about his patience between attacks. It speaks to his strict discipline.

(MORE)

(CONTINUED)

HOTCH (cont'd)  
Holding in rage for an entire year  
is a learned behavior.

CRUZ  
I need you together on this. If our  
UnSub sticks to his pattern, he'll  
kill the Sullivans by sunrise.

HOTCH  
Kate, you and Reid should go to the  
Sullivan's house in Fairfax County.  
Look for any link between them and  
the other victims. We need to see  
if he's stalking victims from their  
homes before their trips. The rest  
of us will head to Barbados.

Hotch leads the troops out. Garcia grabs Jack.

GARCIA  
Uh... we don't have a lot of time  
here. Any chance Monty is helping?

JACK GARRETT  
Yes, he's on his way. Agent Simmons  
will meet us at the tarmac.

As Jack and Rossi head out --

JACK GARRETT (cont'd)  
So... our jet or yours?

ROSSI  
We'll flip for it.

CUT TO:

10 INT. CRAMPED DARK SPACE - DAY (D2) 10

A red light blinks on a video camera. For a split second, Greg's forgotten about this nightmare. Colleen's tear-stained face is relieved he's awake. Alison and Nick are scared. The UnSub walks in and drags Greg out, separating the strongest away from his family. Colleen and the kids scream through duct-taped mouths:

SMASH TO TITLES:

END TEASER

ACT ONE

FADE IN:

11 EXT. QUANTICO/TARMAC - DAY (D2) 11

The jet waits for our heroes to board.

HOTCH (V.O.)

"No matter how fast light travels,  
it finds the darkness is always  
there first..." -- Terry Pratchett

WE FIND Jack, Lily and MATT SIMMONS, military and special-ops  
vet, walking with go-bags in hand. Jack and Lily fill him in.

MATT SIMMONS

Three families, three countries,  
three years. This guy is on a  
mission. What does he have to  
prove?

JACK GARRETT

Each kill makes him feel more  
empowered. He's addicted to it.  
Thinks he's invincible.

LILY LAMBERT

Well. He isn't.

We FIND Morgan and JJ walking toward them. Jack climbs up the  
stairs while Simmons shares friendly handshakes, smiles and a  
moment of lightheartedness.

MATT SIMMONS

Haven't seen you guys in awhile.

MORGAN

Passing ships, man. How you been?

MATT SIMMONS

Good, thanks. You married yet?

MORGAN

Working on it.

JJ

How old's the baby now?

LILY LAMBERT

Which one? He's a breeder.

(CONTINUED)

MATT SIMMONS  
We've got four under three.  
(as they do the math)  
Last round was twins.

JJ  
Oh my god. Your wife is a saint.

MATT SIMMONS  
That she is.

Everyone smiles, heading toward the jet.

CUT TO:

We move through the cabin now that everyone's on board and in flight. Hotch sits closest to the monitor, knowing Garcia will pop in soon. His head is in a file. Rossi and Jack study the old cases while Morgan and Lily look at crime scene photos. We find Simmons and JJ as they get coffee.

JJ  
You know what I thought was weird in Florida was that none of the victims had drugs in their systems. It's strange because I figured that's how he controlled them.

MATT SIMMONS  
I thought the same thing in Aruba. Nothing was in the tox screens but their metabolism could've burned through Rohypnol in a few hours...

JJ  
True. It's easy, cheap, efficient.

We PULL BACK and find Morgan with Lily.

MORGAN  
He used some kind of leather ligature to beat them and finish the job. Our guess was a belt. It must mean something to him...

LILY LAMBERT  
That weapon versus bare hands certainly prolongs the strangulation. He gets off on controlling their lives until the very end...

(CONTINUED)

12 CONTINUED:

12

WE SETTLE ON Jack as he closes a file.

JACK GARRETT

He could've kept hunting in Florida. It's a target-rich environment for his type.

ROSSI

Right. But he didn't.

JACK GARRETT

Exactly. Instead he chose Barbados of all places. Way more couples than families who vacation there. He's making it harder on himself.

ROSSI

And us. There's not much to go on, evidence-wise.

JACK GARRETT

Except those ball caps. First two times he wore orange... now he's switched to blue.

ROSSI

Maybe he's a Broncos fan.

Simmons and JJ settle in as Garcia POPS up on the monitor.

GARCIA

Hello crime fighters times two.

INTERCUT WITH:

13 INT. BAU/HIGH TECH ROOM - DAY (D2)

13

Garcia in the cockpit of her Millennium Falcon.

GARCIA

Did some digging and the Sullivans just got their passports. This trip was the first stamp.

LILY LAMBERT

Inexperienced travelers make the easiest targets because they're isolated, stressed from Customs, sometimes there's even a language barrier... all of those unfamiliar sights and sounds add to the culture shock.

(CONTINUED)

MATT SIMMONS

It's why airports are the biggest trap. A few creature comforts like ATM's and restaurants trick you into letting your guard down... but there's also predators waiting to strike.

GARCIA

Yeah well I've run this one's specs through ViCAP and INTERPOL again and the only cases ding-ing are the two we already know about.

ROSSI

U.S. Citizen or not, he's got a lot of confidence to bounce around the Caribbean like that.

HOTCH

Garcia, coordinate with the State Department for passport activity in Barbados and cross that with Aruba from two years ago.

GARCIA

Copy that.

END INTERCUT IN:

14 INT. BAU/HIGH TECH ROOM - DAY (D2)

14

Garcia disconnects. There's two quick knocks and her door opens revealing RUSS MONTGOMERY, 23, better known as MONTY. Before she turns around to confirm, she recognizes the knock --

GARCIA

Monty? Thank God.

He smiles, she pulls over a rolling chair for him to sit.

GARCIA (cont'd)

Come, come, sit.

MONTY

Greg Sullivan's parents signed in downstairs.

(off her look)

The ones who called this in... you wanna meet them?

(CONTINUED)

GARCIA

Oh wow. Well, I don't usually do that kinda thing...

(beat)

I thought you just stayed behind with the T-1 line like me. Is this something you do all the time?

MONTY

Yeah... since my team's usually an ocean away, it means I'm the only one here to tell loved ones we're doing the best we can.

GARCIA

But what happens when we... you know... when it's not a happy-thing?

MONTY

Then it's a really bad day.

GARCIA

It sounds lonely.

MONTY

Sometimes it is... but... that's not what we're gonna think about right now because what this family needs... is some sunshine.

Meaning, her. His smile wins her over. She finishes typing.

GARCIA

I'll have Kevin finish the prelim passport search. There's never enough time for all of this. Don't you want to clone yourself sometimes?

MONTY

Maybe I already have... this could be the cloned me talking to you right now.

GARCIA

But the cloned you would never wear such a kick-ass shirt.

MONTY

He wouldn't, would he?

(beat)

Come on, Sunshine. Let's do this.

(CONTINUED)

CRIMINAL MINDS "Beyond Borders" BLUE(2) 3/25/15 16.  
14 CONTINUED: (2) 14

Arm in arm, they're off.

CUT TO:

15 EXT. BARBADOS (STOCK SHOTS) - DAY (D2) 15

A different kind of sunshine warms up the island. Postcard perfect shots from wild surf on the lonely east coast to the tourist magnet of Carlisle Bay to the historic capital and largest city on the island, Bridgetown. This should be heaven but for the Sullivans it's hell.

CUT TO:

16 EXT. U.S. EMBASSY (BARBADOS) - DAY (D2) 16

A royal old building on the cliffs overlooks the sea. Our American flag waves from above, letting us know we may not be home but we're with friends.

RANGE ROVERS pull up the winding drive. Our teams climb out, strangers in this paradise. FITZ, our reliable Regional Security Officer (R.S.O.) joins them. He's worked with Jack before. Handshakes and introductions.

JACK GARRETT

This is Fitz, the Embassy's Regional Security Officer. Fitz, this is the team I was telling you about. SSA's Hotchner, Rossi, Morgan and Jareau. They're experts in family annihilators and worked this offender's case last year.

FITZ

Hate that it takes another abduction to bring out all of the big guns but I'm glad you're here. Come on in, let me show you around.

As they head inside, we pass the U.S.A. Embassy insignia.

CUT TO:

17 INT. U.S. EMBASSY (BARBADOS) - DAY (D2) 17

They walk and talk down a long corridor with stunning views of the coast. Even though we're inside, we feel the surroundings. They land in a conference room set up just for us.

FITZ

The Ambassador wants to keep this quiet.

(CONTINUED)



LILY LAMBERT

Because he doesn't want the host government to be embarrassed.

MATT SIMMONS

Ten thousand Americans are victimized overseas every year and State's worried about diplomacy. It's crazy.

ROSSI

You guys jump through a lot of hoops. Sounds like a pain.

MORGAN

Why don't they want all the help they can get?

JACK GARRETT

In this case, it's island economics. Anything that stops money from coming in gets swept under the rug. Other places, the challenges are political.

HOTCH

If we thought other families were in danger, I'd argue we need to make a statement but this offender has who he wants.

The Sullivan's photographs are on a crime scene board. There are also still shots of the UnSub from surveillance.

MATT SIMMONS

What about the van?

FITZ

Tags were stolen. Registered to a rotting VW bus.

MATT SIMMONS

Of course.

MORGAN

He hasn't left anything to chance. His vehicle will be in good working order.

FITZ

The make, model and color match a popular service van on the island. They're a dime a dozen.

(CONTINUED)

JJ

But the driver isn't. Not a lot of white guys in baseball hats driving shuttles here, are there?

JACK GARRETT

Half of the service industry are expats who work here all winter. Problem is, most people don't even report their presence to the Embassy so we have no record of knowing who's even here.

HOTCH

He's been here long enough to know his way around back roads. Pulling off that kind of ruse late at night isn't easy.

ROSSI

Our tech analysts are tracking passport activity going back six months.

FITZ

Good start. I'll brief the Ambo so he can run interference with the locals before anyone gets upset.

Fitz heads off. Hotch tasks.

HOTCH

Morgan and JJ, you should head to the abduction site.

JACK GARRETT

Simmons, go ahead and join them.

JJ, Morgan and Simmons head out. Hotch turns to Lily.

HOTCH

I'm going to run leads in town. Want to come?

LILY LAMBERT

Sounds good.

They also head out.

ROSSI

And then there were two...

(CONTINUED)

Rossi smiles alongside his friend.

ROSSI (cont'd)  
You've got a great team.

JACK GARRETT  
I trust them with my life.

ROSSI  
It's mutual, my friend. They'd  
follow you into any battle.

They smile then Jack looks at his watch, stressed about the  
ticking clock. Jack considers a photo of the Sullivans.

JACK GARRETT  
If the pattern holds, we've only  
got 12 hours to find them alive.

CUT TO:

17A INT. SMALL ROOM - DAY (D2) 17A

The clock is ticking as Greg pulls on his restraints, desperate  
to get free. The UnSub watches him through a small screen and  
we're IN HIS HEAD for a moment as he HEARS A MAN'S VOICE yelling  
at him. It's clearly not Greg since his mouth is still duct  
taped shut. The UnSub SNAPS OUT OF IT.

CUT TO:

17B EXT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2) 17B

This lovely American family lives in a lovely American home. As  
we MOVE IN to their front yard --

PRELAP:

KATE (V.O.)  
Updated alarm system, no dog doors  
or any hidden points of entry.

CUT TO:

18 INT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2) 18

Reid looks at a copy of the travel itinerary on the table. Kate  
eventually circles back to him, ruling out the UnSub's stalking.

(CONTINUED)

KATE

Garage is even detached. I don't think the UnSub infiltrated this house without them knowing. Is that what you found in Florida?

REID

Yes. All of the families also took that same cautious approach while traveling.

KATE

So he didn't stalk them from home, he did it from Barbados. Probably  
(MORE)

(CONTINUED)

18 CONTINUED: (2) 18

KATE (cont'd)  
tracked flights from his phone, saw  
which one was delayed and knew  
there was a chance he'd find his  
victim type.

REID  
He has a clear ideal.  
Statistically, annihilators are  
fathers who've lost or killed their  
own families and are trying to  
replace their role in the unit.

KATE  
Let's see what kind of father he's  
trying to be... my guess is the  
M.E. reports will support your  
theory.

Kate pulls up the reports on her tablet.

CUT TO:

19 INT. SMALL ROOM - DAY (D2) 19

CLOSE ON Greg, ALONE, still pulling at his bindings. He's  
TORTURED knowing his family is on the other side of the wall.

CUT TO:

20 INT. CRAMPED DARK SPACE - DAY (D2) 20

That BLINKING LIGHT from the video camera records the UnSub  
moving around like a shark with his prey. AGAIN, he HEARS faint  
echoes of YELLING, BEGGING, SCREAMING but all of these victims  
are not making a sound. He bends down and studies Alison far too  
long. He moves to Nick and does the same. Then he sits next to  
Colleen... she instinctively pulls away. The UnSub tilts his  
head... considering this slight. THE SOUNDS are still in his  
head when he slides down next to her... a definite threat. He  
touches her duct-taped mouth then quickly RIPS off the tape. AND  
THE SOUNDS GO AWAY. The UnSub seems fascinated while Colleen's  
terror builds --

COLLEEN  
Greg! Help us!

CUT BACK TO:

21 INT. SMALL ROOM - DAY (D2) 21

Off Greg KICKING at the wall as he hears Colleen's scream.

(CONTINUED)

COLLEEN (O.S.)

Greg!

He keeps FIGHTING when the DOOR SWINGS OPEN revealing the UnSub.  
He PULLS OFF HIS BELT and moves inside, ready to strike as we --

CUT TO:

22 INT. BAU/FAMILY ROOM - DAY (D2) 22

Garcia and Monty meet with JOE and PAT SULLIVAN, 70, Greg's  
anxious parents. Garcia's not sure what to do so she made them  
each a cup of tea.

PAT SULLIVAN

It's our job to protect them. No  
matter how old they are... they're  
still our children. We should have  
been there.

GARCIA

You can't blame yourself...

Joe gets up, paces. He barely holds back his emotions.

JOE SULLIVAN

Last year, 'round this same time, I  
read about a family down in  
Florida... they were also on  
vacation...

Garcia and Monty share a quick look. Joe and Pat catch it.

PAT SULLIVAN

Please. Just tell us it isn't the  
same monster...

But Garcia and Monty aren't good liars. Monty tries to console.

MONTY

Men like that... who seem like  
monsters... are actually human. And  
our teams are the best at seeing  
the difference. That's why I know  
they'll find whoever has your  
family.

(beat)

Now... is there anything I should  
tell our colleagues about Greg...  
or Colleen... or the kids? Anything  
that could help them find this man?

(CONTINUED)

22 CONTINUED: 22

PAT SULLIVAN

Greg won't let anyone hurt his family.

JOE SULLIVAN

Not without one helluva fight.

MONTY

That's good... see... That's good. I'm gonna let them know...

GARCIA

Thank you.

Garcia and Monty leave a hopeful Joe and Pat Sullivan.

CUT TO:

23 INT. BAU/HALLWAY - DAY (D2) 23

The door to the family room closes, Garcia's a bit freaked.

GARCIA

You said it's good that Greg's a fighter -- but we both know that's not good. The UnSub will see it as some kinda alpha-male challenge. That isn't actually good at all.

MONTY

I know. But right now they need to feel hopeful...

As they keep walking down the hall, we --

CUT TO:

A24 EXT. BARBADOS AIRPORT (STOCK) - DAY (D2) A24

Picture perfect blue sea and sky as more planes arrive with people wanting to get away from it all...

CUT TO:

24 EXT. BARBADOS AIRPORT/LUGGAGE CAROUSEL - DAY (D2) 24

JJ, Morgan and Simmons land at the luggage carousel.

MORGAN

Plenty of hidden cameras but no sign of the UnSub inside. He must've waited in his van. Had a view of the Sullivans from there.

(CONTINUED)

MATT SIMMONS

Weather caused their delay, which made them miss the shuttle. There's no way the UnSub planned any of that.

JJ

Says a lot that his victim ideals matter more than when he strikes.

MATT SIMMONS

So... in each case he watched, waited and hunted until the right family came along. If this bastard's been searching for his next vics, then he's been spotted before last night.

JJ

He's been building his trap... only thing he hadn't planned was who he'd take.

MORGAN

Let's check footage going back to the first of April...

CUT TO:

25 EXT. BARBADOS MARKETPLACE - DAY (D2)

25

We're HIGH and WIDE in the colorful and energetic shoreline where tourists have no idea anyone is in trouble. We CRANE DOWN to find Hotch and Lily showing the SCREEN GRAB of the UnSub and van to guys running taxi stands. No one has seen him and no one is particularly interested in dealing with the outsiders. The final attempt is to an annoyed LOCAL DRIVER.

LOCAL DRIVER

I've got fifteen vans like that and a lot of drivers from the states. I don't know him.

LILY LAMBERT

Okay, thanks.

Lily turns to Hotch as they walk to the Range Rover.

LILY LAMBERT (cont'd)

Have you travelled with your son?

HOTCH

Not a lot.

(CONTINUED)



LILY LAMBERT

You ever want to lock him away  
until the world's a safe place?

HOTCH

Then he'd never get out.

Lily knows what he means.

HOTCH (cont'd)

Last time I saw you, there was a  
lead in your brother's case...

LILY LAMBERT

(frustrated)

Eh. It was a dead end.

HOTCH

He's in Thailand, right?

LILY LAMBERT

(yes)

Classic naive American abroad for  
the first time. Victimization was  
the last thing on his mind because  
he thought carrying a U.S. Passport  
meant he was protected.

HOTCH

Are there any other suspects?

LILY LAMBERT

I've been trying to put the pieces  
together... the few postcards I got  
-- before things went sideways --  
painted this grand adventure. I  
keep looking at who was in his  
stories... was it the girl he wrote  
about... the guys who took him rock  
climbing? Someone knew he was the  
perfect patsy and framed him.

HOTCH

If you ever want me to look at his  
case, I'd be happy to...

LILY LAMBERT

Thanks. I'll take you up on that.

The conversation is cut short because they SPOT A VAN and DRIVER  
in a baseball hat park. They follow him but lose him in the  
crowd. They're back to where the Local Driver is --

(CONTINUED)

LILY LAMBERT (cont'd)  
(re: Driver/van)  
Is that one of yours?

LOCAL DRIVER  
Not my van.

Now the VAN DRIVER reappears with a bag and that's when he notices them, noticing him. HE TAKES OFF. Hotch and Lily RUN AFTER HIM.

(CONTINUED)

THEY CHASE HIM THROUGH THE COLORFUL MARKETPLACE --

Hotch tackles the van driver. His bag goes flying. DRUGS and CASH fall out. Local COPS are now on the scene, cuffing him. Hotch and Lily look at his PASSPORT to see the stamp --

LILY LAMBERT

How long has he been here?

HOTCH

He just flew in this morning.

Which means he couldn't have taken the Sullivans last night. They share a disappointed look knowing this isn't our guy.

CUT TO:

Jack stands in front of two very full crime scene boards. Rossi walks up, ending a call with Garcia and Monty.

ROSSI

The dynamic duo narrowed it down to a thousand Americans who visited Aruba and Barbados but they need our help. Wanna search visas?

JACK GARRETT

Americans don't need a visa here.

ROSSI

Well... damn.  
(off Jack's silence)  
Where's your head?

JACK GARRETT

This guy needs privacy and there's a lot of it here. Hundreds of acres of undeveloped and isolated land.

ROSSI

He knows the area well enough to cover his tracks...

As Jack and Rossi wonder, we STARE at a MAP of Barbados and --

CUT TO:

27 INT. UNSUB'S BOAT/GALLEY - DAY (D2) 27

The UnSub looks at his reflection in a small mirror then HE STARTS SHAKING and we REVEAL he's got GREG'S HEAD in the sink, torturing him. He PULLS GREG'S HEAD OUT OF THE WATER, considers him a beat then THROWS GREG onto the floor, GASPING FOR AIR. A door opens and we follow the UnSub into the BRIGHT LIGHT.

CUT TO:

28 EXT. OCEAN/UNSUB'S BOAT - DAY (D2) 28

And now we know where the Sullivans are... kind of. They're somewhere in the middle of the Atlantic Ocean. Not a shoreline in sight. NO ONE TO HEAR THEM SCREAM.

We're HIGH AND WIDE then eventually in an AERIAL SHOT as the UnSub climbs the ladder to his old fishing vessel's wheelhouse and we --

SMASH TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

29 EXT. BARBADOS (STOCK) - DAY (D2) 29

We're FLYING ABOVE the shockingly beautiful beaches and lush landscapes that make up the 167 square miles of Barbados. We settle into Bridgeport, ultimately landing on the cliff where our old stone Embassy proudly sits.

CUT TO:

30 INT. U.S. EMBASSY (BARBADOS) - DAY (D2) 30

Hotch, Rossi, Jack and Lily have been working. Lily sees Matt, JJ and Morgan walk up with carry-out from local restaurants.

LILY LAMBERT

My heroes. Oh my god, how much did you get?

JJ

We already dropped off some to the guards. He's feeding an army.

MATT SIMMONS

(re: the food)

There's just so much good stuff to choose from. We've got a little taste of England, Portugal, Spain, West Africa... And right here, my absolute favorite. Flying fish.

They all dish out plates.

ROSSI

You eat like this everywhere you go?

LILY LAMBERT

Pretty much.

ROSSI

If you ever need another consult, you know where to find me.

Lily smiles but they're never more than a moment away from work.

LILY LAMBERT

So, Matt, you said there was good news.

(CONTINUED)

Simmons has a mouthful of food and motions for Morgan to answer.

MORGAN

We found images of this guy's  
trolling over the past two weeks.  
Inside and outside the terminal.

MATT SIMMONS

He's focused on families at night  
when they're exhausted.

JJ

If he's got any tattoos or scars  
they're not showing up on camera.  
But there's this --

(re: the footage)

He rushes to get in and out of the  
way. He's fit. Moves like a guy in  
his late twenties or so...

(CONTINUED)

MORGAN

Clock his footwork. Right here.  
(re: the footage)  
He avoids a near-collision with a  
stroller. Recovers, no problem.

ROSSI

I would've thrown out my back.

MORGAN

This guy's athletic. Strong.

MATT SIMMONS

And younger than we thought.

Hotch's PHONE RINGS.

HOTCH

Go ahead, Kate.

INTERCUT WITH:

31 INT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2) 31

Reid and Kate have the Everett's, Isaacs' and Sullivan's iPhoto  
libraries via laptops and iPads. They've also got M.E. Reports.

KATE

We reviewed the M.E. reports and  
confirmed the UnSub externalized  
his rage, specifically at the two  
fathers.

REID

There was an escalation on the last  
victim, Mr. Isaacs. Water torture  
and whipping marks likely from the  
same belt he used to kill them.

JJ

Sounds like he's getting revenge.

HOTCH

Given his youth and anger, the  
UnSub isn't trying to fill the  
father role like we initially  
thought.

(CONTINUED)

31 CONTINUED: 31

JACK GARRETT

He's inserting himself as the first born child who has the most rage at his father.

CUT TO:

32 EXT. UNSUB'S BOAT - DAY (D2) 32

The UnSub and the Sullivans at sea. Their hands are zip-tied even though there's clearly nowhere to go. The UnSub makes Nick throw out a line and fish. Greg watches in pain as the UnSub keeps looking back, enjoying Greg's helplessness. Colleen and the kids do as they're told. Greg eyes the life boat and his looks around the deck tell us he's hatching a plan.

We STAY ON THE UNSUB, watching Greg powerless in this element.

PRELAP:

HOTCH (V.O.)

We're looking for a white male in his early to mid twenties.

INTERCUT WITH:

33 INT. U.S. EMBASSY (BARBADOS) - DAY (D2) 33

Inner-team PROFILE to Fitz and selected officials.

FITZ

How did one guy control and kill entire families? You think he's got an accomplice?

JACK GARRETT

We ruled out a partner in Aruba. His obsessions are too personal to share. It's his intense preparation that gives him the upper hand.

HOTCH

Given his youth and aggression, we know he's an internal annihilator.

MORGAN

His victims are surrogates for his own dysfunctional family.

BACK ON THE BOAT

Greg is separated from his family as the UnSub forces them to prepare dinner. He PACES, wrapping his BELT around his hand.

(CONTINUED)



HOTCH

Once he gets them alone, he isolates the greatest physical threat -- the father. This makes him feel superior.

LILY LAMBERT

And he thrives off that power. It gives him the confidence he needs to charm then harm his victims.

JJ

Like a true psychopath, he has the social skills to get out of trouble.

FITZ

Sounds like a wolf in sheep's clothing.

JACK GARRETT

Something like that.

MATT SIMMONS

What we've learned about UnSubs on foreign soil is that they are adaptable, both socially and culturally.

JACK GARRETT

It's a level of intelligence that often makes them more dangerous.

CLOSE ON a FLAME on the stove. Reveal Colleen is now cooking and the UnSub stands directly behind her with his belt in hand... the constant threat... any hope for any fight is taken away. He's got her and Greg knows it.

ROSSI

His abuse or neglect made him feel angry and alone. The damage was done long ago and imprinted on him.

HOTCH

There's nothing that will pull him back from this... he is driven to kill the Sullivans.

JACK GARRETT

Fitz, we need the locals back out there. Someone has seen this man.

(CONTINUED)

33 CONTINUED: (2) 33

Fitz heads out with the UnSub's still shot and his marching orders and we --

CUT TO:

34 INT. UNSUB'S BOAT/TABLE - DAY (D2) 34

There's a birthday candle lit in front of Greg. The rest of the Sullivans are seated around the table. Dirty dishes are pushed aside. Sticky pans are stacked in the small kitchen.

THE DRIVER

Blow it out.

But Greg is defiant. He won't. So the UnSub tries again.

THE DRIVER (cont'd)

Blow. It. Out.

Again, Greg doesn't move. The UnSub SMACKS Greg in the back of the head. Hard. And HOLDS his face close to the flame. Greg finally BLOWS out the candle.

THE DRIVER (cont'd)

There you go. Congratulations.

Everyone is paralyzed. Alison cries and the UnSub LOSES IT. He SHOVES everything off the table and CUTS Alison's zip-tied hands loose.

THE DRIVER (cont'd)

Clean it up.

ALISON

Please...

The UnSub GRABS the BELT, threatening Alison who FLINCHES.

GREG

Get away from her!

He turns to Greg, anger rising.

THE DRIVER

What're you gonna do about it?

And UNLIKE what his father said, Greg DOESN'T FIGHT BACK. He DROPS HIS HEAD, cowering to the UnSub.

THE DRIVER (cont'd)

What's wrong with you?!

(CONTINUED)

34 CONTINUED: 34

When Greg doesn't engage in a fight, the UnSub moves off, pissed, leaving the Sullivans a coveted moment alone. And now Greg LIFTS HIS HEAD and whispers to his family.

GREG

We don't have much time...

Just like we hoped, Greg has a plan. As his family leans in --

CUT TO:

35 INT. BAU/HIGH TECH ROOM - DAY (D2) 35

Monty has a PHOTO of the Sullivans taped onto the top of his computer. He's SKETCHING something while he processes the security footage from outside the airport, isolating the UnSub's van. Garcia's focused on the interior footage.

GARCIA

I've counted six families so far who were passed up because they weren't his ideal. They have no idea how close he was to them. Gives me the heebs.

(off Monty's silence)

You there?

MONTY

Yeah... check this out.

Garcia rolls her chair to him and notices he's got THE SULLIVAN'S PHOTO taped right above his eye line. Then she sees the SKETCH. It's of the family.

GARCIA

(re: the photo)

Awww. You're a good egg.

MONTY

Keeps me motivated.

GARCIA

(re: sketch)

This is better than doodling. Did you take classes or something?

MONTY

No... my mom used to draw.

GARCIA

Ah, there you go. It's in your genes. So, what'cha got besides mad skills?

(CONTINUED)

They snap back into work mode, looking at five separate days of the UnSub's van.

MONTY

These license plates are from all over. He didn't just steal tags from that VW bus.

(re: the footage)

Each day he's got a new one... that's a serious forensic countermeasure. He's taking a risk stealing all of the tags...

(CONTINUED)

GARCIA  
Where's he getting them?

MONTY  
Somewhere that doesn't miss them.

GARCIA  
Like junkyards?

MONTY  
(re: specific tag)  
Yeah but this one traces back to a rental car. No one ever reported the tag was stolen. Happens all the time. Criminals prey on people who won't report a crime. They know when you're on vacation you don't want to be inconvenienced with a police report. Sad thing is, the bad guys are right. Nobody thinks something that small would be a clue to a bigger crime but it is and that's how our trails run cold.

GARCIA  
Then we've gotta think like he does... find easy targets for plenty of tags...

She rolls back and starts typing. Off Monty's determination.

CUT TO:

36 INT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2) 36

Kate marks ARUBA, FLORIDA and BARBADOS on an iPad map while Reid is buried in the Everett's and Isaacs' M.E. reports.

REID  
This is interesting... His first kills in Aruba were less organized and lacked the intense torture we saw in Florida with the Isaacs.

KATE  
Well, maybe it's because he had a year in between kills to perfect his game.

REID  
Could be but what if it's more than that? What if his rage in Florida was a statement?

(CONTINUED)

KATE

Like what?

REID

I'm going to punish the Americans on American soil.

KATE

So... maybe something bad happened to him in Florida...

REID

I think it involved water.

KATE

Why do you say that?

REID

Because the fathers showed signs of near-drowning and we never figured out why...

CUT TO:

36A INT. UNSUB'S BOAT/GALLEY - DAY (D2)

36A

WATER fills the SINK. The UnSub forces Alison and Nick to clean up while Greg and Colleen watch... afraid to move. Nick distracts the UnSub so Alison can reach a PARING KNIFE. She gets it, hands it to Greg's bound hands. He struggles but starts cutting his zip ties.

CUT TO:

37 INT. U.S. EMBASSY (BARBADOS) - DAY (D2)

37

Hotch, Rossi, Morgan, JJ, Jack, Lily and Matt working. Reid and Kate on speaker.

REID (V.O.)

I double checked the salinity levels in the father's lungs. It was freshwater in Aruba but in Mr. Isaacs' case it was a combination of fresh and saltwater.

JJ

The Everglades are fresh... the Gulf and Atlantic are salt. Where do they meet?

They're considering a map of Florida on the board.

(CONTINUED)

MATT SIMMONS

The Florida Bay. But that's at the bottom of the state. It would be a five hour car ride from the abduction site.

JJ

The Isaacs' were found an hour outside Orlando... so what did he do? Abduct them at the airport, drive south to torture and another five hours back to the dump site?

MORGAN

I know he's cocky but he wouldn't keep them on the road that long.

LILY LAMBERT

Agreed. Way too risky.

HOTCH

What if he didn't take that risk.

LILY LAMBERT

What're you thinking?

HOTCH

He abducted them in Orlando and could've driven them to the coast. It's less than an hour away.

JACK GARRETT

Then he gets them to anyone of these beach towns... say Cocoa, Daytona, Melbourne... transfers them to the secluded, controlled environment we know he needs for the torture.

HOTCH

The journey south then back north could take 24 hours.

Everyone follows the ocean course. It's worse than we thought.

JACK GARRETT

He's got them on a boat.

CUT TO:

38 INT. UNSUB'S BOAT/TABLE - DAY (D2) 38

Greg shares a look with Alison who then HITS the UnSub over the head with a heavy skillet. It wasn't powerful enough to knock him out. Greg, hands now free, RUSHES the UnSub pinning him to the wall. They FIGHT and Greg lets out a guttural cry:

GREG

RUN!

Colleen, Alison and Nick RUN OUT OF THE GALLEY. As the fight continues, we --

CUT TO:

39 EXT. UNSUB'S BOAT - DAY (D2) 39

Colleen and the kids RUSH to get the lifeboat detached. Before they can escape, the UnSub BLASTS onto the deck, distracting them from their task causing the lifeboat to CRASH into the sea. Their only chance of escape. Colleen wants the kids to dive in after.

COLLEEN

Go!

The UnSub CHOKES Greg, the belt around his neck like a leash, DRAGGING HIM in one hand, his GUN in the other. He FIRES HIS GUN in the air, shocking them all into stillness.

Now that it's all gone terribly wrong we HOLD OUR BREATH and --

SMASH TO BLACK.

END ACT TWO



ACT THREE

FADE IN:

40 INT. U.S. EMBASSY (BARBADOS) - DAY (D2) 40

MONITORS with marine radar. JJ and Lily on their feet. Simmons paces with a phone to his ear.

MATT SIMMONS

Hey, I need some intel on marinas around here. Boat would've launched from somewhere isolated...

He paces off as we stay with JJ and Lily. She nods to Matt.

LILY LAMBERT

He's always got a guy.

JJ

That's got to come in handy.

LILY LAMBERT

Every time. It's that military brotherhood. There's nothing else like it.

(re: monitor)

Okay so we can narrow this down by looking at the boats twelve to twenty four miles from shore.

JJ

Wouldn't he go farther out?

LILY LAMBERT

He doesn't have to... Barbados has no jurisdiction once he's in international waters.

JJ

Then he'll never be charged with his crimes. That can't be legal.

LILY LAMBERT

The law of his ship is the law of the country whose flag it's flying. My guess is he's done his research and registered to a country that doesn't have the resources to prosecute.

(CONTINUED)

JJ  
He's got enough experience on the  
water to stay within those  
parameters. Maybe we can use that  
to help find his name...

Reid and Kate call JJ.

JJ (cont'd)  
Go ahead, guys.

INTERCUT WITH:

40A INT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2) 40A

Reid and Kate pace, frustrated. Reid's a mile a minute.

REID  
Logically it makes sense he'd keep them on a boat because it gives him the privacy he needs but he is emotionally driven which means his childhood trauma stems from an experience on a boat.

KATE  
We're searching crimes related to boats going back ten years.

JJ  
Thanks. Keep us posted.

She hangs up as Hotch, Rossi, Morgan and Jack join.

HOTCH  
We're tracking large enough vessels to hide four captives.

JACK GARRETT  
He doesn't risk a long car ride, so we're looking for the closest marinas to the airport.

ROSSI  
Problem is, there's a dock in every direction. Any luck with radar?

LILY LAMBERT  
Every boat has an Automated Identification System, like GPS, only less sophisticated tech. Its purpose is to alert other boats of its presence and that's about it.

MORGAN  
My guess is since he thrives in anonymity, he probably disabled it.

(CONTINUED)

LILY LAMBERT

If there's a way to initiate the tracking device from here, Matt will find it.

JACK GARRETT

Let's compare A.I.S. signals with radar, see what's sticking out.

ON THE MONITOR: the overwhelming A.I.S. blips of a hundred boats. A needle in a stack of needles.

Simmons WALKS UP, ending his call.

MATT SIMMONS

My contact says there's an industrial marina half-hour from the airport. It's secluded and probably would've been quiet last night.

JACK GARRETT

Go check it out.

JJ

We'll come with you.

Morgan, JJ and Simmons head out. Fitz walks up.

FITZ

I've got water and air reinforcements waiting on your call.

HOTCH

We can't do a blind search. If he sees we're onto him, he'll kill the Sullivans.

Off our heroes, looking at the radar, we --

CUT TO:

41 EXT. UNSUB'S BOAT - DAY (D2)

41

The enraged UnSub still pulls Greg around by the belt around his neck. He ties Greg and Colleen up, with no hope of escape. Alison and Nick cower, frozen in fear. The UnSub SNAPS the belt off Greg and paces, whipping it on the deck.

42 OMITTED (INCORPORATED INTO SC. 40A)

42

CUT TO:

43 EXT. BARBADOS INDUSTRIAL MARINA - DAY (D2)

43

Massive ships dot the skyline. In a deserted section of the parking lot, Morgan, JJ and Simmons find the UnSub's shuttle van. The water bottles are the only evidence left behind.

JJ

Looks like he used Rohypnol, like you said. Colorless, odorless, tasteless.

MATT SIMMONS

And makes them easier to control.

MORGAN

Not a lot of foot traffic down here even in the day. We could try a canvas but my guess is he was too quick to be spotted.

MATT SIMMONS

And he left his keys in the cup holder. Van was last seen at an abduction, what does he care if it gets stolen.

MORGAN

Doubt he ever planned on coming back here.

MATT SIMMONS

But... he did plan everything meticulously so... what do you bet...

Simmons turns the keys in the ignition.

MATT SIMMONS (cont'd)

His tank is almost full.

JJ

Thirty mile drive from the airport to here. He must've filled up the night he took the Sullivans.

MORGAN

(into his speakerphone)

Hey mama.

INTERCUT WITH:

44 INT. BAU/HIGH TECH ROOM - DAY (D2)

44

Garcia and Monty on speaker.

GARCIA

Handsome. I was just about to call.

MORGAN

Ladies first.

GARCIA

And a gent, don't forget.

MORGAN

What's up, Monty.

MONTY

Hey, Morgan.

GARCIA

Monty found about a dozen different license plates this scumbag used on that van.

MONTY

He stole a few from rental cars and took others off old cars at a repair shop near the airport.

MORGAN

Does it have a gas station?

MONTY

Indeed.

MORGAN

Security footage?

MONTY

You know it.

GARCIA

We're sending to your phones now.

JJ and Simmons PHONES DING. They pull up the video: The UnSub's pumping gas and isn't aware of the camera nearby. It's the most we've seen of his face on security footage so far. He's wearing the BLUE baseball hat.

JJ

There he is.

(to the video)

Didn't see the camera, did you?

(CONTINUED)

44 CONTINUED:

44

MORGAN

Or he's just a cocky sonofabitch.

MATT SIMMONS

Can you run his mug through facial recognition?

MONTY

It's already going. The lighting stinks so it might take awhile.

MATT SIMMONS

We don't have awhile...

CUT TO:

45 INT. SULLIVAN'S HOUSE (VIRGINIA) - DAY (D2)

45

Reid and Kate on speaker.

REID

We're hitting a dead end with unsolved cases involving water.

INTERCUT WITH:

46 INT. U.S. EMBASSY (BARBADOS) - DAY (D2)

46

Hotch, Rossi, Jack and Lily around the speaker. Airport security footage of the UnSub is on a loop. Jack is listening but is distracted by the UnSub's RECENT image of the BLUE baseball hat.

JACK GARRETT

I've been thinking we should look at solved cases.

Jack explains his thought process.

JACK GARRETT (cont'd)

This UnSub isn't old enough to be a hardened criminal but his countermeasures and confidence feel like he's had a lot of practice.

HOTCH

What if he was a budding psychopath? We should check homicides going back to his teens.

JACK GARRETT

Lily, cross with juvenile custody, worldwide.

(MORE)

(CONTINUED)

JACK GARRETT (cont'd)

And check which countries have blue and orange in their flags... or sports teams... there's some reason he chose those colors. We just haven't found it yet.

REID

You don't think he's American?

JACK GARRETT

He has some sort of connection to the States... it's why he's attacking American families... but now that we think he may have committed murder, it's doubtful State would grant him a passport.

REID

What country would?

LILY LAMBERT

Plenty.

Jack is now preoccupied with the security footage.

KATE

Okay but if he was guilty of something horrific before, wouldn't he still be locked up?

LILY LAMBERT

Not necessarily. Remember when Natalee Holloway disappeared?

REID

It'll be ten years in May.

LILY LAMBERT

The prime suspect was never put away despite our profile. He was free... and five years later, to the day, he abducted and killed another young woman in Peru.

REID

Van der Sloot went dormant but his underlying homicidal behavior grew stronger. That could've happened here.



KATE

That means the Everetts in Aruba reignited his devious fantasies. If they weren't his first victims, who were?

HOTCH

His own family.

He asks Lily to start a search.

HOTCH (cont'd)

Narrow it down to paternal homicides.

Rossi notices Jack's preoccupied. He's still looking at the UnSub's airport security footage and NOTICES A DETAIL.

JACK GARRETT

That's it.

ROSSI

What?

JACK GARRETT

Look at this. The only sign of outward frustration... He nearly gets hit by a car. Right there. Instead of yelling at the driver, he holds it in but then has a passive aggressive moment. He taps the center of his head, like this... It's a gesture that means, "stupid" or "crazy" in Dutch culture.

Jack points out the gesture. Rossi figured out the other puzzle.

ROSSI

Oranje. The Netherlands soccer team. That's why he wears blue and orange hats.

JACK GARRETT

He's not American. Lily --

LILY LAMBERT

Already on it.

Lily pulls up SPECIFIC SOLVED CASES on her computer as we --

CUT TO:

47 EXT. UNSUB'S BOAT - DAY (D2) 47

Alone at sea. Video camera POV as the UnSub mumbles to himself. He's walking around the TERRIFIED Sullivans and from what we can make out, he's deciding on their punishment.

CUT TO:

48 INT. U.S. EMBASSY (BARBADOS) - DAY (D2) 48

Lily hits the jackpot. She's pulled up CASE RECORDS on a family homicide in the Netherlands.

LILY LAMBERT

This is it.

ON THE MONITORS: Happy snap of the Dutch Tidwells -- mother, father, 15-year-old son, teenage daughter and ten-year-old son. Then a CSP of that same family, minus the oldest son.

LILY LAMBERT (cont'd)

The Tidwell family was massacred in their hotel room while on holiday in 2004. Physical and behavioral evidence pointed to the troubled 15-year-old son, Jerry. He was declared temporarily insane and hospitalized until he was 21.

HOTCH

Then released with mandated therapy.

JACK GARRETT

That's not enough talking to silence his demons.

HOTCH

If Jerry Tidwell is the UnSub, what's his connection to April?

LILY LAMBERT

April 9th was his father's birthday.

JACK GARRETT

The core of his rage.

LILY LAMBERT

He claims his father used to videotape the abuse, while his American stepmother and younger half-siblings were spared.

(CONTINUED)

JACK GARRETT  
That's why he's attacking Americans  
and punishing the whole family.

Garcia calls. Hotch answers.

HOTCH  
Go ahead, Garcia.

INTERCUT WITH:

Garcia and Monty with a facial recognition match of Tidwell.

GARCIA  
We've got a match. After Jerry  
Tidwell was released, he lived with  
his uncle in Aruba who had a  
charter fishing business.

MONTY  
That uncle died two years ago.  
Tidwell inherited the business and  
has been on the move ever since.

AN IMAGE of the UnSub's BOAT appears on Monty's SCREEN. \*

JACK GARRETT \*  
Send us the specs for the boat. \*

MONTY \*  
Done and done. \*

Jack's computer has the same photo of the boat and it's specs. \*

JACK GARRETT \*  
He probably disabled the Automated \*  
Identification System so we're \*  
forced to track the vessel by size. \*  
Let's see how many 75-foot boats \*  
are off-shore. \*

CLOSE ON radar as boats of a certain size disappear, leaving a \*  
handful BLINKING ON SCREEN. \*

JACK GARRETT (cont'd) \*  
We need live satellite images. \*  
White and black boat... isolated \*  
from the others... \*  
(re: computer screen) \*  
There it is. Dave, can you monitor \*  
from here? \*

ROSSI  
Of course.

JACK GARRETT  
Fitz, we need heat signatures for  
five bodies. Choppers are standing  
by.

Rossi and Fitz get to work as Hotch, Jack and Lily grab their  
vests and head out.

CUT TO:

50 EXT. UNSUB'S BOAT - NIGHT (N2) 50

Eerily quiet. It's broken by SHOUTING. The voices get louder as  
the struggle comes into view. The UnSub, who we'll now call  
TIDWELL, is officially losing it.

TIDWELL  
It's all your fault.

(CONTINUED)

He kicks Greg.

Tidwell YANKS Nick away from Colleen. She is dragged a bit across the deck, desperate to keep Nick in her grasp but Tidwell overpowers her.

COLLEEN

Let him go!

Greg launches for Tidwell and manages to trip him but Tidwell's youth is on his side. It's hardly a setback for him. Before we can process the madness, Tidwell THROWS a crying NICK OVERBOARD into the darkest sea.

COLLEEN/GREG/ALISON

NICK!

As the family SCREAMS in horror, we --

SMASH TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

51 EXT. BARBADOS INDUSTRIAL MARINA - NIGHT (N2) 51

Darkness surrounds the dock as our heroes RUN down to board the 4-person ZODIAC ASSAULT BOATS.

JJ and Simmons climb aboard one with a CAPTAIN. Morgan and Jack are on another with 2 ARMED AGENTS. They speed off. They've got earpieces in to communicate.

INTERCUT WITH:

52 INT. U.S. EMBASSY (BARBADOS) - NIGHT (N2) 52

Rossi and Fitz stay behind, running point from the ground. They've got SATELLITE IMAGES up of the marine radar, tracking the UnSub's fishing vessel.

CUT TO:

53 EXT. UNSUB'S BOAT - NIGHT (N2) 53

Colleen's in shock. Alison hides in her mother's arms. Greg is strapped to a rail, unable to get free but still screaming for his son.

GREG  
Nick... Nick!

Tidwell PACES. He's the most unhinged we've seen.

TIDWELL  
Shut up!

But Greg's only focused on his son lost at sea. Tidwell grabs Alison from Colleen who goes PRIMAL on him. Alison fights her way free and RUNS, leaving Tidwell to turn his anger on Colleen. Alison has nowhere to go but shouts to Tidwell.

ALISON  
Leave her alone!

And the weirdest thing happens. He leaves Colleen alone and turns his sights on Alison. He moves toward her, she moves away. Then she makes a run for it, climbs the ladder to the bridge.

She RUNS into the WHEELHOUSE looking for anything to protect herself or to free her parents.

(CONTINUED)

53 CONTINUED: 53

Tidwell watches, amused.

CUT TO:

54 I/E. ZODIAC BOATS - NIGHT (N2) 54

Full SEARCH AND RESCUE. The two Zodiacs race through the sea while we're TRACKING THEM OVERHEAD from the helicopter.

THEN WE JUMP INSIDE THE BOATS

And are CLOSE ON the faces of our heroes as they race alongside one another.

CUT TO:

55 I/E. UNSUB'S BOAT/BRIDGE - NIGHT (N2) 55

Alison, weaponless, tries to figure out her next move. She's catching her breath and looking for Tidwell when he BANGS HIS HAND on the wheelhouse window, causing her to JUMP and run back down the ladder.

Tidwell watches from above as she disappears. He whispers in a sing-songy way:

TIDWELL  
Ollie Ollie Oxen Free...

CUT TO:

56 I/E. ZODIAC BOATS - NIGHT (N2) 56

We CHASE the heroes on the Zodiacs. They've got the fishing vessel in their sights.

CUT TO:

57 INT. UNSUB'S BOAT/GALLEY - NIGHT (N2) 57

Tidwell takes his time walking down the ladder. He knows Alison has nowhere to hide. There's something in this moment that stops him. There's a glass of water that slides down the table... the fan in the wall turns.

THE SOUNDS DROWN OUT and we're now inside Tidwell's head.

The water glass starts to slide again and he catches it. Before he can process what's happening, Alison LUNGES toward him, knife in hand. He's able to overpower her quickly. HE LOSES IT. AND IS ABOUT TO KILL HER.

CUT TO:

58 I/E. ZODIAC BOATS - NIGHT (N2) 58

The Zodiacs silently slide into place beside the fishing vessel.

CUT TO:

59 INT. UNSUB'S BOAT/GALLEY - NIGHT (N2) 59

The SOUNDS in Tidwell's head CRESCENDO. The MADNESS cannot be choked any longer. He SHOVES THE GUN in Alison's back and pushes her onto --

CUT TO:

60 EXT. UNSUB'S BOAT - NIGHT (N2) 60

Just as a DEVOLVING Tidwell and Alison LAND ON THE DECK, Jack, JJ and Morgan are climbing on the boat.

JACK GARRETT  
Tidwell! FBI!

TIDWELL  
Nononononono!

ALISON  
Daddy, help me! Please!

TIDWELL  
Stop it! He can't save you.

JACK GARRETT  
Drop the weapon.

TIDWELL  
Shut UP!

JJ  
Alison. Look at me.

Tidwell's losing it and Alison's not listening.

JJ (cont'd)  
Keep your eyes on me, Alison. Focus right here. Okay? That's it...

Now Alison watches JJ like her life depends on it.

FROM BELOW:

SIMMONS has a scope following Tidwell and Alison but there's no clear shot. Before Tidwell can register the sound of the chopper and what exactly is happening:

(CONTINUED)



JACK GARRETT  
You don't have to do this.

TIDWELL  
You don't know what he did! You  
don't know!

OVERHEAD LIGHTS

BLIND the deck. Confused and cornered, Tidwell FIRES away  
missing the helicopter.

INTERCUT WITH:

61 I/E. HELICOPTER - NIGHT (N2) 61

Hotch and Lily with a PILOT. Hotch has a sniper's view but not a  
clean shot. As Tidwell's focused on the heroes above, we're BACK  
ON THE DECK: Morgan, JJ and Jack watch Tidwell. Alison's crying  
which makes him hurt her.

TIDWELL  
Shut up!

ALISON  
It hurts.

JJ  
Eyes right here. Alison. Look at  
me.

JACK GARRETT  
Let the girl go.

TIDWELL  
I told you to SHUT UP!

(CONTINUED)

61 CONTINUED: 61

FROM THE ZODIAC: Simmons takes aim. Tidwell's a caged animal, desperate. HE'S ABOUT TO END THIS:

JJ  
Alison! Drop!

Alison instinctively drops to her knees. As she does JACK SHOOTS TIDWELL TWICE in the heart. Tidwell crashes down. Jack kicks the gun away. Morgan frees Greg. JJ helps Alison.

GREG  
He threw Nick over --

This takes our heroes' legs out. It isn't a victory after all. Morgan radios to Hotch up above.

MORGAN  
The son is overboard. We need an open water search and rescue.

END INTERCUT IN:

62 I/E. HELICOPTER - NIGHT (N2) 62

Hotch and Lily react, defeated.

HOTCH  
Copy.

The helicopter banks, shining it's light into the dark abyss. Simmons' boat follows the light. A few hundred yards away is the small lifeboat with a lifeless Nick inside. As the Zodiac APPROACHES we --

CUT TO:

63 EXT. UNSUB'S BOAT - NIGHT (N2) 63

JJ, Morgan and Jack comfort Colleen, Greg and Alison. They're in shock. Colleen can't speak, Greg just holds her.

ALL HOPE IS LOST before Simmons CLIMBS UP the back stairs of the fishing boat with a very alive NICK.

This victory brings everyone back to life. Nick runs to his family and collapses in their arms.

As ALL OF OUR HEROES, air and sea, take in this moment, relieved knowing they're all safe, we --

DISSOLVE TO:

64 INT. BAU/ROSSI'S OFFICE - NIGHT (N2)

64

Rossi and Jack have a drink. It's been one of those days. Rossi shares his latest development with his old friend.

ROSSI

... I mean, talk about a total surprise. I'm not just a dad, I'm a granddad.

JACK GARRETT

Congratulations. That's fantastic.

ROSSI

Never knew how much I wanted it all these years.

(beat)

So, how's Karen?

JACK GARRETT

She's great.

ROSSI

Gotta tell you, it's admirable that you two have made it work. I know this life... it's not easy. What's your secret?

JACK GARRETT

Simple, really. I know I'm a better person with her beside me. And she knows I won't stop doing everything I can to make the world a safer place for our kids to grow up in.

ROSSI

How are the kids? Giants by now.

JACK GARRETT

Ryan just got into the Academy.

ROSSI

No kidding. Apple doesn't fall far.

JACK GARRETT

Yeah... it's just... all I've ever wanted is to protect them from everything we've seen... and now he'll be right in the line of fire.

ROSSI

Well... he's learned from the best.

(CONTINUED)

Hotch and Lily walk in. Rossi hands each of them a drink.

JACK GARRETT  
How're the Sullivans?

HOTCH  
They're better.

ROSSI  
How many of these do you think  
we've solved?

LILY LAMBERT  
(teases)  
Enough for another best-seller.

HOTCH  
These are the endings we want...

JACK GARRETT  
Amen to that.

As they all raise a glass --

DISSOLVE TO:

65 INT. BAU/BULLPEN - NIGHT (N2)

65

MUSIC UP: A SERIES OF DISSOLVES. Garcia, Monty, Kate and Reid stand with Joe and Pat Sullivan when Morgan, JJ and Simmons walk in with the rest of the family, happy for the reunion.

JACK GARRETT (V.O.)  
"Coming together is a beginning;  
keeping together is progress;  
working together is success."  
-- Henry Ford

Hotch, Rossi, Jack and Lily join the rest of their teams in this celebration. Off Jack and Lily, loving what happens when we all work together we --

FADE OUT.

END OF EPISODE