

"Haunted"

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PRODUCTION #502
Episode Ninety-Three

### Final Draft(PINK)

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"Haunted"

# Script Revision History

DATE	COLOR	PAGES		
7/25/2009	BLUE	CAST, SET, 1-63		
7/29/2009	PINK	CAST, SET, 1-64		

"Haunted"

### CAST LIST

ROSSI HOTCH PRENTISS MORGAN REID JENNIFER GARCIA

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

### FEATURED EXTRAS

BANK GUARD

"Haunted"

# SET LIST

INTERIORS	EXTERIORS
BAU JET BAU High Tech Room	BAU JET - DAY (STOCK) * Runway
Rossi's Office	COUNTRY ROAD - DAY
PHARMACY Counter Aisles	LOUISVILLE STREET - DAY Alley
HOTCH'S APARTMENT	JARVIS HOUSE - DAY
LOUISVILLE METRO P.D.	KENTUCKY - DAY (STOCK)
	MACHINE SHOP - DAY *
CIPOLLA'S OFFICE	LOUISVILLE METRO P.D DAY
	CIPOLLA'S OFFICE - DAY
	STREET - DAY
DARRIN CALL'S APARTMENT	CURBSIDE - DAY
TOMMY ANDERSON'S HOUSE	STERNER ORPHANAGE - DAY

JARVIS HOUSE

# MOVING SHOTS

BAU SUV - Hotch & Morgan MINIVAN - Call & Ryan

HITCHENS AVENUE - DAY

"Haunted"

# TIME SPAN

This episode takes place over 1 day.

Teaser: Day 1

Act One: Day 1

Act Two: Day 1

Act Three: Day 1

Act Four: Day 1, Night 1

"Haunted"

#### TEASER

FADE IN:

1 EXT. COUNTRY ROAD - DAY (FLASHBACK) 1

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

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

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

CUT TO:

2 INT. PHARMACY/COUNTER - DAY (D1) 2

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

PHARMACIST

Next.

CALL

Darrin Call.

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

PHARMACIST

I don't have anything...

CALL

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

PHARMACIST

No, I'm sorry.

CALL

This isn't... This isn't good.

CRIMINAL MINDS "Haunted" PINK 7/29/09 2. 2. CONTINUED: 2. Call grabs his head and has a --FLASH TO: 3 3 EXT. COUNTRY ROAD - DAY (FLASHBACK) The boy, scared, runs down the road. The SOUND of crunching gravel gets louder and louder and we're --BACK TO: 4 INT. PHARMACY/COUNTER - DAY (D1) 4 Call hits his head. \* CALL Make it stop. PHARMACIST Sir, are you alright? Mr. Call? Other CUSTOMERS notice he's losing it and back up. Pharmacist looks around --

CUT TO:

5

6

5 INT. PHARMACY/AISLES - DAY (D1)

A store full of customers, including a BANK GUARD, completely unaware of the madness at the counter. A few aisles over is a STOCK BOY, 20's. The Pharmacist waves him over.

CUT TO:

6 INT. PHARMACY/COUNTER - DAY (D1)

Call hits the computer snapping the Pharmacist back to him.

CATITI

You've got to help me.

Desperate, the pharmacist shoves a prescription bag on the counter. Call keeps hitting his head.

PHARMACIST

Here. It's okay. Sorry. Please, just stop.

Stock Boy rushes over with box cutter in hand. Call BLINKS.

CRIMINAL MINDS "Haunted" PINK 7/29/09 3.

6 CONTINUED:

STOCK BOY

Calm down, sir.

FLASH TO:

7 EXT. COUNTRY ROAD - DAY (FLASHBACK)

7

\*

Close. Messy. A man. A shiny blade. A violent struggle. BLOOD, source unknown, is everywhere.

BACK TO:

8 INT. PHARMACY - DAY (D1)

8

Stock Boy touches Call's shoulders.

STOCK BOY

It's gonna be okay.

^

The blade inadvertently in Call's face. Call PUSHES the blade into the stock boy's carotid. It's fast and furious.

\*

\*

PHARMACIST

Oh my god. Oh my god.

Blood covers the floor. Another CUSTOMER gets Call in a choke hold, but he STABS him too. They're slipping in blood as the fight grows. It's five against one and that one is winning.

PHARMACIST (cont'd)

Help them ...

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

CUT TO:

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

9

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

ROSSI

He's not in yet.

MORGAN

What?

ROSSI

You've been walking past Hotch's office for an hour.

Morgan comes in, busted.

ROSSI (cont'd)

Emily's picking him up.

MORGAN

He told me he was cleared to drive.

ROSSI

He is. She wants to do it.

(so...)

What's going on?

MORGAN

He's only had a month off.

ROSSI

Technically, thirty-four days.

MORGAN

You think that's long enough?

ROSSI

You don't? Tell him.

MORGAN

I like my job.

ROSST

You like him more.

MORGAN

What if he's got PTSD?

ROSSI

He got evaluated.

MORGAN

Come on, we wrote those questions. Hotch knows exactly how to answer them.

ROSSI

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

Morgan considers. Rossi's annoyed.

9 CONTINUED: (2)

ROSSI (cont'd)

How long should he be gone? A year? Two?

MORGAN

I'm just saying, every day Foyet's out there, Hotch loses.

ROSSI

You know what that makes Hotch?

MORGAN

Distracted.

ROSSI

Motivated.

Morgan heads to the door.

ROSSI (cont'd)

He's coming back because he has to. He needs to know we've got his back.

MORGAN

He knows that.

ROSST

Then we don't let him forget it.

As Morgan heads out, we --

CUT TO:

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

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

GARCIA

Does it hurt?

REID

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

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

GARCIA

Hey. They're for Hotch.

10 CONTINUED: 10

REID

Getting shot doesn't warrant cookies? Come on, Hotch doesn't like attention.

GARCIA

It's cookies. Not cake.

REID

He's going to act like nothing happened.

GARCIA

Doesn't mean we have to.

REID

Maybe we should.

GARCIA

I'm not built like that.

RETD

He is. He never even blinks.

GARCIA

It's kind of distracting.

REID

Classic Alpha male.

GARCIA

That means he stared down Foyet.

REID

It saved his life.

GARCIA

You think he stared the whole time? Like, with each stab?

REID

I don't know.

GARCIA

Is he okay?

REID

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

JJ hurries in.

JENNIFER

There you are. Get your go bag.

\*

\*

10 CONTINUED: (2)

REID

What's up?

JENNIFER

Turn on the news.

REID

That's never good.

GARCIA

Which?

**JENNIFER** 

Doesn't matter.

On a SCREEN:

National news coverage of the pharmacy assault.

LOCAL REPORTER

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

BLOWN UP security photo of Darrin Call.

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

**JENNIFER** 

We're going to Louisville.

PUSH IN on the news coverage to

MATCH CUT TO:

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

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

LOCAL REPORTER (V.O.)

... within the hour, the Governor called in all sources for a manhunt.

(MORE)

CONTINUED:

11

LOCAL REPORTER (V.O.) (cont'd)

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

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

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

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

PRENTISS

Hey.

НОТСН

What do we know?

PRENTISS

There's no connection to Call and his victims.

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

PRENTISS (cont'd)

Louisville PD's covered the city, but no sign of him since he left the pharmacy.

НОТСН

Have they checked his house? His family?

PRENTISS

Locals are on it.

HOTCH

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 9.

11 CONTINUED: (2)

11

Hotch gets his things. Prentiss stares at his Foyet fixation. Hotch shuts off the TV and moves to his house alarm.

7

HOTCH (cont'd)

Stay still.

Hotch hits the alarm. It beeps three times and blinks red.

HOTCH (cont'd)

Ready?

PRENTISS

Are you?

Hotch grabs his go-bag. Prentiss hangs back. Hotch holds the door open for her. As they head out --

CUT TO:

11A EXT. BAU JET/RUNWAY - DAY (D1) (STOCK)

11A

\*

The jet idles on the runway.

CUT TO: \*

12 INT. BAU JET - DAY (D1)

12

Garcia's there via computer, everyone is gathered around her.

**JENNIFER** 

4

Our point in Louisville is Lieutenant Kevin Mitchell...

\*

They stop talking as Hotch and Prentiss board.

\*

ROSSI

Good to see you.

GARCIA (V.O.)

You look well, sir.

Hotch sees Reid's leg propped up. He teases --

HOTCH

Since when is chess a contact sport?

REID

Welcome back.

Hotch sits next to JJ. Prentiss shares a look with Morgan.

"Haunted" PINK 7/29/09 10.

CRIMINAL MINDS 12 CONTINUED: 12

HOTCH

Any other attacks?

**JENNIFER** 

Not yet.

REID

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

**JENNIFER** 

Or public transportation.

PRENTISS

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

HOTCH

What's the stressor?

GARCIA (V.O.)

He just lost his job. Worked in a factory since 1990. He made appliances forever. Not a single promotion.

MORGAN

That's a long time to be bitter.

REID

Or he doesn't care.

**JENNIFER** 

Not if he's got a family to feed.

GARCIA (V.O.)

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

MORGAN

Nothing to live for.

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

HOTCH

Then why didn't he kill himself?

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

\*

12

\*

HOTCH (cont'd)

Sprees usually end in suicide. If he's got nothing to live for, why wouldn't he end it?

REID

Because he's not finished yet.

This gets Hotch's attention. He focuses on Reid.

REID (cont'd)

He's obviously got displaced anger and took it out on his first victim.

HOTCH

The stock boy represented someone. We need to know who. What about the other victims?

REID

Defensive.

HOTCH

Was he military?

GARCIA (V.O.)

Negative.

HOTCH

He's lashing out. There's got to be a reason.

(thinks, then)

Rossi and Prentiss, dig through his house. Reid and JJ, get to the station. Morgan and I will take the crime scene. This guy's got anger, endless targets and a gun. And from the looks of it, he just got started.

13 OMITTED (INCORPORATED IN TO SCENE 12)

13

CUT TO:

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

14

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

FLASH TO:

CRIMINAL MINDS	"Haunted"	PINK	7/29/09	12.
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15 EXT. COUNTRY ROAD - DAY (FLASHBACK)

15

Another fractured memory of Young Call, running for his life.

BACK TO:

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

16

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

SMASH CUT TO:

MAIN TITLES

END OF TEASER

"Haunted" PINK 7/29/09 13.

#### ACT ONE

FADE IN:

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

17

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

CUT TO:

18 EXT. LOUISVILLE STREET - DAY (D1)

CRIMINAL MINDS

18

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

HOTCH (V.O.)

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

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

CUT TO:

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

19

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

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

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

MTTCHELL

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

REID

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

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

MTTCHELL

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

As his many troops head out --

Mitchell (cont'd)

Go get him.

JENNIFER

How many men do you have?

Mitchell's frustrated.

MITCHELL

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

JENNIFER

I meant... tactical?

MITCHELL

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

REID

You've never needed it.

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

MITCHELL

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

JENNIFER

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

MITCHELL

What's your strategy?

REID

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

19 CONTINUED: (2)

19

MITCHELL

You got a crystal ball?

Reid moves to the television with the security footage.

REID

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

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

**JENNIFER** 

The first victim, the stock boy --

MITCHELL

Nothing defensive about that.

JENNIFER

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

MITCHELL

And that set him off?

JJ lets the tape play.

JENNIFER

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

MITCHELL

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

REID

He didn't go in with a weapon.

MITCHELL

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

**JENNIFER** 

How soon can we do a press conference?

MITCHELL

There's camera crews out front.

**JENNIFER** 

Let me call Hotch.

"Haunted" PINK 7/29/09 16. CRIMINAL MINDS

19 CONTINUED: (3)

19

JJ dials her phone and steps away.

MITCHELL

Who's that?

RETD

Agent Hotchner, our boss. He's at the crime scene.

Mitchell's focused on the security footage.

MITCHELL

Why does this happen?

REID

His rage has been bottled up for a long time. The perceived threat of the stock boy simply triggered a violent response.

MTTCHELL

What was it about that kid?

RETD

That's what we need to find out.

CUT TO:

20 INT. CIPOLLA'S OFFICE - DAY (D1) 20

\*

\*

Call, alone, walks past a row of closed doors.

CUT TO:

20A INT. DARRIN CALL'S APARTMENT - DAY (D1) (FORMERLY SCENE 30) 20A

Rossi and Prentiss check out the apartment. It's a wreck, except for the perfectly made bed.

PRENTISS

This place is only five minutes from the pharmacy, but there's no sign he came back to wash off the blood.

ROSSI

How's he still on the street looking like that?

PRENTISS

Maybe he's not.

CRIMINAL MINDS "Haunted" PINK 7/29/09 17. 20A CONTINUED: 20A

ROSSI

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

They speculate while looking around.

PRENTISS

Call gets up, makes his bed.

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

ROSSI

Sure he wasn't military?

PRENTISS

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

ROSSI

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

PRENTISS

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

ROSSI

Why?

As they poke around to figure that out, we:

2.1 OMITTED (MOVED TO SCENE 28A) 21

22 OMITTED (MOVED TO SCENE 28B) 2.2 \*

CUT TO:

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

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

> PATIENT \* \*

How's it supposed to make me feel?

CIPOLLA \*

(gets up) That's what we need to figure out.

Excuse me.

(to the door) I'm in a session --

22 COMMINITED -

23 CONTINUED:

CATITI

I need my pills.

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

CIPOLLA

Darrin? What's wrong?

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

CIPOLLA (cont'd)

What happened?

PATTENT

That's the guy from the news.

CATITI

He had a knife.

CIPOLLA

Who?

PATIENT

The guy in the pharmacy.

CALL

Just like in the nightmares. He was there.

PATIENT

He killed a bunch of people this morning.

CIPOLLA

What? What're you talking about?

The Patient pushes past Call to the door.

FLASH TO:

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

BACK TO:

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

25

2.3

Call lashes out at the Patient, but Cipolla pulls the Patient out of harm's way, careful not to touch Call.

CIPOLLA

(to patient)

Don't touch him.

PATIENT

Call the cops.

CIPOLLA

He doesn't want to hurt us.

PATIENT

Really?

Call paces, hits his head.

CRIMINAL MINDS

CIPOLLA

What was it? What did you see?

CALL

He's doing it again.

CIPOLLA

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

CALL

You said I'd get better.

CIPOLLA

You are.

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

CALL

Does this look better to you?

CIPOLLA

Darrin...

(re: patient)

Let him out of here. He's got nothing to do with this.

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

FLASH TO:

CRIMINAL MINDS "Haunted" PINK 7/29/09 20.

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

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

27 OMITTED (INCORPORATED INTO SCENE 26)

27

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

28

CATITI

Make it stop.

CTPOTITIA

Let him go so I can help you.

Call, a moment of clarity, listens.

CUT TO:

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

28A

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

PHARMACIST

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

MORGAN

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

PHARMACIST

John was new. I waved him over.

(oh, God)

I didn't know what else to do. No one was helping.

MORGAN

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

PHARMACIST

It wasn't his.

MORGAN

You handed him a bag --

PHARMACIST

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 21. 28A CONTINUED: 28A

Hotch hangs up and joins them.

HOTCH

Five minutes until JJ's press conference.

MORGAN

We might have something else... (to Pharmacist)

Why didn't you give him his own medicine?

PHARMACIST

He didn't have any refills left.

HOTCH

For what?

PHARMACIST

Alprazolam.

HOTCH

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

PHARMACIST

He used to be on Phiothizene.

HOTCH

He's on anti-psychotics?

PHARMACIST

That's why I tried to calm him down.

MORGAN

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

PHARMACIST

At least a month.

Hotch is frustrated and takes it out on her.

HOTCH

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

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

PHARMACIST

I don't know. I'm sorry.

\*

28A

MORGAN

Excuse us.

Morgan pulls Hotch aside. Hotch dials his cell.

HOTCH

Call JJ, tell her about the meds.

MORGAN

(re: Pharmacist)

It's not her fault.

HOTCH

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

Hotch pushes past Morgan.

MORGAN

You want to talk about it?

НОТСН

I want to find him.

(on phone)

He's off anti-psychotics, Garcia.

What else did you miss?

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

INTERCUT WITH:

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

GARCIA

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

HOTCH

Get them. Get everything.

GARCIA

Yes --

Hotch disconnects.

GARCIA (cont'd)

Sir.

Off Garcia, typing away, we --

CUT TO:

30 OMITTED (MOVED TO SCENE 20A) 31 OMITTED (MOVED TO SCENE 38A) 32 OMITTED (MOVED TO SCENE 38B) 33 33 OMITTED (MOVED TO SCENE 38C) 34 OMITTED 34 35 35 INT. CALL'S APARTMENT - DAY (D1) Still looking for clues.

PRENTISS

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

Rossi speed dials his cell.

29

PRENTISS (cont'd)

He needs help.

ROSSI

(on speaker phone)

Who's Call's doctor?

INTERCUT WITH:

36 INT. BAU/HIGH TECH ROOM - DAY (D1) 36 Garcia, in 30 seconds or it's free.

\*

CRIMINAL MINDS "Haunted" PINK 7/29/09 24.

36 CONTINUED:

GARCIA

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

ROSSI

Where's his office?

CUT TO:

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

37

36

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

MORGAN

Camden and Third.

HOTCH

Cipolla's not picking up.

(re: GPS)

We're five minutes away.

MORGAN

Tell Mitchell.

Hotch and Morgan take off as we --

CUT TO:

38 OMITTED 38

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

38A

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

FLASH TO:

38B EXT. MACHINE SHOP - DAY (FLASHBACK)

38B

Young Call scrubs his hands clean from blood. It's stained his fingernails. The bucket overflows as he scrubs and scrubs and --

BACK TO:

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

38C

Call tears off his bloody shirt and throws it on the ground.

CALL

Get it off. Get it off me.

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 25.

CRIMINAL MINDS "Haunted" PINK 7/29/09 26.

40 CONTINUED: 40

PRENTISS

Hotch? \*

But Hotch keeps walking. Rossi and Prentiss share a look. \*

Prentiss follows Hotch down the hall. Off Morgan and Rossi, \*

worried, we --

FADE OUT.

END OF ACT ONE

#### ACT TWO

FADE IN:

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

41

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

MITCHELL

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

ROSSI

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

MITCHELL

Come on.

ROSSI

Trust me.

MITCHELL

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

ROSSI

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

Morgan searches Cipolla's desk.

MORGAN

Look at this place.

MITCHELL

It's a mess.

MORGAN

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

MITCHELL

Yeah. The drugs.

\*

CRIMINAL MINDS "Haunted" PINK 7/29/09 28.

41 CONTINUED: 41

MORGAN

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

Rossi looks through the "C" files.

ROSSI \*

His file's missing.

Morgan's cell RINGS.

INTERCUT WITH:

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

Garcia's a little skittish.

GARCIA

Where's Hotch? He's not answering.

MORGAN

He's outside. It's okay.

GARCIA

You sure?

MORGAN

(no)

Yeah. What've you got?

GARCIA

A mystery.

MORGAN

Not today.

GARCIA

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

MORGAN

-- not your fault.

GARCIA

Thanks, peaches, but it was.

MORGAN

That wasn't about you.

\*

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

42 CONTINUED: 42

GARCIA \*

Doesn't matter. I went back to the beginning for Call but there is no beginning.

MORGAN

What do you mean?

GARCIA

Darrin Call didn't exist from 1969-1975. There's no birth record, no social security, no identity. Nothing until he was six years old.

MORGAN

Was he abandoned?

GARCIA

I. Don't. Know.

MORGAN

My guess is, neither does he.

Off Morgan, we --

CUT TO:

43 EXT. CIPOLLA'S OFFICE - DAY (D1)

Prentiss and Hotch at the Suburban.

HOTCH

I should've seen the blinking on the video.

PRENTISS

It could've been a nervous tick.

HOTCH

But it wasn't. It's a classic sign of long term anti-psychotic use. And I missed it.

PRENTISS

We all did.

HOTCH

And those men died.

Morgan finds them.

43

CRIMINAL MINDS "Haunted" PINK 7/29/09 30.

43 CONTINUED: 43

MORGAN

Garcia's got something.

CUT TO:

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

44

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

GARCIA (V.O.)

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

\*

JENNIFER

Did he tell the cops what happened?

INTERCUT WITH:

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

45

Garcia in her world.

GARCIA

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

INTERCUT WITH: \*

46 EXT. STREET - DAY (D1)

46

\*

\*

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

GARCIA

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

JENNIFER

That can happen?

REID \*

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 31.
46 CONTINUED: 46

JENNIFER

Why?

REID \*

His mother abandoned him and he was never held.

JENNIFER \*

That's awful.

GARCIA \*

So is this. Our six-year-old Darrin was never claimed.

JENNIFER \*

Maybe he wasn't from the area. There wasn't a thriving missing children's network in 1975.

CUT TO:

\*

47 EXT. CURBSIDE (FORMERLY PARK) - DAY (D1) 47

Call sits. Opens the file. As he digs in, we --

CUT TO:

48 INT. LOUISVILLE METRO P.D. - DAY (D1) 48

Hotch in a clean shirt and tie, comes in with Rossi, Prentiss, Morgan and Mitchell.

PRENTISS

Call's wearing Cipolla's clothes.

RETD

You think he's lucid?

PRENTISS

More likely he's just freaked out.

MORGAN

(to JJ)

Either way, we should update the public.

JENNIFER

(to Mitchell)

You should be there too.

JJ and Mitchell start to walk out but stop in front of the very full board.

CRIMINAL MINDS "Haunted" PINK 7/29/09 32.

48 CONTINUED:

MITCHELL

What's all this?

JENNIFER

Call's time line.

Mitchell studies it. Specifically 1987, 1990 and 1997.

MITCHELL

He left Louisville?

**JENNIFER** 

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

MITCHELL

Why?

REID

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

HOTCH

Was he hospitalized?

Jennifer refers to the board. Morgan studies it.

JENNIFER

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

MITCHELL

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

ROSSI

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

MITCHELL

I'll tell the sheriff in Fayette.

Mitchell and JJ walk off.

HOTCH

When did he start on the prescriptions?

"Haunted" PINK 7/29/09 33.

48 CONTINUED: (2)

CRIMINAL MINDS

48

GARCIA (V.O.)

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

HOTCH

-- just send it.

GARCIA (V.O.)

Yes, sir.

Morgan studies the time line.

MORGAN

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

PRENTISS

He needs the truth.

ROSSI

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

RETD

And a head start.

HOTCH

Then we've got to catch up.

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

CUT TO:

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

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

FLASH TO:

50 EXT. MACHINE SHOP (FORMERLY SALVAGE YARD) - DAY (FLASHBACK) 50 \*

Another day out of time and place. Young Call's in shorts. His legs are skinny and bruised and scarred.

CRIMINAL MINDS "Haunted" PINK 7/29/09 34.

50 CONTINUED: 50

He puts kids clothes and shoes in a barrel fire. He HEARS a kid's scream from the shed. It overlaps with --

BACK TO:

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

A KID screams. He's being chased. It's all in fun, but Call doesn't know that. The KID runs onto the front lawn of a house. He closes the file and walks toward the house.

CUT TO:

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

52

51

Hotch, Reid, Morgan and Mitchell dig through Call's life. The time line has been filled in some more. JJ walks in with a fax.

JENNIFER

Records from child services have him severely physically abused. No signs of sexual assault.

INTERCUT WITH:

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

53

Garcia pulls up Call's history.

GARCIA

That's a miracle.

REID

Either way the trauma was debilitating.

MORGAN

Was he running from an abusive home or an abduction?

MITCHELL

Wouldn't there be a paper trail if it was a kidnapping?

JENNIFER

He was never claimed. Who's to say he was ever missed?

HOTCH

Garcia, look for unsolved missing children cases in the 1970's.

Garcia types away.

CRIMINAL MINDS "Haunted" PINK 7/29/09 35. 53

53 CONTINUED:

MITCHELL

There was a case in Hollow Creek. Kids weren't missing. They were dead. Found in pieces.

НОТСН

When?

MITCHELL

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

HOTCH

It's possible. Garcia, send us everything.

GARCIA

Done.

HOTCH

Can you get the case file?

Mitchell heads out.

CUT TO:

54 EXT. STERNER ORPHANAGE - DAY (D1) 54

\*

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

FLASH TO:

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

BACK TO:

56 EXT. STERNER ORPHANAGE - DAY (D1) 56

Call walks toward the front of the house.

CUT TO:

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

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 36.

57 CONTINUED:

**JENNIFER** 

Was there a suspect list?

MITCHELL

It's in here somewhere.

Mitchell unloads. Reid reads from the screen.

REID

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

**JENNIFER** 

Oh god, he used lime to dispose...

JJ shakes it off. Refocuses.

RETD

There was a survivor.

MORGAN

Call?

REID

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

MORGAN

Of course he did.

REID

(reads)

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

HOTCH

Tommy knew a lot. We need to find him.

MORGAN

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

HOTCH

Tell Garcia to find him.

\*

\*

CRIMINAL MINDS

57 CONTINUED: (2)

57

\*

MORGAN

Don't get your hopes up.

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

REID

Victims had cuts...

JENNIFER

The stock boy's blade is what set him off in the pharmacy.

(beat)

If this is what Call was running from, it's no wonder he blocked it out.

MORGAN

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

HOTCH

To what he knows.

MORGAN

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

HOTCH

He's starting to.

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

HOTCH (cont'd)

His beginning. That's where he became Darrin Call.

MITCHELL

I'll get my men there now.

Hotch, Morgan and Mitchell rush out.

CUT TO:

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

57A

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 38.
57A CONTINUED: 57A

JENNIFER (V.O.)

... Mr. Call is delusional and dangerous...

CUT TO:

58 EXT. STERNER ORPHANAGE - DAY (D1)

58

\*

\*

\*

\*

\*

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

WOMAN

Yes?

CALL

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

WOMAN

I'm sorry. He retired years ago.

JENNIFER (O.S.)

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

The Woman recognizes Call from JJ's description.

CALL

Where did he go?

WOMAN

I don't know. I'm sorry.

CALL

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

WOMAN

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

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

WOMAN (cont'd)

Come on, kids. Homework -- (to Call)

Please, leave. The children are coming home. Please...

CRIMINAL MINDS "Haunted" PINK 7/29/09 39.

58 CONTINUED:

58

CALL

I've gotta find him.

WOMAN

I told you, he's not here.

CALL

He can help me.

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

WOMAN

Please, you're scaring me.

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

FLASH TO:

59 EXT. COUNTRY ROAD - DAY (FLASHBACK) 59

\*

\*

\*

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

YOUNG TOMMY

Come on, you can make it.

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

BACK TO:

60 EXT. STERNER ORPHANAGE - DAY (D1) 60

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

WOMAN

What's wrong?

CALL

He's here.

WOMAN

Who? What're you talking about?

RYAN, 12, runs into Call.

WOMAN (cont'd)

Careful, Ryan.

CRIMINAL MINDS "Haunted" PINK 7/29/09 40.
60 CONTINUED: 60

CALL

We've got to go.

Call grabs Ryan.

CALL (cont'd)

Come on, Tommy. Run.

The woman pulls on Ryan.

WOMAN

Don't take him --

But Call cuts her wrist. Blood seeps everywhere. Call runs off with the boy and we  $\ensuremath{^{--}}$ 

WOMAN (cont'd)

Somebody, help!

FADE OUT.

\*

END ACT TWO

# ACT THREE

FADE IN:

### 61 EXT. STERNER ORPHANAGE - DAY (D1)

61

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

HOTCH

He called the kid Tommy.

PRENTISS

Is that what set him off?

НОТСН

She thought it was his reflection.

PRENTISS

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

MORGAN

What about the boy?

HOTCH

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

MORGAN

I hope he doesn't put up a fight.

Mitchell joins them.

MITCHELL

A minivan was stolen a block from here.

(to Rossi)

Call's never driven in his life. You still think he's not running from us?

MORGAN

Which way?

MITCHELL

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

\*

61 CONTINUED:

HOTCH You're wasting your time.

Hotch hasn't moved. They walk back toward him.

MITCHELL

He's outnumbered. You think he's gonna disappear?

HOTCH

I think he took the boy for a reason.

MITCHELL

I don't care why he took him.

HOTCH

You should. Call's memory isn't suppressed anymore. He's reinventing his past. Until we do the same, we'll never find either of them.

MITCHELL

I'm not going to sit around and speculate.

HOTCH

Then don't.

MITCHELL

(to Rossi)

You're okay with this?

ROSSI

We need to get ahead of Call.

Mitchell, annoyed, walks off.

MORGAN

There's a kid missing.

НОТСН

They don't need extra bodies.

MORGAN

Since when?

Hotch works something out in his own head.

\*

\*

"Haunted" PINK 7/29/09 43.

CONTINUED: (2)

CRIMINAL MINDS

61

61

HOTCH

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

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

MORGAN

What's he got to do with this?

HOTCH

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

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

HOTCH (cont'd)

I'm not making that mistake again.

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

CUT TO:

62 I/E. MINIVAN(MOVING) - DAY 62

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

RYAN

They're gonna find us.

Call freaks out. Looks around.

CALL

Is he here? You see him? Where?

The kid's scared.

CALL (cont'd)

Where is he?

RYAN

Who?

CALL

He's gonna come back.

RYAN

Just let me go, mister.

CRIMINAL MINDS "Haunted" PINK 7/29/09 44.

62 CONTINUED: 62

Call RACES down the road and we --

FLASH TO:

63 EXT. COUNTRY ROAD - DAY (FLASHBACK)

63

Young Tommy's over the fence. Young Call can't get to safety. The man, his face a crimson mask, catches Young Call. He's got his buck knife in the boy's face while he yells at him.

YOUNG JARVIS

You think you can get away? Is that what you think you stupid little bastard --

Young Call pushes the knife into Young Jarvis' face. He goes down. Covers his face. Blood's everywhere. Young Call RUNS for his life. He looks back.

BACK TO:

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

64

Call drives FAST.

RYAN

Slow down.

CALL

We've gotta hurry, Tommy. He's gonna get us.

The boy can't get out of the speeding car. He's stuck and we --

CUT TO:

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

65

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

HOTCH

So, what do we know?

ROSSI

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

PRENTISS

Kids were taken in 1973, 74 and 75.

REID

All on the way home from school.

JJ refers to the map. Three colored pins indicating:

JENNIFER

Different school districts.

HOTCH

He waited for them to be alone.

PRENTISS

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

НОТСН

He lived or worked near those schools.

MORGAN

That's a lot of doors to knock on.

ROSSI

You think Call's going back there?

HOTCH

There's a good chance.

JENNIFER

I'll tell Mitchell.

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

MORGAN

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

Garcia calls in. Morgan picks up.

MORGAN (cont'd)

You're on speaker.

INTERCUT WITH:

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

Our living wikipedia.

GARCIA

I found Tommy. He goes by James Thomas Anderson now.

CRIMINAL MINDS "Haunted" PINK 7/29/09 46.

66 CONTINUED:

Is he local?

GARCIA

PRENTISS

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

Garcia hits send. Hotch and Prentiss rush out.

HOTCH

Thanks, Garcia.

GARCIA

My pleasure.

She disconnects. Allows a smile.

CUT TO:

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

67

66

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

TOMMY

What does Darrin Call have to do with me?

PRENTISS

We think he survived the Hollow Creek murders.

TOMMY

Nobody survived that.

HOTCH

You did.

PRENTISS

There was another boy. He was six.

YMMOT

No. That's not true.

HOTCH

We don't have time for this.

YMMOT

I'm telling you. I was alone.

67

HOTCH

Just like now?

TOMMY

Excuse me?

HOTCH

Have you ever been married? Any relationship? Any family?

TOMMY

What's that got to do with anything?

HOTCH

Are you afraid you'll abandon them too? Or is it because you're an alcoholic?

Tommy gets in Hotch's face. Unafraid of the consequences.

TOMMY

I wouldn't leave a kid.

HOTCH

Sounds like you believe that. What else have you been telling yourself for thirty-four years?

Tommy barely holds it in. Hotch tears into him.

HOTCH (cont'd)

Was he too slow? Did he cry too much? What was it? How could you leave a six-year-old all alone?

TOMMY

I was only twelve.

Prentiss lets him have a second.

PRENTISS

He's been on medications to deal with the trauma which suppressed the memories. This kind of amnesia is a psychological defense.

TOMMY

He's gonna wish he never remembered.

\*

67

\*

ndunced PINA //29/09 46.

HOTCH

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

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

YMMOT

He never talked.

FLASH TO:

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

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

YOUNG TOMMY

Hey kid. Did the old man pass out?

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

YOUNG TOMMY (cont'd)

Can you reach those?

Young Call struggles but reaches the keys.

YOUNG TOMMY (cont'd)

You can do it. Go ahead.

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

YOUNG TOMMY (cont'd)

Come on.

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

CUT TO:

69

69 EXT. COUNTRY ROAD - DAY (FLASHBACK)

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 49.

69 CONTINUED:

69

YOUNG TOMMY

Come on!

CUT TO:

70 OMITTED 70

71 EXT. COUNTRY ROAD - DAY (FLASHBACK)

71

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

YOUNG TOMMY

Come on, you can make it.

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

YOUNG CALL

Go, Tommy. Run.

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

BACK TO:

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

72

Tommy's upset.

TOMMY

I'd never heard his voice before.

PRENTISS

He told you to go.

TOMMY

He was a kid.

PRENTISS

So were you.

Hotch breaks up the moment. Back to the point:

HOTCH

He wasn't in the back with you?

TOMMY

No. He was in the cab.

CRIMINAL MINDS "Haunted" PINK 7/29/09 50. 72 CONTINUED: 72 HOTCH He gave you water. Got the keys... PRENTISS Why wasn't he locked up? HOTCH Maybe Call wasn't a victim. FLASH TO: 73 EXT. STERNER ORPHANAGE - DAY (D1) (FLASHBACK) 73 Call sees his own reflection and freaks out. BACK TO: 74 INT. TOMMY ANDERSON'S HOUSE - DAY (D1) 74 HOTCH

Call's reflection --

PRENTISS

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

\*

Off this realization, we --

CUT TO:

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

\_ \_ \_ .

75

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

ROSSI

His own kid? No wonder he was never claimed.

REID

How did the father explain his son just disappeared?

MORGAN

Could've said he ran away.

JENNIFER

The mother would've reported him missing.

PRENTISS

Maybe he said the boy died.

75	CRIMINAL MINDS	"Haunted"	PINK	7/29/09	51 <b>.</b> 75
	JENNIFER She'd want a funeral.				
	HOTCH What if there wasn't one?				
	They all share a look. What's he thinking?				
	HOTCH (cont'd) (to Morgan) Get Garcia. We need death records from 1969-1975.				
	For who?	MORGAN			
	The mother	HOTCH			
	Off the team, ready to dive in, we				
				CUT	TO:
76	INT. BAU/HIGH TECH ROOM - DAY (D1)				76
	Garcia at the helm.				
	Six years more paran	GARCIA is a long time. I meters.	need		
	radius, wa twenties.	MORGAN (V.O.) in that eight mile as married, likely He was probably ev Husband drove a r	in her en her		* * * *
	Garcia narrows it down.				
		. dear) , Doris Jarvis died	lin		* * *
	Let me gue	MORGAN (V.O.) ess. She had a boy	?		*

INTERCUT WITH:

## 77 INT. LOUISVILLE METRO P.D. - DAY (D1)

77

\*

\*

\*

\*

\*

Garcia reports to the troops.

GARCIA

Doris was married to Bill Jarvis. He owned a machine shop outside the city --

REID

-- there's the secondary location.

GARCIA

He lost it in 1980. Hasn't done anything since. Guess he laid low. He owned a red pick-up until 1976 when he bought a black one. I know that because that's what he was driving when he was arrested for DUI's. He was locked up from '77 to '80.

PRENTISS

He gave up on everything after that.

Reid pulls up Bill Jarvis' picture from the computer.

PRENTISS (cont'd)

That could be certainly be Darrin Call's father.

HOTCH

Where's Jarvis now?

MORGAN

Same house. 226 Hitchens Avenue.

JJ hangs up the phone.

JENNIFER

Call's been spotted Southbound on Hitchens Avenue.

HOTCH

Let's go.

As they do just that --

CUT TO:

78 EXT. JARVIS HOUSE - DAY (D1)

78

Call and Ryan stand outside. We see a --

FLASH TO:

79 EXT. JARVIS HOUSE - DAY (FLASHBACK)

79

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

80 INT. JARVIS HOUSE - DAY (FLASHBACK)

80

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

YOUNG JARVIS

You're late.

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

DISSOLVE TO:

81 INT. JARVIS HOUSE - DAY (D1)

81

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

BILL JARVIS

I knew you'd come home.

Call cocks the gun and we --

FADE OUT.

END OF ACT THREE

CRIMINAL MINDS "Haunted" PINK 7/29/09 54.

#### ACT FOUR

FADE IN:

82 EXT. HITCHENS AVENUE - DAY (D1)

82

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

CUT TO:

83 EXT. JARVIS HOUSE - DAY (D1)

83

\*

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

MITCHELL

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

PRENTISS

Call needs a distraction.

MITCHELL

He's focused on the old man.

PRENTISS

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

MITCHELL

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

PRENTISS

Do that and someone else will die.

MITCHELL

Either Call or a child murderer. Flip a coin.

PRENTISS

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

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 55.

83 CONTINUED:

PRENTISS (cont'd)

Hotch --

MORGAN

What the hell's he doing?

Morgan's ready to run in. Rossi stops him.

ROSSI

You've got to trust him.

Off them, we --

CUT TO:

84 INT. JARVIS HOUSE - DAY (D1)

84

The TV's off. It's quiet. Call holds the gun on Jarvis. He puts Ryan's hands on the gun too.

CALL

We can both do it.

Hotch walks inside. Call trains his gun on Hotch.

CALL (cont'd)

Get out.

HOTCH

My name's Aaron.

CALL

This is between us and him.

HOTCH

I know.

CALL

Leave us alone.

HOTCH

I know what he did to those kids.

Call listens.

HOTCH (cont'd)

I know about Hollow Creek. And the cage. And Tommy.

CALL

You know Tommy?

CRIMINAL MINDS "Haunted" PINK 7/29/09 56.

84 CONTINUED: 84

Call moves to the boy. The gun a constant threat.

FLASH TO:

85 EXT. COUNTRY ROAD - DAY (FLASHBACK)

85

Young Call watches Young Tommy over the fence, only this time it's Ryan.

BACK TO:

86 INT. JARVIS HOUSE - DAY (D1)

86

\*

Hotch moves between Call and the boy.

CALL

We're gonna get him back for what he did, aren't we Tommy?

The boy's scared.

HOTCH

You should let Tommy go. He doesn't need to see this.

Call points the gun at Bill again.

CATITI

He should die.

HOTCH

He should.

Call cocks the qun.

HOTCH (cont'd)

But you shoot him, you've got nothing. No answers. I thought you wanted the truth.

Call turns the gun on Hotch again.

CUT TO:

87 EXT. JARVIS HOUSE - DAY (D1)

87

Rossi, Morgan, Prentiss watch what they can through the windows.

PRENTISS

(into cuff)

What's he doing?

87 CONTINUED:

ROSSI

Stalling.

MORGAN

He's got nothing to lose.

They share a look.

CUT TO:

88 INT. JARVIS HOUSE - DAY (D1)

88

87

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

HOTCH

Go ahead. Ask him.

CALL

Why did you hurt those kids?

BILL JARVIS

What kids?

Call loses it.

CALL

The ones we buried.

BILL JARVIS

You're confused.

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

HOTCH

Why didn't you move?

BILL JARVIS

It's my home.

HOTCH

Sure it's not the view?

(to Call)

Go ahead. Look.

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

CUT TO:

CRIMINAL MINDS "Haunted" PINK 7/29/09 58.

89 EXT. JARVIS HOUSE - DAY (D1)

89

Mitchell's troops have guns trained at the window.

MITCHELL

You have the shot?

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

MITCHELL (cont'd)

What's he doing?

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

CUT TO:

90 INT. JARVIS HOUSE - DAY (D1)

90

\*

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

HOTCH

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

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

HOTCH (cont'd)

You can't help yourself.

CALL

We drove around in that truck...

HOTCH

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

CALL

He kept them in cages. I burned their clothes.

HOTCH

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

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

HOTCH (cont'd)

Stand up. Pretend you're a man.

Bill stands.

CRIMINAL MINDS "Haunted" PINK 7/29/09 59.

90 CONTINUED:

HOTCH (cont'd)

Women never did it for you. You liked little boys. You were picky. They couldn't be too small, that would be wrong. What was it about those boys? Did they make you feel strong? Did they make you feel like a man?

BILL JARVIS

Shut up.

HOTCH

Is that a yes?

CUT TO:

91 EXT. JARVIS HOUSE - DAY (D1)

91

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

PRENTISS

Let's get Hotch out of there.

ROSSI

This is his call.

CUT TO:

92 INT. JARVIS HOUSE - DAY (D1)

92

Bill seethes. Hotch turns to Call.

HOTCH

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

CALL

\*

Don't tell me what to do.

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

CUT TO:

93 EXT. JARVIS HOUSE - DAY (D1)

93

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

CUT TO:

## 94 INT. JARVIS HOUSE - DAY (D1)

94

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

MITCHELL

What happened?

HOTCH

I couldn't stop him.

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

ROSSI

It's over.

MORGAN

For now.

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

TIME CUT TO:

## 95 EXT. JARVIS HOUSE - DAY (D1)

95

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

PRENTISS

(to Call)

There's someone who wants to talk to you.

It takes Call a minute to recognize --

CALL

Tommy? You ran too fast.

TOMMY

I'm sorry.

CALL

He can't hurt us anymore.

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

CRIMINAL MINDS "Haunted" PINK 7/29/09 61.
NTINUED: 95

95 CONTINUED:

HOTCH (V.O.)

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

And we --

CUT TO:

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

96

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

MORGAN

ROSSI

Hey.

\*

\*

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

doubt. \*

MORGAN

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

Rossi thinks about it.

MORGAN (cont'd)

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

ROSSI

Hotch took a risk but we saved that boy.

MORGAN

He put his life on the line in there. More than we're supposed to. You know it.

(off Rossi's look)

I can't sit back and watch while he kills himself.

ROSSI

You won't.

CRIMINAL MINDS "Haunted" PINK 7/29/09 62.

96 CONTINUED:

MORGAN

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

Rossi knows he's not wrong...

CUT TO:

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

97

96

\*

Garcia, Reid and JJ eat cookies.

GARCIA

How was he on the flight?

**JENNIFER** 

Quiet.

REID

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

JENNIFER

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

GARCIA

Sound familiar?

REID

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

GARCIA

Remind him.

REID

Right.

GARCIA

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

JENNIFER

He needs more time and we need to be patient.

REID

We don't say anything?

CRIMINAL MINDS "Haunted" PINK 7/29/09 63.

97 CONTINUED:

GARCIA

We don't have to.

Reid looks at her, dubious.

GARCIA (cont'd)

For better or for worse. Whether we say it out loud or not...

Off the three of them, eating cookies, we

CUT TO:

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

98

97

Hotch and Prentiss.

HOTCH

You didn't have to walk me up here.

PRENTISS

I know.

Prentiss steps inside while he turns off his alarm.

PRENTISS (cont'd)

You think Call's gonna be okay?

HOTCH

I don't know.

PRENTISS

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

НОТСН

What else is there?

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

PRENTISS

The years of torture.

HOTCH

Guess he'll never get over that.

PRENTISS

How could he?

(beat)

At least he doesn't have to feel alone anymore.

98 CONTINUED:

HOTCH

He doesn't have anyone.

PRENTISS

He has Tommy. He's not alone.

Prentiss heads out the door.

PRENTISS (cont'd)

Get some sleep.

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

FADE OUT.

END OF EPISODE