

CRIMINAL MINDS "A Rite of Passage" WHITE 2/23/10 42.
41 CONTINUED: (2) 41

Off which --

CLYDE
CUT TO:

42 EXT. REMOTE DESERT - DAY(D5) 42

We're ON the SYMBOL of the SHERIFF'S DEPARTMENT on the door of Sheriff Ruiz' cruiser. We RISE from the symbol and find:

We're on a desolate stretch of road through an empty section of the desert. Large rock outcroppings jut out of the earth at odd angles. CLYDE, one of Ruiz' deputies we haven't met yet, stands next to the rock, shattered.

Another Deputy stumbles from behind this large rock, dazed and sickened by what he's just seen. This Deputy, about to lose his Big Western Breakfast, hurries toward the road, looking for as private a spot as possible. As he reaches the road, he passes:

THE SUVS

Already parked, the team climbing out of them. None of us look particularly happy to be here either. STAY WITH Hotch as he leads Rossi and Morgan toward Clyde --

Start

HOTCH
I'm Agent Hotchner --

CLYDE
Clyde. Deputy Gentry.

He begins to write on a note pad --

CLYDE (cont'd)
(re: the pad)
I -- uhh -- I need all your names.
I'm supposed to keep track of
anyone -- you know -- the crime
scene --

ROSSI
Agent Rossi -- Agent Morgan.

Clyde nods, tries to write the names down, isn't having the best time with his shaky hands --

HOTCH
Are you sure it's the Sheriff?

CLYDE
Yeah. Yeah. It's her.

1/9
(CONTINUED)

ROSSI
Sorry for your loss, Deputy.

CLYDE
It's... what they did to her...

HOTCH
They?

Clyde stops trying to write, is nearly overcome before suddenly becoming clear and angry --

CLYDE
This was that son of a bitch Omar!

HOTCH
Omar Morales?

CLYDE
He said he was going to get her one day. What they -- what they did...

And as quick as it flashed, the anger dissipates into mind bending disbelief as Clyde goes back to trying to write their names on his pad, looks to Rossi --

CLYDE (cont'd)
You -- you said Agent Roth?

Morgan, ever the former cop, steps up, takes the pad --

MORGAN
Grab a smoke or something. Take a break. I'll cover the scene for you.

CLYDE
No -- I'm -- Boyd said... there haven't been any pictures yet --

MORGAN
It's okay, brother. I got this. Take a minute.

END

And Clyde simply gives in, hands Morgan his pad, stumbles off. Now we STAY ON our faces as we ROUND THE OUTCROPPING and react to a scene of horror before us.

Though WE DON'T SHOW IT, it's a scene of carnage. Due to the case, we expected a decapitation. But what we find is savagery so brutal, it takes even our seasoned eyes by surprise --

2/9

REID
Was anyone with you?

JENNIFER
Deputy Boyd.

All eyes meet. Shit. Hotch sees Clyde crossing, having finished his break and recovered somewhat --

HOTCH
Deputy Gentry? Where is Deputy
Boyd right now?

CLYDE
He went to pick him up.

HOTCH
Who?

Off which --

CUT TO:

43 EXT. AUTO SALVAGE YARD - DAY(D5) 43

"Cruel" by Los Lonely Boys COMES UP, filtered, playing on a boom box in a desolate salvage/repair yard where old cars go to die (or at least be chopped up). We're not talking a junkyard, but the cars that are here have all seen better days. That is, except for the two Hummers at the entrance. Drug Trafficker's expresses. Those are in great shape.

CLYDE (V.O.)
(PRELAP)
That son of a bitch Omar Morales.

A GUY works under the hood of a beat up Chevy as four Terlingua Sheriff's cars ROAR UP from different directions. They throw dust and dirt as they SLIDE to a stop in front of the salvage yard.

The first guy out is Boyd. He looks at the front of the salvage yard, leans back into the front seat of the squad and comes up with the standard issue shotgun from the rack in the front seat.

He cracks the pipe, checks the load. Slams it back closed as DEPUTY ONE approaches with his forty-five at ready pistol before him --

DEPUTY ONE
How do you want to play it?

FVI
3/9
(CONTINUED)

DEPUTY BOYD

He had a gun. He made a move.

The deputies all look at each other --

DEPUTY ONE

Ronny -- he ain't got no --

Boyd reaches into his own pocket, pulls a small air weight
pistol and leans down, puts it in Omar's dead hand.

DEPUTY BOYD

Now he does.

The deputies are all kind of frozen --

DEPUTY BOYD (cont'd)

Anyone got a problem with me
killing this son of a bitch after
what he did to Ruiz?

More eye contact. No one is really sure what to say or do.
Finally, Deputy One speaks --

DEPUTY ONE

N-no Ronny -- no problems. We're
all good.

DEPUTY BOYD

(nods)

Yeah -- yeah -- we're all good.

UNDER WHICH Clyde's VOICE comes from their shoulder radios --

CLYDE (V.O.)

(from radio)

This is Unit Six to Unit Three.

Boyd grabs his radio up --

DEPUTY BOYD

(into radio)

Three. Go ahead, Clyde.

CLYDE (V.O.)

Heads up there, boys. That FBI
team is on the way over to you.

DEPUTY BOYD

Why?

FBI
4/9
(CONTINUED)

44

CRIMINAL MINDS
CONTINUED: (3)

"A Rite of Passage"

WHITE

2/23/10 51.

44

CLYDE (V.O.)
Said they want to talk to you
before you catch up with Omar.

DEPUTY BOYD
Yeah? They're too late.

Off the deputies, eyeing Omar's dead body --

FYI

FADE OUT.

END OF ACT THREE

5/9

ACT FOUR

FADE IN:

45 EXT. AUTO SALVAGE YARD - DAY (D5)

45

MUSIC RISES. "Heaven by the Los Lonely Boys".

It's coming from that same boombox. Nearby, three bodies lie dead on the ground. Omar among them.

INTO THIS

Two BLACK SUBURBANS scream in, sirens blaring. Dust fills the air. Hotch, Morgan, Prentiss, JJ and Reid all lead the charge.

Clyde and the other deputies stand around. Still stunned.

As our agents exit the vehicles and survey the carnage Hotch sees Clyde on his radio.

HOTCH

What the hell happened?

Clyde and the other deputies all remain silent.

CLYDE

They fired first.

MORGAN

Oh yeah? Not one of these men has a gun on them.

PRENTISS

Where's Boyd?

HOTCH

If you're closing ranks to protect him. Don't. He killed Ruiz.

CLYDE

What?

REID

Deputy Boyd is "Santa Meurte".

MORGAN

And we need to figure out where he's going and fast.

HOTCH

Stay off the radio. Boyd is listening. Full radio silence.

AVI

6/9
(CONTINUED)

Off Boyd we --

INTERCUT WITH:

51 EXT. AUTO SALVAGE YARD - DAY (D5) 51

Hotch stands by the drivers side door with a Radio in hand.

Morgan, Rossi and Prentiss who is at the wheel burn off after Boyd. Followed by a couple of Deputies cars.

HOTCH
Just stop the car, Boyd.

BOYD
I was standing right next to you.
This whole time. Now you're telling
me I ain't go no place to go.

ALL

Reid is with Clyde standing over a map that is spread out on the front of the car. Morgan's cell is sitting on the map.

GARCIA (V.O.)
Reid? He's still moving south
really fast.

HOTCH
You know how this will end if you
choose not to turn yourself in.

BOYD
This ends on my terms. And my terms
mean I'm taking some of you
bastards with me.

REID
(To Clyde)
What's out there?

CLYDE
A whole lot of nothing.

REID
Something is out there. And he's
headed for it.

Off Reid and Hotch we --

END INTERCUT IN:

52 INT. BOYD'S CAR/DESERT - DAY (D4) 52

Boyd slams his foot on the brake.

(CONTINUED)

7/9

BOYD
You think you can profile me. Then
profile this.



Boyd kicks the shit out of the radio. Looks back at the deserted
desert behind him. Grabs his shotgun with his free hand and
pumps another cartridge into the barrel. Exits the car and
starts running back the way he came.

Off Eoyd we --

CUT TO:

Garcia watches as the blinking signal goes dead.

GARCIA
Hotch. I've lost the signal. I'm
sorry. That's a wrap for me.

HOTCH (V.O.)
No, it's not.

Off Garcia we --

INTERCUT WITH:

Hotch and Reid share a look.

REID
He's smashed the radio.

CLYDE
You didn't keep him talking long
enough to gain any ground on him.

HOTCH
But long enough to figure out what
he's up to. Garcia. Call out the
map coordinates. One by one.

Garcia looks up at the map. It's like a Thomas Guide.

~~GARCIA
Grid ref: [REDACTED]~~

Off Garcia we --

END INTERCUT IN:

Start
Scene
2

→ 8/9

55 EXT. AUTO SALVAGE YARD - DAY (D4)

55

Hotch draws a line as Garcia calls out the grid reference.

HOTCH

He's doesn't deviate. Straight line south. You're right. There is nothing out there.

CLYDE

So he is running!

HOTCH

That's what he wants us to think.

CLYDE

You've lost me.

ROSSI

He's doubling back.

HOTCH

On foot.

CLYDE

To where?

HOTCH

Between right here and this grid reference.

CLYDE

The only structure between these two points is a deserted factory on the outskirts of town.

HOTCH

Tell Morgan. Let's go.

Off Hotch we --

END

CUT TO:

56 EXT. DESERTED FACTORY - DAY (D5)

56

A black Suburban makes it's way silently through this barren waste land. Deputy cars fan out moving slowly past various abandoned structures.

CUT TO:

9/9