

Sarah Greyson

CRIMINAL MINDS "P911" CONFIDENTIAL - WHITE 7/21/2006 2.
CONTINUED:

Katherine Cole² or

GILROY'S POV:

An office at the end of the room. Door closed but the blinds are open. Behind the glass window stands:

AMY
CUT TO:
[scribble]

3 INT. INNOCENT IMAGES/COLE'S OFFICE

KATHERINE COLE (40's). She's like a 'Hopper' painting. Put together, everything in its place, beautiful and sad at the same time. Right now, she's in a rather heated discussion with her daughter, AMY (18) --

COLE

What are you doing here?

AMY

~~I wanted to see you.~~

COLE

You drove three hundred miles? You could have called.

AMY

~~You never return my calls.~~

COLE

That's ridiculous.

UNDER WHICH Gilroy opens the door, pokes her head nervously in --

GILROY (V.O.)

~~Cole...?~~

But Cole doesn't look her way, stays focused on Amy --

COLE

This is not a good time, Amy.

AMY

~~It's never a 'good time.'~~

COLE

Not if you just show up at my office in the middle of the day and say, "Hi, let's talk."

AMY

~~So you're saying I need an appointment?~~

April Webster of Associates Casting

Se. 1

1/8

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CRIMINAL MINDS "P911" CONFIDENTIAL - WHITE 7/21/2006 3.
 CONTINUED: 3

Cole rubs her forehead, searches for an answer to that, comes up with --

COLE

Does your father know you're here?

AMY

~~I'm in college now, remember? I don't live with him anymore.~~

Gilroy makes one more weak, informal attempt --

~~**GILROY**~~

~~Cole...?~~

Again, Cole stays locked on Amy --

COLE

Amy -- go to the apartment -- we can talk later.

AMY

(shakes 'no')

~~I learned a long time ago, "we'll talk later," is a conversation that's never going to happen.~~

COLE

I've never professed to be mother earth --

AMY

~~That's an understatement of mythic proportions.~~

GILROY

Wishes she were anywhere but here right now, but she really needs Cole's attention, tries a little more formally --

~~**GILROY**~~

~~Katherine...?~~

But again, Cole stays focused on Amy --

COLE

I can't do this right now.

AMY

~~My entire life has been spent waiting for you. Waiting for you to come home.~~

(MORE)

Waiting for you to come to a school play.
 Waiting for you to notice me.

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2/8

CRIMINAL MINDS "P911" CONFIDENTIAL - WHITE 7/21/2006 4.
CONTINUED: (2) 3

AMY (cont'd)
Waiting for you to come to a school
play. Waiting for you to notice
me.

COLE
(exasperated)
I have a job, Amy...

AMY
And I'm not waiting anymore. I
want to see where you work. What
you do for all those hours a day.

Cole starts to burn.

COLE
(snaps)
Why?

AMY
So I can see what I lost out to.

And now Gilroy can wait no longer. Goes with the one pair of
words that she knows will grab Cole's attention. See, everyone
knows Cole absolutely hates to be called:

~~GILROY
Agent Cole!?!~~

As hoped, this stops Cole in her tracks --

~~GILROY (cont'd)
I'm sorry, ma'am -- we may have a
new face.~~

Cole is all business now, turns to Amy --

COLE
Stay here.

And Cole follows Gilroy out the door. Off Amy --

STOP

~~INT. INNOCENT IMAGES - DAY~~

~~Cole follows Gilroy through the maze of cubicles to her screen
where Gilroy shows her:~~

~~THE FROZEN IMAGE~~

~~Peter, in a cage. One word 'flashes' over the image: "Trade?"~~

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3/8