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"LAW & ORDER:
SPECIAL VICTIMS UNIT"

"CHAT ROOM"

Written by
Roger Garrett

Prod. #EO923

"LAW & ORDER:

SPECIAL VICTIMS UNIT"

"CHAT ROOM"

SCRIPT REVISION HISTORY

<u>DATE</u>	<u>COLOR</u>	<u>PAGES</u>
1/04/00	White	1-60
1/07/00	Pink	1-64
1/10/00	Blue	1-35
1/11/00	Yellow	24,31-34,35-64
1/12/00	Green	1-64

LAW & ORDER:SPECIAL VICTIMS UNIT"CHAT ROOM"CAST

DET. OLIVIA BENSON
DET. ELLIOT STABLER
CAPT. DONALD CRAGEN
DET. JOHN MUNCH
DET. MONIQUE JEFFRIES

(X)

KAREN RAYE
MELISSA RAYE
DR. MARCIA RHOADES

(X)

DAVID RAYE
OLDER MAN
CARLOS

MAX KNAACK
ALEX CATRIN
HAMMOND
A.D.A. EASTMAN
DORIS TAFT
OLD LADY #1
GLEN JONES
ELAINE
HARRY WATERS
TED MC CLINTOCK
SHRECK
DAN HAWKING

(X)

(X)

VEHICLES

STABLER/BENSON GRAY SEDAN

"LAW & ORDER:

SPECIAL VICTIMS UNIT"

"CHAT ROOM"

SETS

INTERIORS:

PRECINCT
SQUADROOM
CRAGEN'S OFFICE
INTERROGATION ROOM
OBSERVATION ROOM
INTERVIEW ROOM

MANHATTAN HOSPITAL
HALLWAY
OFFICE
STABLER/BENSON CAR
DAVIE RAYE'S APT. (X)
GOTHAM ONLINE
UIVERSAL.NET (X)
STABLER HOUSE
MELISSA RAYE'S APT.

BIG CUP CAFÉ
DORIS' LIVING ROOM (X)
PANTY BROKER OFFICE
BANQUET ROOM
SURVEILLANCE ROOM

EXTERIORS:

AVENUE D AND 13TH STREET
VACANT LOT
ASHLEY'S (DORIS') HOUSE
SAINT CATHERINE'S SCHOOL

"LAW & ORDER:SPECIAL VICTIMS UNIT""CHAT ROOM"

FADE IN

1 EXT. SEVENTH AND 21ST STREET - NIGHT

1

11:00 P.M. Karen Raye, 16, stands in a doorway, wiping tears from her eyes. An Older Man walks by --

KAREN

Sir? Sir? Can I ask you something?

He's a little wary; she's a stranger --

OLDER MAN

What?

KAREN

Could I have a quarter? I'm trying to make a phone call. Please?

OLDER MAN

(the brush-off)

Sorry, I don't have any change.

He gives her a wide berth, like so many of us do every day. Karen walks to a pay phone, where she dials 0 and seven numbers --

KAREN

Operator, this is a collect call.
From her daughter Karen.

(connect)

Mom, mom, it's me. Turn down the stereo, Mom? I need a ride...I know it's late...I can't take a taxi, I don't have any money...who's there with you? ...don't hang up! Mom! I was attacked...I was raped...yes, that's what I said...Seventh and Twenty-First...no, I'm not okay.

Karen weeps, and supports herself on the pay phone.

CUT TO

2 INT. MANHATTAN HOSPITAL - NIGHT

2

Benson and Stabler walk down the hallway of a busy hospital with MELISSA RAYE, Karen's mother, who has dressed in a hurry; her hair and make-up are a mess; she may have been drinking --

MELISSA

It put chills down my spine, my little girl, you do everything you can for them and then some monster --

BENSON

What did your daughter tell you, Ms. Raye?

MELISSA

Karen was attacked, that's what --

STABLER

Any details she provided, we'll need them.

MELISSA

A strange man had his way with her. Isn't that enough?

STABLER

Did she give you a description? Did she go into detail?

MELISSA

No. I don't want to know. I don't want her to think about it, either.

BENSON

That's okay. We'll talk to her. Where was she supposed to be tonight?

MELISSA

Studying, I suppose. It's a school night.

(unsure)

It is a school night?

STABLER

Yes. It is. We'll talk to your daughter now.

3 INT. DOCTOR'S OFFICE - DAY

3

A borrowed office for an interview; typical medical books, etc. are in the room. Karen wears a hospital gown now.

BENSON

What happened, Karen?

KAREN

This man, he drove me to a vacant lot.
He pulled out a gun, told me to get
out, and...and then he did it.

(looking down)

He said if I told anyone he'd kill me.

BENSON

Why did you get into his car? Did
threaten you?

KAREN

No. I just got in.

BENSON

You just got in?

KAREN

Yes.

STABLER

Do you know him?

KAREN

Sort of yes. Sort of no.

STABLER

I'm not following you --

KAREN

We met in a chat room.

STABLER

On the Internet.

KAREN

Yes. He seemed decent enough. I
mean, by E-mail and everything.

BENSON

So you did know him?

KAREN

This was the first time I'd ever seen
him in person.

CONTINUED

3 CONTINUED

3

BENSON

We'll ask you to work with a sketch artist later.

KAREN

I can do that.

STABLER

How did you know it was him?

KAREN

He said he'd be in a beige Mercury Sable, and he'd pick me up at Coffee Haus at seven o'clock.

STABLER

Did you tell your mother about him?

KAREN

(no)

Did you meet my mother?

BENSON

I understand. What is the name of the man who attacked you?

KAREN

I only know his Internet name. 'The Yachtsman.'

STABLER

'The Yachtsman?'

Karen looks down at the ground, embarrassed --

KAREN

I thought, with a name like that, he'd be a gentleman. Shows you how wrong you can be.

Off Benson and Stabler, we --

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4 INT. SQUADROOM - DAY

4

Benson and Stabler pass out copies of a police drawing to Cragen, Jeffries and Munch. The drawing is headlined "WANTED FOR RAPE" and is labeled "Alias: Yachtsman" with other identifying information. It shows a man with a round face and sailor's cap, approximately fifty.

BENSON

A sixteen-year-old girl named Karen Raye gave us this drawing of a man who abducted and raped her.

JEFFRIES

(yeah, right)

'Abducted?' What really happened?

STABLER

It wasn't a stranger abduction, not like that.

JEFFRIES

I take it this is not the name his mother gave him.

MUNCH

'The Yachtsman?' Should we be working with the Coast Guard?

CRAGEN

It's a chat room name, John. They met on-line.

STABLER

It's all we have.

MUNCH

I love the information superhighway. You can meet creepazoids from around the world without ever having to leave the comforts of home.

STABLER

But she did leave. After corresponding with this man, he persuaded her to meet him at the Coffee Haus on Union Square. He was driving a beige Sable.

CONTINUED

4 CONTINUED

4

BENSON

She got in, he drove her to an abandoned lot, where he raped her. A Vitulo kit came up positive for intercourse --

CRAGEN

-- but by the time the lab comes back with anything, he could be halfway around the world. We have to get moving on this, and now --

JEFFRIES

How is the victim handling it?

BENSON

She was pretty shaken up last night. We're re-interviewing her this morning.

JEFFRIES

I'd like to get into her computer. Isn't that the most direct route to this guy?

CRAGEN

Yes, it is. Raye lives in Brooklyn with her mother. Why don't you and Munch pick up the computer, see if you can put a name on this Yachtsman.

MUNCH

Seventy million people on the Internet. And every one -a suspect.

CUT TO

5 INT. INTERVIEW ROOM - DAY

5

Karen, now cleaned up, answers questions for Stabler and Benson --

STABLER

What time did you get into his car?

KAREN

A little after seven o'clock.

STABLER

And you checked into the hospital just after eleven.

CONTINUED

5 CONTINUED

5

KAREN

That sounds about right.

BENSON

What happened before the attack? Did you talk with him?

KAREN

Sure.

BENSON

What did you talk about?

KAREN

My school, my family. You know. I was pretty eager to meet this guy. Stupid, isn't it?

BENSON

Don't blame yourself. You had been corresponding a long time, right?

KAREN

E-mail you mean? Maybe, three or four months.

BENSON

Why did you choose last night to meet this man?

KAREN

We'd been talking about it for a while -- on-line, I mean -- and it just seemed like the right time.

BENSON

Who picked the date -- you, or him?

KAREN

I did.

BENSON

Why last night?

KAREN

I thought I could get out. Tuesday is Mom's big date night. I figured she wouldn't want me around.

STABLER

So you drove around for, what, three or four hours. That's a long time.

CONTINUED

5 CONTINUED (2)

5

KAREN

Not all that was driving. Some of it
was just parking.

STABLER

Maybe it would help you remember if we
retraced your route.

KAREN

Go all those places all over again?
Do we have to?

BENSON

That's how we're going to find this
guy.

Karen agrees.

CUT TO

6 INT. MELISSA RAYE'S HOME - DAY

6

Melissa is questioned by Munch and Jeffries in her small but
pleasant apartment --

MUNCH

What time did your daughter leave last
night, Mrs. Raye?

MELISSA

Oh, that was before I got home.

JEFFRIES

What time was that?

MELISSA

Hoo boy. Probably ten thirty, eleven.

JEFFRIES

Where did you think she was?

MELISSA

I don't know.

JEFFRIES

Was she dating anyone?

MELISSA

She's a popular girl, of course she
was dating someone.

CONTINUED

6 CONTINUED

6

JEFFRIES

Do you know their names?

MELISSA

I'm not going to pry into the personal details of her life. We have a relationship based on trust.

JEFFRIES

You have a relationship based on not paying any attention.

MELISSA

That's unfair. She and I are very close. She felt she could talk to me about anything --

MUNCH

-- as long as it wasn't who she dated or where she went at night.

JEFFRIES

Did you know any of her friends?

MELISSA

What's that got to do with anything? I thought the guy who did this was some weirdo from the Internet --

MUNCH

Just because she didn't know him doesn't mean he didn't know her.

JEFFRIES

So if you have a list of her friends --

MELISSA

I don't really. You'd have to ask her.

MUNCH

Where's the computer?

MELISSA

That's what this is really about. We get it to help her in school, and this happens.

MUNCH

We'd like to take it with us.

CONTINUED

6 CONTINUED (2)

6

MELISSA

Oh, it isn't here.

JEFFRIES

Where is it?

MELISSA

At her father's house. She stays with him every other week.

MUNCH

You're divorced?

MELISSA

We never married.

MUNCH

We'll need his address. You do know that much, I hope?

CUT TO

7 INT. STABLER'S CAR - DAY

7

Stabler drives. Benson rides shotgun. Karen is in the back seat. They're at a busy intersection.

STABLER

Is this the corner where he picked you up?

KAREN

Yes.

BENSON

Which corner, Karen?

KAREN

I guess, right over there.

BENSON

What direction was he driving?

KAREN

This direction.

BENSON

Okay. Tell us where to turn.

KAREN

Go left. He only made left turns. I remember that. Definitely.

CONTINUED

7 CONTINUED

7

They drive a moment, then --

STABLER

It's one-way. Right only.

KAREN

Then I guess I'm wrong. Go right.

Benson and Stabler are on to her.

STABLER

Are you sure?

She isn't --

KAREN

I said, go right. Okay?

CUT TO

8 INT. DAVID RAYE'S APARTMENT - DAY

8

Jeffries and Munch interview David Raye, 39, a businessman, at his home. His distinctive-looking purple computer is on a nearby desk.

MUNCH

Karen's mother suggested that she was involved in some gang activity at her school.

DAVID

It's not like she was doing drivebys on crackhouses or something.

JEFFRIES

What was it, then?

DAVID

If she didn't befriend some of them, she wouldn't have any friends at all. It was that kind of school. She's a good kid.

MUNCH

An 'A' student?

DAVID

Were you?

CONTINUED

8 CONTINUED

8

MUNCH

Point taken.

JEFFRIES

What about her computer usage?

DAVID

She downloaded a lot of songs.

JEFFRIES

Did you monitor where she surfed?

DAVID

Ah hell. Karen knows more about the thing than I do. What's to monitor?

MUNCH

She says that she met her attacker online.

DAVID

I know. The damn 'net -- it's all porn and get-rich-quick schemes.

MUNCH

Would you mind if we took your computer with us a few days?

DAVID

It has all my business stuff on there, too --

MUNCH

It might help apprehend your daughter's attacker.

David's a good guy, but he has some hesitation --

MUNCH

What?

DAVID

There's a few naked pictures on there, too. They're not hers.

MUNCH

They're yours?

DAVID

(nods)

It's not porn or anything. It's... nudes. Women posing with big cats. Lions, leopards, that kind of thing. It's password protected! She could never get to it.

CONTINUED

8 CONTINUED (2)

8

MUNCH

We'll need to look at it anyway.
What's the password?

DAVID

Um, 'Sheena.' The password is
'Sheena.' Like Queen of the Jungle.

MUNCH

I'm sure she never saw a thing.

CUT TO

9 EXT. VACANT LOT - DAY

9

Stabler's car is parked near a vacant lot. Benson, Stabler
and Karen walk away from the car. The lot is surrounded by
apartment buildings.

BENSON

Is this where it happened?

KAREN

Yes.

STABLER

There are people all around here,
Karen. Did you see anyone?

KAREN

No. I was scared.

BENSON

That's all right. Where, exactly, did
it happen?

She looks around. Then gets upset --

KAREN

You don't believe me! It's just like
they said -- this is worse than the
rape! It happened right here and you
act like I'm making it up.

BENSON

We're just trying to get the details
right, Karen. But if there's
something you're not telling us, you
have to come clean.

KAREN

He put a gun to my head and he took
advantage of me and you don't believe
me!

CONTINUED

9 CONTINUED

9

Karen stalks off. Benson and Stabler exchange glances -- they don't in fact believe her.

10 INT. SQUADROOM - DAY

10

Benson and Stabler escort Karen toward the Interview Room. Karen sees the purple computer, seated on a desk in front of Jeffries and Munch. It gives her pause --

KAREN

How'd you get my dad's computer?

MUNCH

We asked politely if we could have it.

She's spooked by it --

STABLER

Why don't you wait in the Interview Room, Karen. If you want a soda or something, there's the fridge.

Karen splits off. Stabler and Benson stare over Munch's shoulder --

BENSON

What is that?

MUNCH

That is the leopardis pardalis, commonly known as the ocelot, posing with Bree Crosley --

JEFFRIES

-- commonly known as Miss September.

STABLER

What about the Yachtsman?

Munch points to a stack of print-outs.

MUNCH

He's real. They traded hundreds of e-mails.

BENSON

Have you read them?

JEFFRIES

We're only about a third of the way through them, but he's a wild one.

CONTINUED

10 CONTINUED

10

BENSON

What'd they write about?

MUNCH

His sexual conquests, women who wear stockings with lines down the back, the Kama Sutra, the age of consent in Burundi --

JEFFRIES

-- multiple lovers, multiple orgasms, the straight-gay-bi thing as it applies to adolescents --

MUNCH

Pretty much like any day around here.

STABLER

But is there anything where he sets up a meeting?

MUNCH

Nothing we've found yet.

Stabler is pissed --

STABLER

Give me that.

He grabs a stack of print-outs and he and Benson head into the Interview Room.

11 INT. INTERVIEW ROOM - DAY

11

Karen sheepishly sits at the end of the table. Benson and Stabler enter, calm and in control.

STABLER

Karen?

KAREN

Yes?

STABLER

Karen, I've printed out all your e-mail from and to the Yachtsman from your father's computer.

KAREN

That is so embarrassing, I hope you're not reading it.

CONTINUED

11 CONTINUED

11

STABLER

I want you to read it. I want you to find the e-mail where he set up the meeting with you.

He puts the stack of print-outs down in front of her. She starts flipping through them.

KAREN

Maybe it's not going to be in here.

STABLER

You saved everything else.

She's beat; she starts to cry --

KAREN

I feel so stupid --

BENSON

Sometimes we get into trouble, and it's easier to make up a lie than to tell what really happened.

STABLER

Were you worried that your mother would be upset?

KAREN

No. She barely knows I'm alive.

STABLER

What happened?

KAREN

My boyfriend, Keith? He'd kill me if he found out.

BENSON

Tell us.

KAREN

I'm dating Keith, okay? And he picks me up every day after school, right? Well, yesterday, I ran into a friend from my old neighborhood.

BENSON

Who?

KAREN

Carlos. I've known him like, forever. So we go back to his mom's apartment, and just talk. For a while. But then...

CONTINUED

11 CONTINUED (2)

11

BENSON

Things happen. He made a move on you?

KAREN

I made a move on him. He's so nice to me. Carlos, he's a sweetheart. So we kind of spend the evening like that.

BENSON

Why'd you lie to us?

KAREN

Keith? My boyfriend? He's a freaking psycho. If Keith finds out what I did -- Carlos is a dead man.

STABLER

I'll talk to him.

KAREN

To Keith? No. Don't!

STABLER

Why?

KAREN

I still want to go out with him.

STABLER

I thought he's psycho.

KAREN

Keith is my number one. Maybe you could talk to Carlos instead?

BENSON

We will. But why aren't you dating Carlos?

KAREN

Nice guys are boring.

CUT TO

12 INT. INTERROGATION ROOM - DAY

12

Carlos, a genuinely nice guy, is puzzled --

CARLOS

What'd I do?

CONTINUED

12 CONTINUED

12

STABLER

I want to talk to you, man-to-man,
about Karen Raye.

CARLOS

Karen? Is she in trouble?

STABLER

You spent the afternoon with her the
other day --

CARLOS

That's not against the law.

STABLER

She's only sixteen --

CARLOS

I'm only fifteen! If anyone's in
trouble with police, it should be her!

STABLER

You're better off keeping your hands
off of her. And whatever you do,
don't brag about what happened.

CARLOS

I'd never do that --

STABLER

You're a nice guy, Carlos. You'll
find another girl. I promise. It's
just better if it's not Karen.

CARLOS

Fine. Fine. If that's the way it has
to be.

Stabler walks Carlos out --

13 INT. SQUADROOM - DAY

13

Stabler walks the bewildered Carlos out of the squadroom,
under the watchful eye of Cragen, Munch and Jeffries.

As soon as he's left --

STABLER

So, what, are we going to intervene in
every little Romeo and Juliet that we
encounter now?

CONTINUED

13 CONTINUED

13

MUNCH

NYPD -- Mary Worth division.

STABLER

I hate spending a day chasing around a story for someone who slept with the wrong guy.

CRAGEN

Don't sweat it. You got a recant.

STABLER

The difference between here and Robbery is, robbery victims never lie to you.

The mood is sombre; Stabler is the last to know something --

CRAGEN

It's not a waste of time. Have you seen Yachtsman's letters?

STABLER

Just a lot of hot air, right? He never tried to set up a meeting with her --

JEFFRIES

Not with her.

STABLER

But?

CRAGEN

We did some digging. He e-mailed her photos of himself...take a look.

MUNCH

The man's face is blackened out. But not his dates --

Stabler walks around to behind Munch's computer; he only looks for a brief instant and is disheartened by the inhumanity of the picture he's looking at --

STABLER

How old is the girl?

MUNCH

Closer to hopscotch than she is to her prom.

CONTINUED

13 CONTINUED (2)

13

STABLER

Turn it off. I don't want to look at
that.

CRAGEN

It's evidence.

He reaches over Munch and turns off the monitor --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

14 INT. GOTHAM ONLINE - DAY

14

Benson and Stabler with Max Knaack, tech support manager.

STABLER

He's one of your Internet users --

KNAACK

Clients. And we value their privacy.
Sorry.

BENSON

He posed for sex pictures --

KNAACK

So?

STABLER

With a minor.

Knaack's face falls.

BENSON

I'm sure your other clients would want
to know that you're doing everything
you can to fight this...problem.

Knaack considers. She's right. He moves into his terminal.

KNAACK

Okay, what do you want to know about
this 'Yachtsman.'

STABLER

Where he is --

Knaack's fingers fly over the board.

KNAACK

Okay...just take a minute...

STABLER

You can find out everything about
someone from their e-mail address?

CONTINUED

14 CONTINUED

14

KNAACK

Sure. Once you're on line, we can follow you anywhere.

STABLER

You're not anonymous.

Knaack looks from Benson to Stabler, shakes his head.

KNAACK

Look, what happens when you click onto Amazon.

BENSON

It says, 'Welcome, Olivia Benson.'

KNAACK

Before you type anything. Every click of that mouse -- broadcasts personal info in these things called cookies.

BENSON

So the Internet's like a gigantic tape recorder that runs twenty-four hours a day.

Knaack's computer beeps at him.

KNAACK

The Yachtsman. Okay. His real name is Harry Waters.

STABLER

Waters.

KNAACK

Looks like he likes to visit every kind of sex chat room --

BENSON

Underage stuff?

KNAACK

Yeah, but not exclusively -- he also visited lots of mainstream porn sites. And programming sites. And music sites.

STABLER

What music sites?

KNAACK

Brittany Spears, Backstreet Boys, 98 Degrees.

CONTINUED

14 CONTINUED (2)

14

STABLER

My daughter likes them.

KNAACK

So do millions of people. Waters is about like any of our users. For example, he also liked poker and auctions --

BENSON

What'd he buy at EBay?

KNAACK

Looks like used panties. He won seven panty auctions over the past year. I didn't even know you could --

STABLER

We need his home address --

KNAACK

It's a work address.

BENSON

So give us that.

KNAACK

Universal Dot Net. Had their IPO right after we did.

CUT TO

15 INT. UNIVERSAL.NET - DAY

15

Benson and Stabler with Alex Catrin, Universal's personnel director.

CATRIN

Never liked the guy.

BENSON

So why'd you hire him?

CATRIN

He was the best. He's a really good programmer.

STABLER

But...

Catrin takes a deep breath. Prepares to tell the whole story.

CONTINUED

15 CONTINUED

15

CATRIN

You know, after the IPO, we sprung for a huge trip to Cuba. See a game, you know.

STABLER

The Orioles?

CATRIN

Yeah. It was a big deal and Waters -- didn't even show up to the game.

BENSON

So where'd he go.

CATRIN

He said he was sick. Something he ate. So, we felt sorry for him. We brought it back some souvenirs --

STABLER

And --

CATRIN

We go to his room to give them to him. This little kid comes out of the bathroom. She says in English... 'You want good time, too?'

BENSON

Oh no.

He shakes his shoulders again, shaking off the eeew.

CATRIN

We get back to the States, and -- just, would look at him, think what makes this guy tick that a little kid turns him on. Fortunately, he quit right after that.

BENSON

You still have his computer?

CATRIN

Yeah -- no one would touch it. He really was like a contagion.

He leads them to the back, he pulls back a big curtain, revealing stacks of computers.

CONTINUED

15 CONTINUED (2)

15

CATRIN

It's all yours.

He bends down, picks up the computer, revealing a publicity photo -- guy stiffly smiling, polka-dot tie.

CATRIN

There he is.

Benson picks up the photo, studying it.

STABLER

Where is he now?

CATRIN

His mail all gets returned. Sender moved. I don't know and I don't want to know.

BENSON

But his e-mail is still active.

CATRIN

Our oversight. Want me to cut it off?

BENSON

No. It's probably the best way to find him.

Off Waters' black-and-white glossy face --

CUT TO

16 INT. STABLER HOUSE - DAY

16

Stabler, sitting in front of the family computer, blank stare. He's types. Gets a "buzz." Tries again; another "buzz." But can't figure out her password. He jumps when he hears a voice.

KATHY (O.S.)

You just want to go back to that store.

MAUREEN (O.S.)

No, I really need more underwear.

They walk in from the hall -- Kathy trailing Maureen, who's trying to make a swift exit. She's dressed for basketball practice, gym bag over her shoulder. She goes to the kitchen counter, where clean laundry is piled up, folded. Begins stuffing a clean change of clothes in her bag as --

CONTINUED

16 CONTINUED

16

KATHY

Well where does it all go?

MAUREEN

I don't know. I've got two sisters
you know, thanks to you.

(to Stabler)

Porn surfin', Dad?

STABLER

(incredulous)

What?

MAUREEN

Ah, you know, I'm sure it's --

(makes quotation
marks)

'Work Related.'

STABLER

Maureen --

She kisses him on the cheek.

MAUREEN

Later Dad. Or I'll never be Cynthia
Cooper.

She heads out the door, letting it slam behind her. Kathy
finds her minivan keys and heads out --

Stabler types in Cynthia Cooper, and gets a friendly chime
from the computer. He gets into her e-mail and begins to
read. Sees something about himself...

STABLER

(reading)

I'm paranoid...?

Door opens again -- Maureen back.

MAUREEN

Excuse me. Forgot my Carmex.

Stabler can't get the screen off his computer...Maureen
pulls open the desk drawer under the computer, way too close
to Stabler, finds her Carmex, when...she sees e-mail on the
screen. Her e-mail.

MAUREEN

That's my e-mail.

CONTINUED

16 CONTINUED (2)

16

STABLER

I know --

MAUREEN

What happened to boundaries?

He shuts the desk drawer in front of him she opened.

STABLER

You tell me.

(gestures at the
computer)You know, if you think I'm paranoid,
you could talk to me about it.

She crosses her arms, looks at him.

MAUREEN

Some conversation that'd be.

(imitating dad)

What do you mean, paranoid, what makes
you say that?

STABLER

There are a lot of people out there,
on the Internet, with bad intentions,
Maureen --

MAUREEN

You want to read my diary, too?

She knocks the rest of the clean laundry to the floor,
pissed as hell. Slams the door on her way out.

Stabler watches her leave, then goes back to reading.

CUT TO

17 INT. SQUADROOM - DAY

17

Cragen squints at Waters' computer, standing over Stabler's
shoulder. Behind them, Munch and Jeffries --

CRAGEN

Guy had a taste for naked pictures.

MUNCH

He and everyone else. The number one
search term on the Internet?

JEFFRIES

'Sex?'

CONTINUED

17 CONTINUED

17

MUNCH

That's number two. 'Pam Anderson' is number one.

STABLER

Pam Anderson is well over eighteen. These pictures show girls who aren't --

MUNCH

They could be fakes. You know, catalog pictures digitally altered to make them appear naked --

CRAGEN

Thank you, John, but I'd just as soon let him make his rationalizations in person.

JEFFRIES

So would we, except for one thing --

STABLER

We still don't know where he is.

CRAGEN

Trace his e-mails --

JEFFRIES

He's sharp. He reroutes his sessions so it always appears that he's logging in from a new location.

MUNCH

A kind of high-tech shell game.

CRAGEN

So let's make him come to us.

STABLER

We know where he goes on the net --

CRAGEN

Teenager chatrooms. And we know what he desires --

MUNCH

He wants a girl just like Brittany Spears, only about ten years younger.

CRAGEN

So let's give the man what he wants.

CUT TO

18 INT. SQUADROOM - NIGHT

18

Munch, Stabler, Benson -- each at their computer. Cragen checks off a list of Water's favorite hot spots on the dry erase board: a list of some choice alt-dot-sex rooms that Standards and Practices will approve, fetishes, and some teen interest rooms -- 98 Degrees. Skechers.

CRAGEN

Talk to me --

BENSON

Apparently A.J. is everyone's favorite Backstreet Boy...

Cragen crosses off a Backstreet newsgroup.

STABLER

A girl's asking another girl what's it like to be a student at Columbine now...

CRAGEN

What it's like to be a victim?

STABLER

No. What's it like to be a shooter?

MUNCH

Got something.

CRAGEN

Where are you?

MUNCH

Alt dot support-depression-teens.

BENSON

What?

MUNCH

Yachtsman is on the air. He's explaining to a girl called Marie how to filch Prozac from her mother.

CRAGEN

Talk to him.

BENSON

I'm joining the chat.

CONTINUED

18 CONTINUED

18

MUNCH

Okay.

BENSON

Munch, are you using the name
'Nicole'?

MUNCH

Is it that obvious?

BENSON

Not every fourteen year old uses the
word 'enucleate.'

CRAGEN

John --

They wait.

BENSON

No it worked. You got him.

Munch types as the rest of them move closer to him.

MUNCH

Okay. My parents are so harsh.

He waits for a response. Reads it off the screen.

MUNCH

He says he, like, understands.

(types)

As if.

Cragen, Benson and Stabler exchange a look.

CRAGEN

(to Stabler)

I wonder if some of these people
wouldn't've ever followed certain
instincts...

STABLER

But from the privacy of your home, the
forbidden is so much...easier...

MUNCH

...done. He wants to talk in person.

CRAGEN

Where?

CONTINUED

18 CONTINUED (2)

18

MUNCH

Big Cup Cafe. Tomorrow. Noon.

BENSON

High noon.

CUT TO

19 INT. BIG CUP CAFÉ - DAY

19

Stabler and Munch, sit at one table in a coffee shop.
Seated near them, alone, is a teenage girl.

The front door opens and a man, Waters, enters. The girl
looks to Munch and Stabler for approval. They nod. Waters
scans the room; sees the girl sitting by herself; and
approaches.

WATERS

Excuse me, hi --

She smiles pleasantly at him; Munch and Stabler stand.

WATERS

Hi. I'm The Yachtsman. You must be
Nicole --

Munch taps him on the shoulder --

MUNCH

Actually, I'm Nicole,.

Stabler badges him.

STABLER

Let's go.

Waters doesn't flinch; he's been expecting this. He pulls a
card from his wallet and gives it to Munch --

WATERS

This is the number for my attorney.
And that's all I'll be saying.

CUT TO

20 INT. INTERROGATION ROOM - DAY

20

Benson and A.D.A. Eastman have it out with Waters' attorney,
Hammond. Through the glass, Waters can be seen, calmly
playing games on his Palm Pilot --

CONTINUED

20 CONTINUED

20

HAMMOND

What are you charging my client with?

EASTMAN

Soliciting a minor.

HAMMOND

I thought he solicited a forty-eight year old detective, a man named John Munch?

EASTMAN

He believed it was a twelve-year-old girl.

HAMMOND

How do you know that?

STABLER

He was lurking in a depression support group for teenagers!

HAMMOND

As were you and your coworkers.

STABLER

Can I give you a word of advice, counsel? Off the record?

HAMMOND

What?

STABLER

Your client bragged to coworkers about having a fling with a twelve-year-old in Cuba --

HAMMOND

The same people who fired him told you that --

STABLER

They weren't setting him up. And his computer is filled with kiddie porn --

HAMMOND

So you want me to give him something less than the best possible legal advice?

STABLER

Do you have children, Ms. Hammond?

CONTINUED

20 CONTINUED (2)

20

HAMMOND

I have three nieces. And I understand what you're trying to tell me about my client. But, can I say something off the record as well?

STABLER

Go ahead --

HAMMOND

I'm not going to be remiss in my duty as an attorney just because you haven't made a credible case yet.

EASTMAN

He thought he was making a date with a twelve-year-old!

HAMMOND

I know he's not an angel, but we live in a country where you can't be thrown in jail for your thoughts.

CUT TO

21 INT. INTERROGATION/OBSERVATION - DAY

21

Cragen with Eastman; it's not pretty --

EASTMAN

We've got nothing and he knows it.

CRAGEN

Take it to trial, then. Sometimes a jury convicts just because they know a guy did something --

EASTMAN

He's got access to the best counsel cyberbucks can buy. He'll argue that he knew all along he was talking with another adult --

CRAGEN

He didn't!

EASTMAN

We won't be able to mention Cuba.

CRAGEN

Hearsay. What about the porn?

CONTINUED

21 CONTINUED

21

EASTMAN

He's copping to indecent material, so
we won't be able to introduce that,
either.

CRAGEN

He solicited minors multiple times --

EASTMAN

Yes --

CRAGEN

He's a clear threat to society --

EASTMAN

I'm sorry. We don't have a case.

Off Cragen, fuming --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

22 INT. SQUADROOM - DAY

22

Cragen stands in front of the marker board listing the sex sites that "The Yachtsman" frequented. Munch, Jeffries, Benson and Stabler are nearby --

CRAGEN

(reading)

'Alt sex teens.' 'Father daughter Lovefest.' 'The May December League.' This is how Waters spends his time and still Eastman won't file on him.

STABLER

What does she want? Pictures of him in the act?

CRAGEN

She says a jury might go either way on the soliciting charge. So she kicked it back to us.

BENSON

Another prosecutor who's more interested in juicing her win-loss ratios than in putting perpetrators on trial.

MUNCH

They want every case delivered postpaid, gift-wrapped and with a bow on top.

CRAGEN

I don't have any doubt that this guy's molested a real-life victim --

STABLER

Or two, or ten.

CRAGEN

-- so forget about the Internet. Bring me a victim that Eastman can put on the stand. That, she'll know what to do with.

CONTINUED

22 CONTINUED

22

BENSON

All we have on his computer is gossip, rumors and dirty letters.

CRAGEN

He's very cautious not to leave any traces.

JEFFRIES

I read all his love letters -- twice -- and except for his big date with Munch, he never tried to contact his little friends.

BENSON

That's not true. He did make contact.

CRAGEN

When?

BENSON

He bought panties. From schoolgirls.

MUNCH

It was perversion-by-mail. He never bought anything in person.

BENSON

Sure, but maybe he was more interested in the return address, than the panties.

STABLER

So he ordered the panties as a way to meet the girls --

CRAGEN

-- without leaving an electronic trail.

JEFFRIES

That makes sense. All his purchases were local.

(flipping through
printouts)

Here's one. He bought three pair from a fifteen-year-old in Queens --

Munch looks over her shoulder --

MUNCH

'Ashley Jo Harrison.' Sounds like the girl next door.

Off Munch and Jeffries --

23 EXT. ASHLEY JO HARRISON'S HOUSE - DAY

23

Munch and Jeffries are on the porch of a home in a tree-lined, Long Island neighborhood. Doris Taft, 71, stands in the doorway.

DORIS

I'm sorry, Ashley's not home right now.

She starts to shut the door.

JEFFRIES

Can you tell us where she is?

DORIS

School.

She hesitates. It's obvious she's protecting her.

JEFFRIES

Mrs. Taft, your granddaughter could be in danger. It's very important we talk with her.

DORIS

(deer caught in headlights)

Oh...uh...

Jeffries and Munch exchange a look. Not the response they expected.

MUNCH

Would you mind if we came in?

Doris reluctantly opens the door for them.

24 INT. DORIS' LIVING ROOM - DAY

24

Munch and Jeffries walk in. Three elderly ladies look up from what appears to be a heated game of cards. There's a lot of cash on the table. Munch takes in the room. No signs a teenager lives here.

MUNCH

Would you mind if we looked in Ashley's room?

Reactions from all the ladies.

CONTINUED

24 CONTINUED

24

DORIS

She doesn't actually have a room here.

JEFFRIES

She just visits?

DORIS

(too quickly)

Yes.

Munch walks to the card table. One of the women puts her hand over a stack of 40 manila envelopes, hiding it. Munch picks one up. Pulls out a letter, signed "Love, Ashley Joe" and sealed with a kiss. Munch looks into the envelope, scowls and hands it to Jeffries.

JEFFRIES

Oh my God, they're Ashley.

MUNCH

All right, gig's up, ladies. You should be ashamed of yourselves.

OLD LADY #1

We're not doing anything illegal.

MUNCH

You're selling your used panties. Which I believe you advertise as 'pre-pubescent.'

DORIS

You ever hear of the Beardstown Ladies Investment Club? Well, we found our own niche.

JEFFRIES

(off money on
table)

And doing quite well, I see.

Munch and Jeffries exchange a look. Another dead end.

MUNCH

Who are your buyers?

DORIS

A few go to individuals. But most, we send to our panty brokers.

MUNCH

Panty brokers?

25 OMITTED

25

26 INT. PANTY BROKER'S OFFICE - DAY

26

Glenn Jones, late 40s, is a doughy, nerdy guy with thick black glasses. But he's fun and casual and believes wholeheartedly in the merchandise he sells, which adorn his walls. Stabler throws Benson a disgusted look.

GLENN

(on phone)

You got it. One set of pink cotton panties, party gloves and matching Easter bonnet.

(off their badges)

You enjoy those, sir.

(hanging up)

What can I do you for?

BENSON

We need information on one of your customers. Harry Waters.

GLENN

My customers value their privacy.

Stabler gets threateningly close.

STABLER

How'd you like it to come out where your panties really come from?

GLENN

(magically finding it)

Here he is. Good customer. Spends northward of five hundred a month.

STABLER

What does he buy?

GLENN

Early teen stuff mostly. His last order was for a used, one-piece swimsuit, size 3/4.

BENSON

So you don't just sell panties.

GLENN

No. We've got training bras, saddle shoes, Girl Scout uniforms...we've even got a bona fide mold of an ice skating star's privates. I've got a rate card if you're interested.

CONTINUED

26 CONTINUED

26

Stabler just glares.

BENSON

Does it list outcall service rates?

GLENN

I'm not a pimp, I'm an entrepreneur.

STABLER

You never hooked Waters up with the real thing?

GLENN

No.

BENSON

It'll be real easy to get a warrant for that computer and find out.

GLENN

Maybe I passed along a girl's e-mail address once. That's not crime is it?

STABLER

Not if your mouth keeps moving.

Stabler gives him an evil smile. Off Glenn clicking frantically at the computer --

27 INT. SQUADROOM - DAY

27

Stabler monitors the computer, while Cragen and Benson look on.

STABLER

Part of me hopes she doesn't join the chat.

CRAGEN

If she doesn't, our yachtsman sails into the sunset.

STABLER

Every time I think about this kid, I see my daughter's face.

BENSON

Then, don't think about her. Think about putting this creep into permanent dry-dock.

CONTINUED

27 CONTINUED

27

STABLER

I read Maureen's e-mail this morning.

BENSON

Because of something she did?

STABLER

No. Because of this. You wonder where this kid's father draws the line -- and whether he's going to wish he'd drawn it a little closer to home when reality hits him in the face.

The computer bleeps.

BENSON

She's on-line.

STABLER

Damn.

CRAGEN

(reading)

'Hi, honey. I missed you. Did you miss me, too?'

STABLER

A fourteen year old's love letter.

CRAGEN

Go ahead, answer her.

BENSON

His pet name for her is 'Precious.'

The thought of it turns Stabler's stomach.

STABLER

(as he types)

Yes, Precious, I did. And I'm eager to see you.

The response is quick and coy.

BENSON

(reading)

'Can you meet me after school?'

STABLER

I can't do this.

BENSON

Then, move over.

CONTINUED

27 CONTINUED (2) \

27

She bumps him out of the chair and takes over the monitor.

BENSON

(as she types)

How about wearing something the whole world can see, this time? It'll be like a secret code, just between us.

CRAGEN

Good.

Stabler stews as they wait for the reply. It's a little longer coming, but come it does.

CRAGEN

(reading)

'I'll wear a pink ribbon in my beret.'

BENSON

(typing)

Where?

The reply comes through.

CRAGEN

(reading)

'Pick me up out front. Love you.
T.T.F.N.'

Beep.

BENSON

'Ta ta for now.' She's just a girl.

(to the others)

She's off-line. Which school?

Stabler shuffles through the print-outs.

STABLER

She mentioned it in one of her e-mails. Come on, come on...

(finds it)

Here it is. Saint Catherine's.

CRAGEN

The girls school.

They all feel a little bit dirty.

28 EXT. SAINT CATHERINE'S SCHOOL - DAY

28

Benson and Stabler stand near their car, watching the kids, dressed in school uniforms, pour out of the front door -- the picture of youthful innocence. Stabler just shakes his head, his face betraying his thoughts.

CONTINUED

28 CONTINUED

28

BENSON
(pointing)
There she is.

A sweet, ordinary looking young girl stands apart from the others, a PINK RIBBON flowing from her beret.

STABLER
Let's go.

29 EXT. SAINT CATHERINE'S SCHOOL - CONTINUOUS

29

Benson and Stabler cross to the school. As they approach the girl...

BENSON
Elaine?

The girl spots them, assumes the worst, and takes off running in the opposite direction. It doesn't take long for our guys to catch her. She fights as Stabler grabs her.

ELAINE
Let me go!

BENSON
It's over, Elaine. We'd like you to come with us.

The girl gives up, and begins to cry. Off Stabler and Benson --

30 INT. INTERVIEW ROOM - DAY

30

Elaine sits across from Benson and Stabler, fidgeting and clearly nervous.

ELAINE
What's going to happen to me?

STABLER
Well, Elaine. You're not under arrest. We just want to ask you a few questions, okay?

Elaine nods.

BENSON
How long have you and Harry Waters been seeing each other?

CONTINUED

30 CONTINUED

30

ELAINE

Maybe six months.

STABLER

How did you meet?

ELAINE

I was just cruising the web one day, and found this chat room. He seemed so nice. He talked about his boat.

BENSON

What else?

ELAINE

He said I made him feel happy, like he was talking with his own daughter again. She died in a car accident.

BENSON

When did the conversation turn to matters more intimate?

ELAINE

It always was. He was really interested in what I was doing in school, what music I liked, what I liked to do for fun. I wanted to meet him.

STABLER

When did you first meet?

ELAINE

September. We met in the park by the fountain. It was a Saturday, and the park was full of families. He said we looked just like father and daughter. I like that. My own father left when I was eight.

STABLER

Did it ever become sexual?

ELAINE

October, the seventeenth. He took me to a beautiful restaurant on the river. It was beautiful. He made me feel like a princess.

She begins to tear.

CONTINUED

30 CONTINUED (2)

30

STABLER

Then what happened?

ELAINE

We had some wine. He told the waiter
I was his daughter, so it was okay.
And then, he took me to a hotel.

BENSON

It's okay, Elaine. It's over now.

ELAINE

I don't want to get him in trouble.
He was so gentle and caring. I just
felt...loved.

The tears now roll down her cheeks. Benson hands her a
handkerchief.

BENSON

You're a victim here, Elaine. It's
illegal for an adult to solicit sex
with a minor. Of course, we'll have
to notify your parents.

Elaine puts her head in her hands.

ELAINE

That really won't be necessary.

STABLER

Is there another guardian we should
contact?

Elaine sits up and composes herself.

ELAINE

You don't understand.

(beat)

I'm not 14. I'm...22.

BENSON

Excuse me?

ELAINE

When I was 14, I was a pimply, skinny
little runt who couldn't get a date
with a bribe. But now -- I'm the sexy
girl I never could be then. It's not
unusual for a woman to lie about her
age --

CONTINUED

30 CONTINUED (3)

30

BENSON

No, but you're pushing the limits on that.

STABLER

(heating up)

So this was what, all just a big joke?

ELAINE

No. It's my fantasy. It lets me remain in control. And I feel pretty and wanted.

BENSON

You know, there are underage girls out there who've been severely damaged by men who play along with your little fantasy.

ELAINE

Well fortunately, I'm not one of them.

Off Benson and Stabler --

31 INT. CRAGEN'S OFFICE - DAY

31

Stabler enters Cragen's office.

CRAGEN

What?

STABLER

We have nothing on Waters --

CRAGEN

He never propositioned the girl?

STABLER

She's twenty-two years old.

Cragen snaps a pencil. They're in a corner --

CRAGEN

But -- he thinks he had a fling with a fourteen year old.

STABLER

That's not a crime.

CRAGEN

So what? We can make the fantasy work for us for a change.

CONTINUED

31 CONTINUED

31

STABLER
Will that stand up in court?

CRAGEN
Not for a second. But he doesn't know
that.

CUT TO

32 INT. INTERVIEW ROOM - DAY

32

Stabler and Jeffries talk to Elaine --

JEFFRIES
Harry Waters is here.

ELAINE
Are you going to tell him the truth
about me?

STABLER
Do us a favor and our lips are sealed.

ELAINE
What?

STABLER
Make eye contact with Harry on the way
out.

ELAINE
That's it?

JEFFRIES
Yes. But don't say a word. Do that,
and you're out of here.

ELAINE
Good. If I really hurry, I can make
it to the track in time for the third
post.

33 INT. SQUADROOM - DAY

33

Stabler sits down with Waters and his lawyer in the bullpen.

STABLER
(chipper)
Hey guys --

CONTINUED

33 CONTINUED

33

HAMMOND

What? I said my client is not going to answer your questions.

STABLER

I know that. I just wanted to see if you needed a soda or something.

HAMMOND

No. What is wrong with you?

STABLER

Just being polite.

Stabler's certitude spooks both Hammond and Waters.

The Interview Room opens up. Elaine and Jeffries cross toward the door, filing right past Stabler, Waters and his attorney. Elaine stops, stares at Waters, then leaves with Jeffries.

Waters stands; Hammond puts two and two together and is disgusted what his client was up to; nonetheless --

WATERS

I think maybe we should talk about a deal.

HAMMOND

Let's talk about it. In private.

WATERS

Okay.

(to Stabler)

I think I'll take that soda now.

34 INT. INTERROGATION ROOM/OBSERVATION ROOM - LATER

34

Hammond is talking with Waters under the watchful eye of Benson, Stabler and Eastman.

BENSON

I want this guy to do time. That's all I ask --

EASTMAN

We have no leverage. There's no deal to be had. The girl was twenty-two --

STABLER

How about you keep that to yourself, and let my partner and me do the talking?

CONTINUED

34 CONTINUED

34

Hammond comes out; Waters is still visible through glass.

HAMMOND

My client's prepared to strike a deal.

BENSON

Yesterday, we might have been interested. But that was before we met his little girlfriend.

HAMMOND

Just tell me what you're charging him with --

STABLER

Let's start with statutory rape, and then you get into the lesser inclusions, which could be --

He hands it off to Eastman --

EASTMAN

Soliciting, sodomy, transporting a minor across state lines --

HAMMOND

Transporting?

STABLER

She said they met once in New Jersey.

HAMMOND

If you go federal on this, I'm going to trial. The sentencing minimums leave no room to operate --

STABLER

We can stay out of federal courts --

HAMMOND

How?

STABLER

Give us the names and dates of all his contacts with minors.

HAMMOND

He had one interaction with one girl.

BENSON

She's just the first girl we found.

CONTINUED

34 CONTINUED (2)

34

HAMMOND

No. He'll cop to one act with her, he becomes a registered sex offender and he joins a program --

STABLER

He does time or we're done talking --

HAMMOND

Let me finish. He does have something to offer.

BENSON

Tempt us.

HAMMOND

He says he might know the names of some other men with the same affliction.

BENSON

Other pedophiles?

HAMMOND

Nine of them.

STABLER

Anyone can copy names out of the phone book --

HAMMOND

He'll deliver them in person.

STABLER

I believe you. I just don't believe him.

HAMMOND

What kind of guarantee do you want?

STABLER

(to A.D.A.)

How much time would he serve on sex with a minor?

EASTMAN

As much as five years. More, with the lesser inclusions.

STABLER

(to Hammond)

He takes the maximum.

CONTINUED

34 CONTINUED (3)

34

HAMMOND

That's not a deal --

STABLER

And we knock off six months for every
pedophile who's convicted --

HAMMOND

Convicted? What if you screw up?
What if the jury won't convict them?

STABLER

Then he'll do the time he should be
doing anyway.

HAMMOND

I'll talk to him.

Hammond goes into the Interrogation Room.

EASTMAN

Looks like we have a deal --

STABLER

Looks like we did your work for you.
Again.

Benson and Stabler walk away from Eastman

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

35 INT. STABLER HOUSE - NIGHT

35

Maureen checks the connection of the cables in the back of the computer. Checks the monitor. Nada. So she hits the side of the computer, where the hard drive is. From the kitchen --

STABLER (O.S.)
Stop hitting the computer.

Maureen hits the side of the computer again.

Stabler comes from the kitchen wearing an apron stained with food.

MAUREEN
I can't get on.

STABLER
Yeah, I put a child lock on it --

MAUREEN
My homework's on that computer.

Stabler reaches over her for the keyboard.

STABLER
What'm I looking for?

Maureen slides out from under her dad's arms, climbs out of the chair.

MAUREEN
Great Expectations.

He looks at her.

MAUREEN
My paper's about Pip and Estella...

He types a few keys. Nothing happens.

She crosses her arms, watching.

STABLER
Can't get on, either. If I
uninstall...

(MORE)

CONTINUED

35 CONTINUED

35

STABLER (CONT'D)
(punches a few
keys)

You know how to fix this?

Maureen shrugs. He gets up. She sits down. Taps two keys.

MAUREEN
It's off. Those child-lock things are
a joke.

STABLER
That quick?

MAUREEN
Yes. When're you gonna start trusting
me?

STABLER
I trust you. It's everybody else I
don't trust.

MAUREEN
Then stop reading my e-mail.

STABLER
I'm sorry.

Good enough. She presses a few buttons. The machine
whirrs...Stabler heads back to the kitchen. Checks over his
shoulder once to see her typing away.

CUT TO

36 INT. INTERROGATION - DAY

36

Benson and Stabler with Waters --

BENSON
How'd you meet the others?

WATERS
Well, a couple the old-fashioned way.

STABLER
What is that?

WATERS
There's things you say that another
child lover understands that no one
else would notice --

CONTINUED

36 CONTINUED

36

STABLER

Such as?

WATERS

Say I see a guy at a roller rink, my age, but without any kids in tow. Just a man by himself. Then, a few days later, I see the same guy again at the mall, right when school lets out. And neither one of us is buying anything.

BENSON

You're just watching the kids. How do you make contact?

WATERS

Strike up a conversation. Something innocuous. Maybe ask him about a 'G' rated movie. I see 'em all. If he's like me, he's seen 'em all, too --

BENSON

You're talking about a cartoon, but really, you're asking him, 'are you a pedophile?'

WATERS

'Do you love children' is how I'd put it, but yeah. Maybe I say something about what days they take field trips to the Met. If he knows that --

STABLER

He knows you're one.

WATERS

It's a whole secret world. And before the Internet it took years to meet others like myself.

BENSON

But now?

WATERS

People are more comfortable talking about it online. What it feels like, to have this desire. Day or night, you can talk to someone who doesn't think it's wrong --

CONTINUED

36 CONTINUED (2)

36

STABLER

It is wrong.

WATERS

Maybe. But tell me: were you always attracted to women?

STABLER

What do you mean?

WATERS

One day, it just hits you, right? You wake up, puberty happens, and all of a sudden, women look pretty to you. Was that in your control?

STABLER

We're not talking about me.

WATERS

No, we're not. We're talking about me. And even though I know what I do is against the law...it's who I am. The other guys, before I met them ... I didn't have the nerve to go through with it. They gave me the courage to love in my own way. It just feels wrong to turn them in.

BENSON

You made a deal. The alternative is five years --

WATERS

Don't worry, I'm not backing out. I'll give you their e-mail addresses. I'll arrange an outing. But it doesn't mean I'll feel good about it. Judas. That's what I've become.

CUT TO

37 INT. GOTHAM ONLINE - DAY

37

Benson and Stabler again with Max Knaack. A very pale Max Knaack.

KNAACK

Remember how I told you that other guy was into about the same kind of stuff as any user?

CONTINUED

37 CONTINUED

37

BENSON

Yeah...

KNAACK

These guys aren't.

BENSON

What do you mean?

KNAACK

These guys are into some of the worst stuff on line. Hard core sex with kids. Some of these guys spend all day in father/daughter chat rooms.

STABLER

How can you know this happens, and not do anything --

KNAACK

Fear of lawsuits. If we admit we can monitor one...we're liable for monitoring all of them. Better to just stay out of the way.

CUT TO

38 INT. SQUADROOM - DAY

38

Benson, Stabler, Munch, Cragen, Jeffries, and Eastman are laying out plans for the evening ahead of them. Cragen points to a sketch of a restaurant --

CRAGEN

Benson, you, Jeffries and I are in the room next to the main event, taping, and waiting until the bust.

BENSON

What's the signal?

STABLER

Flash the banquet room lights, twice.

CRAGEN

Munch and Stabler will be in the main room with the guests of honor --

MUNCH

Where's the line on entrapment here?

CONTINUED

38 CONTINUED

38

EASTMAN

You're not advocating any crime; just getting accounts of crimes that already occurred, so you can do or say pretty much anything --

STABLER

Playing the parts of molesters.

MUNCH

So in this world of mirrors, Stabler and I aren't cops, Waters isn't under arrest, but what these short-eyes say can be used against them?

EASTMAN

The tape will be admissible.

JEFFRIES

If they say they're playing along, too?

EASTMAN

That's a risk. That's why we want names of their victims, we want dates, we want them to say as many specific details as possible --

CRAGEN

So we can follow up and bring in additional witnesses. The tape itself won't convict anyone.

MUNCH

So what do child molesters talk about when they get together?

STABLER

You and I are spending the rest of the afternoon finding out exactly that.

CUT TO

39 INT. INTERVIEW ROOM - DAY

39

Munch and Stabler are working with Waters --

WATERS

It's just like any group of guys getting together. We talk about sports, and television, and relationships --

CONTINUED

39 CONTINUED

39

MUNCH

The last woman I dated was more interested in the work of Charles Fort than she was in the Backstreet Boys --

WATERS

That's what you talked about to her. But when you talked about her to other men --

Munch thinks for a moment --

MUNCH

I complained about how she was late all the time.

WATERS

Right. If you talk about grape gum and poodle skirts, they'll make you as a cop. They're really no different from you.

STABLER

Oh, yes they are.

WATERS

You haven't met the guys.

CUT TO

40 INT. BANQUET ROOM - NIGHT

40

A bland hotel-style banquet room, without much decoration. Munch fiddles with his friendship bracelet, while Stabler checks out the room --

STABLER

Why do you meet here?

WATERS

Cheap beer, and free parking.

MUNCH

And that's what it takes to lure the defiles of American's youth --

STABLER

So let's review rule number one.

WATERS

Get specifics. Names, dates, actions.

CONTINUED

40 CONTINUED

40

STABLER

Very good.

WATERS

I want to stay out of jail.

There's a knock on the door. Waters answers. McClintock, 40's, cheap suit, beady eyes, comes in. Waters hugs him.

WATERS

Hey, Paulie -- good to see you.

MC CLINTOCK

Harry. What's with the hug?

WATERS

I just wanted to say you've been a great friend. No matter what happens, I appreciate that.

McClintock pulls away.

MC CLINTOCK

(wisecracking)

Sure. That doesn't mean I want to hold hands and take long showers together. Who's with you?

WATERS

Friends. John, Elliot, this is Paulie. We go way back.

MC CLINTOCK

You should see this guy skate!

Waters laughs. They shake hands.

MUNCH

Nice to meet you.

MC CLINTOCK

A pleasure.

(laughs)

Just you don't try to hug me too.

41 INT. SURVEILLANCE ROOM - NIGHT

41

Video surveillance, recording the action in the next room. Pull back to reveal Benson, Cragen and Jeffries watching the three men making small-talk --

CONTINUED

41 CONTINUED

41

BENSON
Guy looks familiar.

CRAGEN
Where from?

BENSON
Can't put my finger on it but when we
run his pedigree it's going to come up
we questioned him on something.

JEFFRIES
I bet we see a lot of that. How many
are supposed to show?

BENSON
Five or ten. But if we get even one,
it's worthwhile.

CUT TO

42 INT. BANQUET ROOM - NIGHT - LATE

42

A WAITER picks up empty beer bottles and puts down new ones
in front of a group of ten: Munch, Stabler, Waters,
McClintock and six others. Munch and Stabler talk with
Shreck, 40's --

STABLER
(to Shreck)
So how do you guys know each other?

SHRECK
Harry and me? I guess it was at a
Holiday on Ice show.

Waters knows now is the time to play along --

WATERS
Oh yeah, you were with that redhead,
what was her name?

SHRECK
The little bitch, believe me, you
don't want to know about her.

WATERS
Astrid something, wasn't that it?

SHRECK
Astrid Brooks, sweet sixteen and the
hottest babe I'd ever had, and if I
never hear her name again I'll die a
happy man --

CONTINUED

42 CONTINUED

42

MUNCH

Heartbreak?

Shreck

She got her driver's license and,
well, that's when I learned I was just
a glorified taxi service.

MUNCH

I had a girl who wanted me just so she
could get into R-rated movies, how bad
is that?

Laughter --

CUT TO

43 INT. SURVEILLANCE ROOM - NIGHT

43

Benson scribbling down a name on a notepad --

BENSON

'Astrid Brooks.' In three and a half
hours that's the first name anyone's
given up --

JEFFRIES

These guys are insanely cautious --

CRAGEN

We'll give 'em until midnight, and
then flash the lights.

CUT TO

44 INT. BANQUET ROOM - NIGHT

44

Waters, a little drunk, stands and clinks his spoon on a
glass. Shreck, McClintock, Munch and Stabler and the others
give him their attention --

WATERS

Thank you for coming out tonight.
You've been the best bunch of friends
a guy could ask for.

SHRECK

Hear, hear!

WATERS

You knew who I was, before I knew who
I was...until I met you, I thought I
was the only one, who was like we are.

(MORE)

CONTINUED

44 CONTINUED

44

WATERS (CONT'D)

But you helped me see that I wasn't alone. You taught me: the heart wants what the heart wants.

Cheers, all around. Waters is getting choked up. Munch and Stabler exchange glances; where is he going with this --

WATERS

I think this is going to be the last time we get together for a while. And that breaks my heart --

STABLER

That enough, Harry, why don't you sit down --

Waters talks over Stabler --

WATERS

Please forgive me for what I have done! I have betrayed you! I have betrayed you all!

The lights flash off, on, off, on; Stabler looks at Munch, and then --

-- the door to the banquet room opens up and Benson, Cragen, and Jeffries enter, guns drawn --

CRAGEN

Put your hands where we can see them and back up to the north wall! Now!

SHRECK

Ah hell --

Munch pulls out his badge and gun --

MUNCH

This is it, Shreck --

STABLER

Let's move slowly and quietly to the back of the room --

Shreck lifts his hands but doesn't move --

SHRECK

I'm F.B.I. --

MUNCH

What?

CONTINUED

44 CONTINUED (2)

44

SHRECK

Check my breast pocket, and so is he --

He points to another guy, sitting near him, who nods --

BENSON

Keep your hands where we can see them!

And now another "pervert," Hawking, backing up against the wall, raises an objection --

HAWKING

Dan Hawking, New Jersey Crimes Against Children Task Force --

STABLER

You have got to be kidding --

CRAGEN

Line up! Now!

And now the eight "guests" have arranged themselves on the wall. Benson sees McClintock reach for his breast pocket --

BENSON

Keep your hands up!

MC CLINTOCK

Olivia, it's Ted McClintock, Interstate Internet Sex Crime Unit, we met at a conference --

She fishes in his jacket and produces an I.D. Our guys face off with the eight "sex criminals."

BENSON

Is there anyone here who isn't law enforcement?

One little guy, Wallis, at the end of the line sheepishly raises his hand.

CRAGEN

That's it? That's all?
(to Stabler)

So arrest him.

And the other men slowly lower their hands.

45 INT. SQUADROOM - NIGHT

45

Stabler, Munch and Cragen stand outside the Interrogation Room. Through the glass they see their only prize, Wallis, who is scribbling out a confession. Benson comes out of the Interrogation Room --

BENSON

He's copping to a two-year affair with a girl who turns sixteen in July. Her name and address checked out.

CRAGEN

So including Waters, then, we took two molesters off the street.

STABLER

And now we know what really goes on inside of Internet chat rooms --

MUNCH

Yeah. Twenty cops pretending to be molesters talking to twenty cops pretending to be teenage girls.

BENSON

All hail the Internet revolution.

FADE OUT

END OF ACT FOUR