"LAW & ORDER: SPECIAL VICTIMS UNIT"

"CHAT ROOM"

Written by
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Prod. #EO923

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

SCRIPT REVISION HISTORY

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LAW & ORDER:
SPECIAL VICTIMS UNIT
"CHAT ROOM"

CAST

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

KAREN RAYE
MELISSA RAYE
DR. MARCIA RHOADES

DAVID RAYE
OLDER MAN
CARLOS

MAX KNAACK
ALEX CATRIN
HAMMOND
A.D.A. EASTMAN
DORIS TAFT
OLD LADY #1
GLEN JONES

(K)
(K)

ELAINE
HARRY WATERS
TED MC CLINTOCK
SHRECK

(DAN HAWKING

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
  UNIVERSAL.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

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
INT. MANHATTAN HOSPITAL - NIGHT

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.

STABLER
(unsure)
It is a school night?

MELISSA
Yes. It is. We'll talk to your daughter now.
3 INT. DOCTOR'S OFFICE - DAY

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.
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

INT. SQUADROOM - DAY

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

CRAVEN
-- 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?

CRAVEN
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

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.
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.
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

INT. MELISSA RAYE'S HOME - DAY
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
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
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

INT. STABLER'S CAR - DAY

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
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

INT. DAVID RAYE'S APARTMENT - DAY

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?
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 (2)

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

EXT. VACANT LOT - DAY

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

10 INT. SQUADROOM - DAY

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 leopardsis 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
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

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
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
Things happen. He made a move on you?

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.

Why'd you lie to us?

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

I'll talk to him.

To Keith? No. Don't!

Why?

I still want to go out with him.

I thought he's psycho.

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

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

Nice guys are boring.

Carlos, a genuinely nice guy, is puzzled --

What'd I do?
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

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
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
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

14 INT. GOTHAM ONLINE - DAY

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.

Knack 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
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.
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

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
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)

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 if 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

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
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.
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

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?'
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
INT. SQUADROOM - NIGHT

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.

CRAVEN
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...

CRAVEN
What it's like to be a victim?

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

MUNCH
Got something.

CRAVEN
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.

CRAVEN
Talk to him.

BENSON
I'm joining the chat.
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?
MUNCH
Big Cup Cafe. Tomorrow. Noon.
BENSON
High noon.
CUT TO

INT. BIG CUP CAFÉ - DAY

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

INT. INTERROGATION ROOM - DAY

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
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?
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
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
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

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
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.

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 --
EXT. ASHLEY JO HARRISON'S HOUSE - DAY

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.

INT. DORIS' LIVING ROOM - DAY

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
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?
26 INT. PANTY BROKER'S OFFICE - DAY

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

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

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.
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 (2)

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.

CRAVEN
Good.

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

CRAVEN
(reading)
'I'll wear a pink ribbon in my beret.'

BENSON
(typing)
Where?
The reply comes through.

CRAVEN
(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.

CRAVEN
The girls school.

They all feel a little bit dirty.

EXT. SAINT CATHERINE'S SCHOOL - DAY

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

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

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

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
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.
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 --
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

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

STABLER
(chipper)
Hey guys --
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.

INT. INTERROGATION ROOM/OBSERVATION ROOM - LATER

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
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 inclusives, 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
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 inclusives.

STABLER
(to Hammond)
He takes the maximum.
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
FADE IN

INT. STABLER HOUSE - NIGHT

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
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

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
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
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

INT. GOTHAM ONLINE - DAY

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?
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

INT. SQUADROOM - DAY

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
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

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
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

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
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.

INT. SURVEILLANCE ROOM - NIGHT

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
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

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
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
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
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
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?
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

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