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"LAW & ORDER:
SPECIAL VICTIMS UNIT"

"SLAVES"

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SPECIAL VICTIMS UNIT"

"SLAVES"

SCRIPT REVISION HISTORY

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LAW & ORDER:SPECIAL VICTIMS UNIT"SLAVES"CAST

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

(X)

MIRCHA GABREA
CONSTANTA CODRESCU
GRACE ALTMAN
AUDREY JACKSON
BALLOON VENDOR
CHAU
HERNANDEZ
RADU ILIESCU
ADINA ILIESCU

(X)

CHANG
RESERVATIONS AGENT
ILENA CODRESCU
TAMARA MORROW (X)
LINDSAY HAVER (X)
PETER HAVER (X)
RANDOLPH MORROW (X)
LOUISE
MRS. MORROW
BARRY
ORDERLY
MORROW'S ATTORNEY
JUDGE ARTHUR LEVIN (X)
DR. BENEDICT
A.D.A. REIKO (X)

VEHICLES

STABLER/BENSON GRAY SEDAN
MUNCH AND JEFFRIES CAR

"LAW & ORDER:

SPECIAL VICTIMS UNIT"

"SLAVES"

SETS

INTERIORS:

PRECINCT
SQUADROOM
CRAGEN'S OFFICE
INTERROGATION ROOM
INTERVIEW ROOM
AUDREY JACKSON'S OFFICE
CONSTANTA'S APARTMENT
BEDROOM
N.Y.U.
ADMISSIONS
FILE ROOM
MORGUE
CAFÉ BUCHAREST
KITCHEN
CRIME LAB
HALLWAY
AIRLINE RESERVATION OFC.

MORROW'S TOWNHOUSE
HALLWAY
LIVING ROOM
EXERCISE ROOM
BEDROOM
MORROW'S OFFICE

ANIMAL HOSPITAL
JUDGE'S CHAMBERS
BELLEVUE HOSPITAL
PRISONER WARD

EXTERIORS:

EAST 79TH STREET
STREETS
ENTRANCE TO CENTRAL PARK
HENRY HUDSON PARKWAY
GARDEN
MORROW'S TOWNHOUSE

LAW & ORDER:SPECIAL VICTIMS UNIT"SLAVES"TEASER

FADE IN

1 INT. SQUADROOM - DAY

1

Cragen, forms in hand, enters the bustling squadroom.

CRAGEN

All right, people, listen up. One Police Plaza's latest directive: bi-yearly psychological evaluations.

MUNCH

Bi-yearly for bi-polars.

CRAGEN

(clearing throat)

Toward this illustrious goal, they have chosen one of the highest stress units as the lucky guinea pig for the pilot program.

JEFFRIES

Not us.

CRAGEN

Us.

General moaning. Cragen hands out questionnaire forms.

CRAGEN

Please fill out this multiple choice form by the end of the day. You'll be receiving appointment times. Questions?

STABLER

(flipping through form)

Wonder if the perps'll make an appointment before doing their thing.

CONTINUED

1 CONTINUED

1

BENSON

Colossal waste of time. So who's first.

CRAGEN

I am.

(shrugging)

Blind leading the blind.

Cragen exits into his office. Munch and Jeffries head back to their desks.

MUNCH

What do you wanna bet they just slapped a new cover on the ol' Minnesota Multi-Phasic.

STABLER

(to Benson)

Can you believe this?

BENSON

Shrinks get shrunk -- maybe we could use some ourselves.

Stabler gives her a look. A Romanian man, 50s, enters hesitantly. Clutching his hat in his hands, he looks around lost.

BENSON

Can we help you?

MIRCHA

They tell me to report sex crime here.

Stabler gestures for him to sit. He does.

STABLER

You witnessed a crime?

MIRCHA

Witness? No.

BENSON

Someone told you about it.

He nods quickly.

BENSON

Go ahead, we're listening.

Stabler starts taking notes.

CONTINUED

1 CONTINUED (2)

1

MIRCHA

I have a fruit stand on Lex and 78th.
Out of nowhere two boys run up, grab
bananas and take off.

Stabler sets his pen down. Flashes a look to Benson.
Mircha gestures for them to hear him out.

MIRCHA

When I am angry, I curse in my native
tongue.

STABLER

Which is what, Hungarian, Romanian...?

MIRCHA

Romanian. Next thing I know, this
young woman grabs me and begs me for
help. Also in Romanian.

Now he's got their attention.

BENSON

What was wrong?

MIRCHA

A man. She is trapped in a situation
she can not escape from. It does not
translate well, but...there is abuse.

BENSON

Physical or sexual?

MIRCHA

I think both.

STABLER

What's her name?

MIRCHA

She does not tell me.

STABLER

Where does she live?

MIRCHA

(sadly)

She does not tell me this either.

Then, remembering, Mircha takes out a crumpled-up piece of
paper from his pocket.

CONTINUED

1 CONTINUED (3)

1

MIRCHA

She hands me this.

BENSON

(reading paper)

Constanta Codrescu.

MIRCHA

She says, 'Tell her she was right. I
need help.' Then she takes off.

STABLER

Okay, let's start from the beginning.
What time did all this happen?

Mircha fidgets with his hat. He looks up guiltily.

MIRCHA

Three days ago.

Off Benson and Stabler, reacting.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN

2 INT. SQUADROOM - DAY

2

All detectives.

CRAGEN

Let me get this straight, some girl is being sexually abused by some man somewhere in Manhattan.

STABLER

Something like that.

CRAGEN

Do we at least have a description?

BENSON

The fruit vendor is with a sketch artist right now.

CRAGEN

What's your take on this guy?

STABLER

Seems lucid enough. Name's Mircha Gabrea. Came to the states a few years ago. Already a true New Yorker.

BENSON

Only reason he came in at all was to shut his wife up. Apparently he let the story slip and she wouldn't lay off until he did something about it.

CRAGEN

Okay, assuming he's on the up and up, how do we know the girl is?

BENSON

Thousands of women are abused by their lesser halves every day and never say a word. We have to check it out.

MUNCH

What if Woodward and Bernstein had blown off 'Deepthroat' as just another prank call?

CONTINUED

2 CONTINUED

2

CRAGEN

Well prank or not, it's three days cold now. What was the name on the slip of paper she gave him?

STABLER

Constanta Codrescu. We checked. Turns out there is one in Manhattan.

BENSON

We pulled a number and address on her but got her answering machine.

CRAGEN

Good. Now pay her a visit.

Off Benson and Stabler, moving --

3 INT. CONSTANTA'S APARTMENT - DAY

3

Benson and Stabler sit with Constanta, a Romanian woman in her 50s. She looks at the composite of a pretty young woman with long, wavy hair, then holds it out to Benson.

CONSTANTA

Sorry, I don't recognize her.

But they can tell she does.

BENSON

Maybe if you tried with your glasses.

Constanta stiffens, then picks up her glasses from the table. Studies the composite again.

STABLER

Constanta Codrescu. Not such a common name. What are the odds this girl would pull it out of thin air like that?

Constanta puts the composite down and moves to pour herself a cup of tea.

CONSTANTA

She's my niece.
(explaining)
We're not close.

BENSON

Are you close enough to know her name?

CONTINUED

3 CONTINUED

3

CONSTANTA
Ilena. Ilena Codrescu.

Politeness dictates she offer them tea. They decline.

STABLER
Why would you lie about knowing her?

CONSTANTA
Where I come from, the less you tell
police the better.

BENSON
Well, she's not in trouble where you
come from, but she might be in trouble
here. If she is, we want to help.

Constanta's face is pained. Benson, looking at a few framed
photos, holds one up.

BENSON
Is this your niece?

CONSTANTA
Yes.

BENSON
Mind if I borrow it?

CONSTANTA
Go ahead. It's of no use....

STABLER
She reached out to you. You must know
where she is or who she's with.

CONSTANTA
(defensive)
I don't. I haven't seen her in three
years. Since she first came here.

STABLER
How did she get here?

CONSTANTA
On a student visa. She was only
eighteen then.

STABLER
Which school?

CONTINUED

3 CONTINUED (2)

3

CONSTANTA

N.Y.U. That's when we went our separate ways. I'm sorry, but my shift starts soon.

Benson gives her a card.

BENSON

If you think of anything at all that might help us find her, could you give us a call?

Constanta nods.

CUT TO

4 EXT. STREET - DAY

4

Benson and Stabler walk and talk.

BENSON

We should have pressed her harder. She's definitely holding something back.

STABLER

We're not the Romanian secret police. Anyhow, we got a name and a photo.

Stabler makes a call on his cell phone.

STABLER

(into phone)

Yeah, check a listing for an Ilena Codrescu...No, 'C' as in cat -- O-D...Thanks.

(closing up phone)

Nothing.

BENSON

Well, we know she came here to go to N.Y.U. Unless she flunked out, that's where she should be.

Off Stabler, nodding --

5 INT. N.Y.U. ADMISSIONS - DAY

5

Munch and Jeffries are with Grace Altman, the pitbull campus fixture through which all hopefuls must pass. She looks up from the computer.

CONTINUED

5 CONTINUED

5

GRACE

No, she never showed up.

Damn.

MUNCH

Does it mention why?

GRACE

(tight-lipped
smile)

No.

MUNCH

Does it mention why somewhere? Maybe
in her application file?

Grace stands. Flings open the door behind her. Filing
cabinets as far as the eye can see.

GRACE

Do you know how many tens of thousands
of students apply to this university
each year?

JEFFRIES

(pointing at
Grace's ring)

Kappa Kappa Gamma, right?

GRACE

Yes. Are you...?

JEFFRIES

(smiling sweetly)

My mother was.

SMASH CUT TO

6 INT. N.Y.U. FILE ROOM - DAY

6

Munch and Jeffries sit on the floor, leaning against the
ceiling-high cabinets. An open, empty file lies between
them. Each reads a portion they've plundered from it.

MUNCH

High scores. She worked pretty hard
for someone who was just using a
student visa to get into the country.

CONTINUED

6 CONTINUED

6

JEFFRIES

Her entrance essay is downright eloquent.

MUNCH

Yeah, right. I had to write one of those. I think I said I wanted to save the world. When what I meant was, towel boy for the women's rowing team.

JEFFRIES

No, listen to this. She says she grew up poor, in an agriculturally devastated country. That's what called her to choose bio-chemical engineering. So she could, 'Help my people feed themselves.'

She looks up.

MUNCH

Yeah, right.

She gives a disapproving look.

JEFFRIES

Oh, they're gonna have a field day in your psych exam.

7 INT. INTERVIEW ROOM - DAY

7

Audrey Jackson sits in one chair, Cragen the other.

CRAGEN

So -- this is what it feels like.

AUDREY

What does?

CRAGEN

To be the suspect.
(off Audrey)
I'm kidding. Sort of.

AUDREY

Relax.

CRAGEN

Yeah, right.

CONTINUED

7 CONTINUED

7

AUDREY
You can't relax?

CRAGEN
(restless)
I fish a little.

She waits for him to elaborate. He doesn't.

AUDREY
Fly fishing? Steelhead? Salmon?

CRAGEN
(sighs)
I guess I'm a trout man.

AUDREY
Last I checked, there weren't a lot of
streams in the city. You get away
much?

CRAGEN
Not as much as I'd like.

AUDREY
What else do you do for fun?

Cragen studies her.

CRAGEN
What do you mean 'for fun'?

AUDREY
When the work day is over, what sort
of activities help you unwind?

CRAGEN
(curt)
Like I said, I fish a little.

AUDREY
But that's not an every-day activity
for you. Tell me what you do to
relax. Jog? Racquetball? Walk?

CRAGEN
(you gotta be
kidding me)
It's New York. Everybody walks.

AUDREY
Don, you see it every day. Rape.
Torture. Murder.
(MORE)

CONTINUED

7 CONTINUED (2)

7

AUDREY (CONT'D)

It's as sure as your morning cup of coffee. On top of that, you have the responsibilities of command.

CRAGEN

I'm sorry, is that a question?

AUDREY

How well do you think you handle stress?

CRAGEN

(testy)

I handle it.

AUDREY

All right.

(no spin)

How do you handle it?

CRAGEN

This is ridiculous. Why don't you just come right out and ask me?

AUDREY

(leading)

Ask you...?

CRAGEN

(losing it)

The question you've been tap dancing around for the past hour -- do I get the urge to drink? That's the problem with you people. You ask about fishing, jogging, whether a person was breast-fed or not, everything else under the sun. Why don't you just come right out and ask me about my alcoholism? That's all this has been about, hasn't it?

AUDREY

Do you want to talk about it?

CRAGEN

No, but I will.

(leans forward)

Yes, I do get the urge to drink. Every day. I see horrific acts of degradation, of brutality, of human evil. They make me angry, they make me sick. They get inside my head and I want to shut them out. And I know if I crawl into a bottle, they'll stop.

CONTINUED

7 CONTINUED (3)

7

She looks down. Flips through his form for a moment.

AUDREY

Do you think you will?

CRAGEN

Ask me tomorrow.

She looks up for his answer. He's walking out the door.

8 EXT. EAST 79TH STREET - DAY

8

Jeffries stands in the doorway of an upscale dry-cleaning store with the owner, a Vietnamese woman in her 50s. He holds up a photo of Ilena.

CHAU

No, she don't come in here. I know my customers.

JEFFRIES

Out on the street, maybe you've seen her walk by?

CHAU

I run a business. I have no time to people watch.

JEFFRIES

All right, thanks.

She steps out onto the sidewalk and looks --

9 DOWN THE STREET

9

at Munch, who holds up a photo to a guy selling purses and watches at a makeshift street stand. They talk MOS. Then Munch turns toward Jeffries and shakes his head no.

Across the intersection...

10 EXT. ENTRANCE TO CENTRAL PARK - DAY

10

Benson talks MOS to an artist selling sidewalk paintings. Stabler passes her as he approaches a balloon vendor, who wears a ridiculous hat of his own creation.

STABLER

Excuse me.

CONTINUED

10 CONTINUED

10

BALLOON VENDOR

What can I make for you, pal? You
look like a wiener dog guy.

STABLER

You don't know how wrong you are.
(holding up photo)
Ever seen this woman before?

He studies the photo.

BALLOON VENDOR

Yeah. I've seen her around.

STABLER

You positive?

BALLOON VENDOR

Yeah. Cute accent? Russian, Chech,
something like that.

STABLER

Do you know who she is?

BALLOON VENDOR

All I know is, I made her a green lady
bug once. Had her pegged as the red
poodle type. Go figure.

Benson comes up.

STABLER

(to Benson)

Balloon guy here knows our girl.

BENSON

You're sure it was her.

BALLOON VENDOR

I never forget a paying customer.
Except she's dropped some weight since
that picture.

(smiles to Benson)

Make you a giraffe? On the house?

BENSON

(serious)

You ever see her with anyone?

BALLOON VENDOR

Of course. A little girl.
(off their look)
Eight or nine.

CONTINUED

10 CONTINUED (2)

10

BENSON

This woman is twenty-one. She
couldn't possibly have an eight year
old.

BALLOON VENDOR

Not her own. American. You're in the
heart of nanny Central here. Ka-
ching.

They're a tough crowd.

STABLER

How long since you've seen her?

BALLOON VENDOR

Yesterday.

Off Benson and Stabler, trying to make sense of it --

11 INT. SQUADROOM - DAY

11

Cragen and the detectives.

CRAGEN

(shocked)

Yesterday?

BENSON

He even remembered the accent.

CRAGEN

So three days ago, Ilena's slipping
some fruit vendor an S.O.S. But two
days later, she's strolling through
the park with a kid?

He shakes his head and paces.

STABLER

So, what, case closed?

CRAGEN

(exploding)

No, it's not closed.

A phone rings. Stabler answers in b.g. as Cragen rants.

CRAGEN

Four of my top detectives just wasted
an entire day on a wild goose chase.
That's thirty-two combined man hours
-- where the hell's the pay-off?

CONTINUED

11 CONTINUED

11

MUNCH

(under his breath)

Sounds like somebody got up on the
wrong side of the psychiatrist's couch
today.

Cragen glares: there's a tense silence in the room. Stabler
hangs up and rejoins them.

STABLER

Homicide just caught a dump job off
the Henry Hudson.

(to Benson)

Your card was in her pocket.

Off Benson --

12 EXT. HENRY HUDSON PARKWAY - DAY

12

Benson and Stabler edge down an embankment off the parkway
where EMS and techs are busy working. Officer Hernandez --
a female -- fills them in as they go.

HERNANDEZ

Body was rolled up in a rug and dumped
off the side of the parkway.
Definitely today.

STABLER

Any witnesses?

HERNANDEZ

None that stopped. Besides it was
some time during the night.

STABLER

Who found her?

She gestures over at an officer interviewing a pudgy man in
grease-stained garage overalls.

HERNANDEZ

A tire scavenger. He was working this
stretch and thought he found a nice
little present for the wife. So --
this her?

They get to the body. It's sprawled on the now-unrolled
Persian rug.

CONTINUED

12 CONTINUED

12

BENSON

Yeah. That's her. Constanta
Codrescu.

They exchange a look -- look down at the body.

STABLER

Something tells me she found a way to
contact Ilena.

BENSON

Who wasn't crying wolf after all.

Off Benson and Stabler --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

13 INT. MORGUE - DAY

13

Benson and Stabler are with M.E. Rodgers. Constanta is on the slab.

M.E. RODGERS

She was already dead when she hit the rug. No fibers were inhaled.

BENSON

What killed her?

M.E. RODGERS

Something stopped her heart. Instantaneously. What that something was, only toxicology will tell.

BENSON

You got a time of death?

M.E. RODGERS

Between midnight and two a.m...

A guilty wave passes between them. Oblivious to their moment of self-flagellation, Rodgers continues.

M.E. RODGERS

Now only an injection directly into the blood stream would cause an attack this acute without affecting other organs. The thing is, I can not for the life of me find a puncture wound.

STABLER

You check the white-collar junkies' hiding places?

M.E. RODGERS

(of course I did)

Nothing between the toes, behind the knees, or in the genitals.

BENSON

What about under the tongue?

That gives him pause. He starts to pry open the rigored mouth. They wince.

CONTINUED

13 CONTINUED

13

M.E. RODGERS

For accidental O.D. that would make sense, but it would be rather difficult, if not impossible, for a killer to --

(bingo)

Hunh.

BENSON

Call us when toxicology comes back?

M.E. RODGERS

Yeah.

Off the M.E. making a new notation on his report --

14 INT. SQUADROOM - DAY

14

Cragen and his detectives.

CRAGEN

How did the killer inject her under the tongue without signs of a struggle?

STABLER

He had to have sedated her first.

CRAGEN

That doesn't play. What, she hears her niece is in trouble, beelines for the guy, then has a friendly, albeit spiked, drink with him?

STABLER

I guess so, cause two hours after we gave her that message, she's dead.

BENSON

(kicking herself)

We should have pressed her harder.

JEFFRIES

The issue now is Ilena. He killed the aunt; most likely he'll kill her, too.

MUNCH

If he hasn't already.

CRAGEN

Let's proceed on the assumption he hasn't. Any clue at all who this guy might be?

CONTINUED

14 CONTINUED

14

STABLER

None.

BENSON

Ilena's message was, 'You were right.'
It has to be someone Constanta had
warned her about. Why wouldn't she
give it up?

JEFFRIES

Maybe it's something she wanted kept
in the family.

(to Munch)

Tell 'em what you found.

Munch slides a file off his desk.

MUNCH

I took the liberty of contacting
Interpol. The victim's brother --
Ilena's father -- was also murdered.
Back in Romania.

CRAGEN

When?

MUNCH

1989. Under the Ceaucescu regime.

STABLER

That's a big gap for a connection.

MUNCH

Not when you consider the timing.
People assume the good guys overthrew
Ceaucescu. But it was 'meet the new
boss, same as the old boss' -- big
time.

JEFFRIES

Maybe the Codrescu family knew where
the bodies were buried.

The others consider it.

MUNCH

Trust me, whatever happened to these
two women started there. All roads
lead to Romania.

CRAGEN

Maybe so, but why don't we start in
Murray Hill.

Off Munch --

15 INT. CONSTANTA'S MURRAY HILL APARTMENT - DAY

15

Benson and Stabler move through the room. Benson picks up the cup Constanta was drinking from.

BENSON

Didn't even finish her tea.

She sifts through drawers as Stabler checks the bathroom.

BENSON

(so he can hear)

What do you think of Munch's Romanian angle?

STABLER (O.S.)

Might be something to it. As long as he isn't looking at Dracula as a suspect.

BENSON

What are you talking about?

STABLER (O.S.)

(duh)

Dracula's from Romania.

(off her look)

Kathleen did a school report. Vlad the Impaler. M.O. was impaling his enemies on spikes.

He passes through to the bedroom.

BENSON

(pulling out letters)

I've got some letters. In Romanian.

STABLER (O.S.)

I've got an address book. In English.

Benson drops the letters and moves into --

16 INT. CONSTANTA'S BEDROOM - DAY (CONTINUOUS)

16

An address book, binder-style with individual cards, lies open on the vanity table.

STABLER

Open to the C's.

CONTINUED

16 CONTINUED

16

BENSON

Tell me we've got an address for Ilena Codrescu.

STABLER

No, but the card where that would fall alphabetically is missing.

Fuck fuck fuck. Frustrated, she turns away. Sucks it up. Walks to the closet and opens it.

BENSON

Well, let's keep looking.

They do. Benson pulls a metal filing box off the shelf. Starts to go through it.

JEFFRIES (O.S.)

You guys in here?

STABLER

In here.

Munch and Jeffries enter the bedroom.

MUNCH

First floor canvass was a colossal wash.

JEFFRIES

Not many people home. Lady in 1-D vaguely knew the victim, but never saw her with a niece.

Benson has pulled out pay stubs. Hands them to Munch.

BENSON

Maybe you'll have better luck at her work. We'll finish up here.

MUNCH

(reading stub)

Café Bucharest.

(a loaded look)

Soviet Bloc ex-patriots plotting coup d'états over bowls of goulash?

Off Jeffries, giving them a look over her shoulder as she follows Munch out --

17 INT. CAFÉ BUCHAREST - DAY

17

Not quite what they imagined. It's light and airy. Americans tourists. A picture of Nadia Comaneci hangs on the wall. Munch talks with the owner, Radu Iliescu.

RADU

(incredulous)

What? She was a cook.

MUNCH

She ever mention her brother? The one who died in a death camp for his political beliefs?

RADU

(dismissive)

Beliefs. He was a professor who taught the wrong curriculum at the worst time. He wasn't even political.

MUNCH

Right. It had no connection to Constanta fleeing the country.

RADU

I'd say it had more to do with the fact Ceausescu was confiscating everything of value and letting his own people starve.

As Munch starts to counter, a waiter passes them, entering into --

18 INT. CAFÉ BUCHAREST - KITCHEN - DAY

18

The waiter picks up an order. Pots of ethnic dishes cook on the stoves. Jeffries talks to Radu's wife, Adina.

ADINA

No, her niece never came to the restaurant.

JEFFRIES

Had they been in contact at all?

ADINA

No. There was a big fight. When Ilena first got here.

CONTINUED

18 CONTINUED

18

JEFFRIES

About?

ADINA

How she got here. Constanta was saving to help her come to school, but it was going to take another year. Out of the blue, Ilena shows up.

JEFFRIES

How'd she manage that?

ADINA

She met an American businessman at a discotheque in Bucharest. She told him her story, he offered to help.

JEFFRIES

I assume there was a catch.

ADINA

So did Constanta. She yelled at Ilena for being so naive -- that of course he'd expect something in return. Ilena started crying. Said he had a free ticket. And knew of a part-time job. She said he was just a nice man.

JEFFRIES

Do you know this man's name?

ADINA

No. Just that he was American.

JEFFRIES

Do you think that's where Ilena went?

ADINA

Constanta assumed so. She contacted the man who gave her the ticket, but he said he hadn't heard from her. She tried back a few more times, but nothing. Finally, she gave up.

19 EXT. STREET - DAY

19

Munch and Jeffries exit Café Bucharest. Head to the car.

JEFFRIES

Gotta hand it to you. You were right about it starting in Romania. But I think it took a quick left.

CONTINUED

19 CONTINUED

19

MUNCH

Sounds like you had more luck in there than I did.

JEFFRIES

Only if we can track down the source of Ilena's airline ticket.

As they arrive at the car --

20 INT. JACKSON'S OFFICE - DAY

20

Benson, relaxed and confident, sits in the armchair across from Audrey Jackson, who reviews her form. Finally --

AUDREY

You requested to be assigned to SVU. Tell me about that.

BENSON

(straight-forward)

That question on your form -- has anyone in your family been the victim of rape? I checked yes. I'm actually the child of a rape.

Audrey studies her.

AUDREY

How do think that affects you on the job?

BENSON

I'm walking a tightrope. I got too close once...a Serbian rapist got killed by his victims...anyhow, I got my ass in a sling over it.

AUDREY

What about the perp?

BENSON

His comfort isn't real high on my priority list.

AUDREY

But has it ever interfered with your ability to remain objective?

BENSON

No. I don't see rapists everywhere I look, if that's what you mean.

CONTINUED

20 CONTINUED

20

AUDREY

You've never found yourself
projecting?

BENSON

No.

Audrey studies her form.

AUDREY

You had occasion to use deadly force a
few months ago.

BENSON

(defensive)

That was ruled a clean shoot.

AUDREY

What did you feel when you pulled the
trigger?

BENSON

The guy was about to crush his wife's
windpipe and was raising a gun on my
partner. He had been repeatedly
ordered to drop his weapon.

AUDREY

Fight or flight -- you were
adrenalized?

BENSON

(no shit)

My partner was about to be shot. It
was a reflex. It's what we're trained
to do.

AUDREY

Okay.

She studies her.

AUDREY

Say you couldn't be a sex crimes
detective. What would you be?

It throws her. She opens her mouth, but nothing comes.
She's surprised and pissed to find tears in her eyes.

BENSON

(struggling)

What else could I be?

Off Benson --

21 INT. CRIME LAB - HALLWAY - DAY

21

Stabler leans against the wall just outside the door, going over his notes. Benson gets off the elevator.

BENSON

Sorry, it ran long.

STABLER

(that can't be
good)

How'd it go?

She breezes past him.

BENSON

Cake walk.

Stabler, dubious, follows her into --

22 INT. CRIME LAB - DAY (CONTINUOUS)

22

Lab tech Chang greets them, indicates the rug Constanta was found in.

CHANG

Persian Kashan. A more expensive rug than you normally find in dump jobs.

BENSON

How much?

CHANG

Runs around five thousand dollars.

They react.

STABLER

A perp with serious money.

BENSON

Or he killed her at a carpet store.

STABLER

(to Chang)

You pull anything out of it?

Chang fingers through tagged slides scattered around a microscope on the counter.

CONTINUED

22 CONTINUED

22

CHANG

Your standard particles of dirt.
Cotton and nylon fibers.

BENSON

Nothing place or person specific?

CHANG

(taps a slide)

A human hair. Root intact.

STABLER

The victim's?

CHANG

Definitely not.

They exchange a look.

BENSON

No proof it's the doer's.

STABLER

No, but I'd sure like a suspect to
compare it to.

They nod their thanks and start to go.

STABLER

Let's see if anyone else is getting
anywhere.

Off Stabler pulling out his cell phone --

23 INT. AIRLINE RESERVATION OFFICE - DAY

23

A mountainscape poster hangs on the wall. Beneath it, a
woman sits behind a large computer terminal.

JEFFRIES

Ilena Codrescu. C-o-d-r-e-s-c-u.

MUNCH

Someone gave her a free ticket.
Frequent flyer.

RESERVATIONS AGENT

I'm sorry, when did she fly?

JEFFRIES

August of '97.

CONTINUED

23 CONTINUED

23

RESERVATIONS AGENT

You've gotta be kidding me.

A phone rings. Munch points a finger.

MUNCH

And don't say you have to get that. Everyone who calls an airline sits on hold twenty minutes, minimum. Where we're subjected to a Clockwork Orange-ian repetitive loop on the benefits of your awards program.

RESERVATIONS AGENT

I believe that's your phone, sir.

MUNCH

(answering cell)

Munch.

JEFFRIES

(to agent)

Out of Romania. Into JFK maybe?

The agent starts hitting buttons.

MUNCH

(on phone)

Someone gave Ilena the ticket to come here. Someone her aunt warned her had ulterior motives.

(pointedly)

We're trying to find out who.

RESERVATIONS AGENT

Got it.

MUNCH

Whose frequent flyer number is it?

RESERVATIONS AGENT

Randolph Morrow.

MUNCH

(on phone)

Randolph Morrow. Hold for the address.

The agent sighs and goes back to punching buttons.

24 INT. MORROW'S TOWNHOUSE - HALLWAY - DAY

24

Benson and Stabler knock on an apartment door. A young woman, 21, model-thin, long dark hair, answers. They're thrown. Benson checks the photo she's holding.

BENSON

Ilena?

Ilena freezes. They check. There's no one behind her.

STABLER

It's okay. We're gonna get you out of here.

BENSON

(taking her arm)

We got your message.

Ilena jerks back.

ILENA

What message?

BENSON

To your aunt.

Ilena grows very contained.

ILENA

I don't know what you're talking about.

An 8-year-old girl, Tamara Morrow, comes up beside her, wraps her arms around Ilena's waist.

TAMARA

Who's here?

Off Benson and Stabler, reeeeeeally confused --

25 INT. MORROW'S APARTMENT - LIVING ROOM - DAY

25

Benson and Stabler sit with Ilena. In an adjacent room, Tamara lies on the floor, drawing. Ilena is soft-spoken but quietly hostile.

ILENA

No. Mr. and Mrs. Morrow have been very good to me. I've been taking care of Tamara since they took me in.

CONTINUED

25 CONTINUED

25

Benson and Stabler are the picture of frustration.

STABLER

Where are the Morrrows now?

ILENA

At work. And dinner has to be ready before they get home. Is there anything else?

BENSON

Yes, there's a hell of a lot more.

She sees Tamara looking up from the next room, and keeps her voice down only for her benefit.

BENSON

Your aunt was murdered an hour after we informed her you were in trouble.

ILENA

I don't know anything about it. I've told you, I never gave anyone a message like that.

STABLER

Why would someone make it up?

ILENA

I don't know.

STABLER

Regardless who the message came from, we know your aunt came to see you.

ILENA

I haven't seen her in three years.

(standing)

Mr. Morrow really doesn't like dinner to be late. Please.

She walks to the door and opens it. Benson and Stabler, at a loss, follow.

STABLER

(flat)

Sorry for your loss.

She shows no emotion. In the hall, Benson turns back before Ilena can shut the door.

CONTINUED

25 CONTINUED (2)

25

BENSON

You were supposed to start at NYU
three years ago. Why didn't you?

Ilena just stares at her. Closes the door.

Off Benson and Stabler searching the other for answers;

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

26 INT. SQUADROOM - DAY

26

Benson, Stabler, Cragen, Munch, Jeffries. Audrey scans the case file.

BENSON

You should have seen when we told her her aunt had been murdered.

STABLER

Nothing. Not a blink.

MUNCH

Stepford nanny.

BENSON

The only time she registered on the emotional chart at all was at the thought of dinner being late.

MUNCH

Stockholm Syndrome.

CRAGEN

Brainwashing...

MUNCH

(Mr. Encyclopedia)

1973, four hostages were taken in a botched bank robbery in Stockholm, Sweden. When the SWAT team tried to rescue them, they actively resisted.

Looks all around.

AUDREY

After only six days of captivity. When they were finally rescued, they not only refused to testify against their captors, they helped raise money for their legal defense.

CRAGEN

Are you saying we have another Patty Hearst on our hands?

CONTINUED

26 CONTINUED

26

AUDREY

It doesn't take as much as you'd think to brainwash a person. Isolation. Threats of death. Violence. Then random acts of kindness. After as little as seventy-two hours, the victim's psyche can be completely broken down.

The gravity of this sinks in.

BENSON

Ilena's been there three years.

CRAGEN

If that is what happened to her, she's not going to be any help.

(beat)

Find out what's been going on in that apartment.

The detectives get up to go. Audrey stops Munch.

AUDREY

I'm seeing you later?

MUNCH

I'll bring the popcorn.

27 INT. JACKSON'S OFFICE - DAY

27

Audrey looks through Munch's questionnaire.

AUDREY

Do you have a girlfriend?

MUNCH

Do you?

Audrey smiles, unruffled. Waits.

MUNCH

Okay, no, I don't. Which baffles me. I mean, what woman would pass up a date with a low-paid cynic with crazy hours seeking an emotionally detached sexual relationship?

She studies him.

CONTINUED

27 CONTINUED

27

AUDREY

Have you dated since transferring to this unit?

MUNCH

Ah, now I see where we're going. Has dealing with sexual deviants on a daily basis affected me? The answer is no. Just ask my blow-up doll.

AUDREY

Do you think the job has had any effect on your sex life?

MUNCH

No, but I think I've pinpointed what has. Believe it or not I have some pretty serious intimacy issues. I'm critical and negative, with occasional bouts of clinical depression. I'm a lousy date, but a good cop.

She jots down a few notes.

MUNCH

Sooo, I guess that pretty much covers everything?

AUDREY

We still have another 45 minutes.

MUNCH

So I suppose you want to hear a detailed account of my sexual history.
(beat)

But how are we going to kill the last 44 minutes?

AUDREY

Do you always deflect personal questions with jokes?

MUNCH

Do you always deflect jokes with personal questions?

AUDREY

(no reaction)

Have you ever experienced a sexual dysfunction since taking this job? And I'd appreciate a serious answer.

CONTINUED

27 CONTINUED (2)

27

MUNCH
(grows serious)

Once.

AUDREY
Thank you. When did it happen?

MUNCH
I can't say exactly, but it was
definitely in the last ten minutes.
(off her look)
I'm sorry. I'm not good at talking
about me. You're the expert. Why
don't you talk about me.

AUDREY
Okay. You've been married multiple
times. Each wife was beautiful,
spoiled, and not one matched you
intellectually. You distrust all
women, any form of government and you
could smell a conspiracy at a five-
year-old's lemonade stand.

MUNCH
Anything else?

AUDREY
You've given up on relationships. But
deep down, you believe in true love
and the pain of never having found it
is unbearable.

That one actually hits him. Hard.

MUNCH
(deeply affected)
Anything else?

AUDREY
(compassionately)
You must be so lonely.

Off Munch --

28 EXT. GARDEN - DAY

28

Benson and Stabler are with Peter and Lindsay Haver.
They're well-to-do. Peter pats a dog.

CONTINUED

28 CONTINUED

28

LINDSAY

Good neighbors -- decent, loving parents -- she just dotes on that little girl.

PETER

You always hear horror stories about nannies. But the Morrows got lucky with that one. Very nice girl.

BENSON

How often do you see Ilena?

LINDSAY

She takes Tamara to the park every day, at three. You can set your clock by it. She's very responsible.

STABLER

Just the two of them?

PETER

Yeah.

Stabler looks at Benson.

BENSON

Has Ilena ever talked to you about the Morrows?

LINDSAY

Actually, we've never really had a conversation with her. I guess that sounds awful. She's been here a year.

PETER

She's a very quiet girl.

BENSON

You say she's only been here a year?

LINDSAY

Yes, about.

STABLER

We thought she'd been here three.

PETER

No. One at the most. I'm sure.

Benson and Stabler exchange a look.

CONTINUED

28 CONTINUED (2)

28

BENSON

What do you know about the Morrows?

PETER

She's a veterinarian. Anyone who helps animals is all right in my book.

STABLER

What about Mr. Morrow?

PETER

A corporate lawyer of some type.

29 INT. MORROW'S OFFICE - DAY

29

Marble and dark wood. Cold. Morrow, 40s, dark hair, greets Benson and Stabler from behind his desk.

MORROW

(gesturing)

Sit.

Stabler sits on the couch. Benson a chair.

MORROW

(to Benson)

The couch is much more comfortable.

BENSON

I'm fine, thanks.

It gnaws at him, but he moves to join them.

MORROW

Ilena told me about her aunt. Tragic. We didn't even know she had a relative here. So I don't know what help I can be. I never met her.

STABLER

How did you meet Ilena?

MORROW

I was in Romania consulting on privatization issues. A nightmare. Ilena wanted to come to the states, we needed a nanny. If only all mergers were that easy.

BENSON

She's been with you three years?

CONTINUED

29 CONTINUED

29

MORROW

Yes, I suppose it has been.

(a tight smile)

That chair is really so stiff. I've been meaning to get rid of it but...I think you'd prefer the couch.

Benson smiles but ain't moving.

BENSON

Your neighbors said they've only noticed Ilena the past year.

MORROW

Neighbors? This is New York. I couldn't tell you anything about any of my neighbors.

A secretary, Louise, enters and sets a document on his desk. She turns to go, but he stops her.

MORROW

Louise?

LOUISE

Yes, sir.

MORROW

What did we discuss about the blinds?

Louise, embarrassed, looks at the raised blinds.

LOUISE

You like them drawn halfway during the afternoon.

MORROW

And what time is it now?

LOUISE

Three-thirty, Mr. Morrow.

MORROW

Then could you adjust them, please?

LOUISE

Yes, sir.

Louise glances at Benson and Stabler, embarrassed.

MORROW

Could you do it now?

CONTINUED

29 CONTINUED (2)

29

Benson and Stabler sit in uncomfortable silence as Louise draws the blinds and exits quickly.

MORROW

(standing)

I have an afternoon full of meetings.
Is there anything else?

STABLER

Yeah, can you tell us where you were
Monday between one and three?

MORROW

(flipping
dayplanner)

I was in negotiations with four other
lawyers.

Mr. Morrow crosses to the door and holds it open for them.
That's their cue. As Benson walks past him...

BENSON

Oh, you have something on your suit.

She picks it off. She and Stabler exit, leaving Morrow
looking for anything else out of place.

30 EXT. STREET- DAY

30

Stabler and Benson exit the building, walk and talk.

BENSON

A real sweetheart, huh?

STABLER

The couch was comfortable.

(picking motion)

What'd you get?

BENSON

(holding it up)

Hair sample.

STABLER

Very nice.

His cell phone rings.

STABLER

(into phone)

Stabler...Thanks.

(MORE)

CONTINUED

30 CONTINUED

30

STABLER (CONT'D)
(closing phone)
Toxicology came back. Constanta was
killed with Bleauthanasia. What they
use to put animals to sleep.

31 INT. ANIMAL HOSPITAL - DAY

31

Benson and Stabler watch Mrs. Morrow work on an anxious dog.
She, on the other hand, is very, very tranquil.

BENSON
We understand you only work here
Tuesdays, Wednesdays and Thursdays.
Where were you last Monday?

MRS. MORROW
Home.

STABLER
Did Ilena have any visitors that day?

MRS. MORROW
No.

BENSON
Your husband come home at any point?

MRS. MORROW
No.
(struggling; calls
out)
Barry, I need some help here.

Her assistant, Barry, enters. He comforts the dog while she
gets a bottle of pills and works at opening it.

STABLER
How are things working out with Ilena?

MRS. MORROW
It works. We have a routine. My
husband can explain it better.

She gets a pill out, but as she moves toward the dog, she
drops it. Delayed reaction. She looks down for it. Benson
shoots Stabler a look.

STABLER
So you and Ilena get along?

CONTINUED

31 CONTINUED

31

MRS. MORROW

My husband selected her. To help me.
Barry?

Barry opens up the dog's mouth for her. She tries to place
the pill in.

BENSON

(loaded)

How close is your husband to Ilena?

MRS. MORROW

(spacey)

You should talk to my husband.

An orderly sticks her head in.

ORDERLY

Dr. Morrow, we have a hit and run.

MRS. MORROW

Oh...I have to go then.

(re: dog)

Barry, can you...

She follows the orderly out. Barry lifts the dog up.
Stabler pets it, blocking his exit.

STABLER

Nice facility you have here.

BARRY

Top of the line. Our own O.R.,
recovery rooms...

BENSON

Pharmacy?

BARRY

Yes, down the hall.

Benson and Stabler sandwich Barry.

BENSON

All computerized, I suppose -- so the
DEA can monitor you?

BARRY

The monitoring's not as stringent as
with humans, of course.

CONTINUED

31 CONTINUED (2)

31

STABLER

(nodding)

Not too many poodles become
crackheads.

(beat)

What about the vets themselves?

BARRY

(tense)

I really need to do a rectal...

STABLER

Of course -- we'll come back.

CUT TO

32 INT. JACKSON'S OFFICE - DAY

32

Jeffries is in Audrey's hot seat.

AUDREY

I see you were recently injured in the
line of duty. Tell me what happened.

JEFFRIES

I was in foot pursuit of a rape
suspect when the car he stepped into
blew to high heaven.

AUDREY

So you were only a step or two away
from going with him.

Jeffries shrugs.

AUDREY

Since it happened, have you noticed
any difference in your performance?

JEFFRIES

No, not at all.

AUDREY

Sometimes after encountering a near-
death experience, an officer can get
tentative. It may not be readily
apparent. Maybe only a split-second
hesitation before pulling a weapon.

JEFFRIES

It's not like that at all.

CONTINUED

32 CONTINUED

32

AUDREY

No?

JEFFRIES

No. I've never felt more confident.

AUDREY

How so?

JEFFRIES

I always knew that day might come and
I always wondered what would happen.
Well, it came and I walked away from
it. I feel alive. Clear. Like three
double espressos without the jitters.

Audrey jots something on her pad.

AUDREY

Are you presently in a relationship?

JEFFRIES

(taken aback)

What does that have to do with
anything?

AUDREY

Just a question.

JEFFRIES

I had been in a long-term one. But
after I started working here, it
ended. So did dating in general. I
guess I'd been celibate until, well...
(putting it
together)

Actually, until the accident.

AUDREY

You're dating again?

JEFFRIES

A lot. I don't know, maybe all this
made me realize how short life is.

AUDREY

So you met a man.

JEFFRIES

Well. Not 'a man.' Different men. I
kind of feel restless.

CONTINUED

32 CONTINUED (2)

32

She moves around in her chair. Starts to say something.
Decides against it.

AUDREY

What is it?

JEFFRIES

Nothing.

Audrey waits. Jeffrey decides, what the hell?

JEFFRIES

A few nights ago, there was a guy at
the bar. He was watching me. Staring
at me.

AUDREY

And?

JEFFRIES

We started dancing. I thought I
recognized him but just couldn't place
him.

She's still not comfortable. She crosses her other leg.

JEFFRIES

It was a dark bar, but when we got out
under the street light, it suddenly
hit me where I'd seen him before.

Audrey picks up on her uneasiness.

AUDREY

(gently)

Who was he?

JEFFRIES

A guy I'd been watching a year ago --
on a case. We like him as a
suspect...

AUDREY

What did you do?

JEFFRIES

(beat)

I went home with him.

33 INT. SQUADROOM HALLWAY - DAY

33

Munch is at the soda machine. Jeffries enters and walks right past him, lost in her thoughts.

MUNCH

Hey.

She doesn't hear him. Munch stops her.

MUNCH

You okay?

JEFFRIES

Yeah. Sure. Why wouldn't I be?

MUNCH

Oh, I don't know, psych exam? Dr. Giggles left me wanting to eat my gun.

JEFFRIES

No. I'm fine.

Munch, unconvinced, wants to say more, but Barry, Mrs. Morrow's assistant, enters.

BARRY

Excuse me, I'm looking for Detectives Benson or Stabler?

34 INT. INTERVIEW - DAY

34

Barry sits with Benson and Stabler.

STABLER

So the inventory had been fudged.

BARRY

Vets are under a lot of pressure. So when tranquilizers like Valium or Ketamine go missing...It's just the nature of the business.

BENSON

But?

BARRY

Bleauthanasia is another thing entirely.

CONTINUED

34 CONTINUED

34

STABLER

Did Mrs. Morrow take some from the animal hospital?

BARRY

A few months ago. I couldn't figure out why. I mean, it's lethal.

STABLER

You're sure it was Bleauthanasia.?

BARRY

Yeah. The stuff's bright pink. There's no mistaking it.

BENSON

(to Stabler)

Let's bring her in.

35 INT. INTERROGATION ROOM - DAY

35

Benson and Stabler confront Mrs. Morrow. She's even more tranquilized than she was at the hospital.

BENSON

You took a lethal drug from your work.

Mrs. Morrow just stares into space.

STABLER

The same lethal drug that killed Constanta.

MRS. MORROW

That was for me.

They exchange a look.

BENSON

Why? Because your husband was having sex with Ilena, right under your nose?

MRS. MORROW

(parroting)

Sexuality is about reaching our limits and transcending them.

They exchange a creeped-out look.

STABLER

Did your husband 'transcend' Ilena's aunt? Is that what happened? She confronted him and he killed her.

CONTINUED

35 CONTINUED

35

MRS. MORROW

No.

BENSON

We know you want to protect your husband, but --

MRS. MORROW

That woman showed up at the door. She threatened him. Threatened our routine. I knew what I had to do.

STABLER

And what was that?

MRS. MORROW

I calmed her down. Gave her tea.

BENSON

With an injection Bleauthanasia as a chaser?

Mrs. Morrow smiles appreciatively.

STABLER

Your idea, or your husband's?

MRS. MORROW

It's like putting an animal down. You have to disassociate.

STABLER

Mrs. Morrow -- did -- your -- husband -- tell -- you -- to -- kill Constanta?

MRS. MORROW

He didn't have to tell me anything.

Off Benson and Stabler, looking to the two-way mirror.

36 INT. CRAGEN'S OFFICE - DAY

36

Cragen and Audrey watch Mrs. Morrow through the glass.

AUDREY

I see this all the time. Domestic violence cases -- the women say, 'He gave me that look -- cook dinner or I'll break your jaw.'

CONTINUED

36 CONTINUED

36

CRAGEN
ESP for the dysfunctional set.

AUDREY
You better believe it.

Cragen raps on the glass when Stabler enters:

CRAGEN
Go back to the apartment -- get the
girl out of there.

CUT TO

37 EXT./INT. MORROW'S TOWNHOUSE - DAY

37

Benson and Stabler are pounding on the door.

BENSON
Police...Last chance.

She nods to Stabler. He kicks it in. They travel through
the house. Finds Morrow, burning photographs.

MORROW
What are you doing?

Stabler grabs him while Benson smothers the fire. Stabler
cuffs him to a piece of exercise equipment.

STABLER
Exigent circumstances. You're a
lawyer, look it up.

BENSON
(re: photos)
Elliot.

The photos show Ilena in various stages of torture.

STABLER
These we do need a warrant for.
(to Morrow)
Where is she?

MORROW
Gone. And not coming back.

They leave him to search for Ilena. They move through the
apartment, calling her name.

38 INT. EXERCISE ROOM - DAY (CONTINUOUS)

38

The exercise equipment has been altered to Morrow's needs. They move to a closet. There's a padlock on it.

STABLER

(pounding)

Ilena? Are you in there?

Benson picks up a weight. Breaks the padlock. They open the double doors and freeze in horror. They see...

Two chains dangling from a hook on the ceiling. A filthy sleeping bag on the floor. But no Ilena.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

39 INT. INTERROGATION ROOM - DAY

39

Benson and Stabler with Morrow. Racing the clock.

STABLER

Where is she?

MORROW

Who?

BENSON

The girl you're torturing in all those photos.

She's in his face. He doesn't flinch.

MORROW

I'd like a mineral water. No ice.

BENSON

And I'd like your balls in a blender, but ain't life a bitch.

Morrow turns away, contemptuously.

MORROW

I said I had no problem with you keeping me company while I waited for my attorney, but perhaps I'll have a little quiet time now.

A silent exchange between Stabler and Benson.

BENSON

I have some typing to catch up on.

She leaves.

STABLER

Women. Whaddya gonna do?

MORROW

(taunting)

I'd recommend the stretcher.

CONTINUED

39 CONTINUED

39

STABLER

Sounds painful.

MORROW

Excruciating. You have to be careful though. Too much can cut off circulation. Do permanent damage.

STABLER

Is that so.

MORROW

(a smug grin)

Of course it has to be consensual.

Stand off. Stabler drops the bonding act.

STABLER

Did you kill her or just stash her away in another dungeon?

Morrows maintains his poker face. Stabler leans in.

STABLER

Tell me where she is.

Cragen comes in with an expensive Suit right behind him.

CRAGEN

Mr. Morrows' attorney is here.

MORROW'S ATTORNEY

Why is a detective talking to my client after he invoked his right to counsel?

MORROW

(getting up)

It's all right, Terence. We were just discussing common interests. Now let's get me home in time for dinner.

They leave. Stabler pinches the bridge of his nose.

CRAGEN

It gets worse. The hair sample from the rug? Not his. It's the wife's.

40 INT. SQUADROOM - DAY

40

Benson is at the typewriter. Stabler enters, resolute.

CONTINUED

40 CONTINUED

40

STABLER

We need that warrant now.

Benson hits three more keys. Pulls out the Application.

BENSON

Let's go.

(heading out)

What'd you get from Morrow?

STABLER

That she's still alive.

BENSON

Yeah?

STABLER

He used present tense when he talked about her -- she feels, not felt.

BENSON

Good. Now all we have to do is find her.

STABLER

And considering the condition she's probably in, I'd say soon.

They're out the door.

41 INT. JUDGE ARTHUR LEVIN'S CHAMBERS - DAY

41

Stabler and A.D.A. Reiko wait impatiently while Judge Levin reviews the Application for Search Warrant. A Stenographer sits poised to put everything on record.

JUDGE LEVIN

(looking up)

How do you know these pictures exist?

A.D.A. REIKO

We saw them, Your Honor.

JUDGE LEVIN

How and where did you see them?

A.D.A. REIKO

When we entered the suspect's residence looking for the girl.

CONTINUED

41 CONTINUED

41

JUDGE LEVIN

Without a warrant.

STABLER

Exigent circumstances, Your Honor. We had every reason to believe this girl was in imminent danger.

JUDGE LEVIN

And was she?

A.D.A. REIKO

It turned out she wasn't on the premises.

STABLER

But we found evidence that she had been held there. Against her will.

A.D.A. REIKO

And that she'd been recently moved.

Judge Levin holds up his hand, cutting them off.

JUDGE LEVIN

New York is home to more discipline & bondage clubs than you can crack a whip at. But whips and chains don't necessarily denote nonconsensual acts, and you have no corroboration that a crime actually took place. I just don't see probable cause here.

A.D.A. REIKO

(frustrated)

You will when you see the pictures.

He gives her a look. Spells it out for them.

JUDGE LEVIN

You don't have probable cause, but you're asking me for a warrant so you can get probable cause. Nice try.

Off Benson and Stabler, stupefied --

42 INT. BELLEVUE HOSPITAL - PRISONER WARD - DAY

42

Benson and Stabler talk with Dr. Benedict as they walk down a row of beds.

CONTINUED

42 CONTINUED

42

DR. BENEDICT
She's still detoxing.

BENSON
What was she on?

DR. BENEDICT
Ketamine. It's an animal
tranquilizer.

STABLER
Yeah, we're familiar with it. In the
street it's called Special K.

DR. BENEDICT
In veterinary circles it's called the
addiction of choice. And hers was
pretty long-term.

He leaves them at Mrs. Morrow's bed. Her wrists are in
restraints. She looks like shit. Feels worse.

MRS. MORROW
I've already told you everything.

STABLER
We're not here about your crime, Mrs.
Morrow, we're here about your
husband's.

MRS. MORROW
My husband didn't do anything wrong.

BENSON
He kidnapped and tortured that girl.

MRS. MORROW
(programmed)
He disciplined her. He helped her
learn.

Benson looks at her with disgust. Takes a new tack.

BENSON
Did you know she was missing?

Her face says she didn't.

BENSON
You're gone, she's gone, I guess he's
all alone now. Except for your
daughter.

CONTINUED

42 CONTINUED (2)

42

STABLER

And all those sick toys of his.

MRS. MORROW

He treats Tamara like a princess.

(clinging)

She's his daughter.

BENSON

Adopted. Not even flesh and blood.

MRS. MORROW

(breaking)

No.

STABLER

You know he can't let that closet stay empty.

Her face crumbles. She starts to cry. They wait.

BENSON

You know he'll do it. He did it to you, didn't he?

MRS. MORROW

(through tears)

He was so good to me at first. Then he started asking me to do things. I loved him. I didn't want to lose him.

BENSON

So you let him hurt you.

She just nods.

STABLER

Why didn't you leave him?

MRS. MORROW

The first time I tried, he married me. But it only got worse. The next time I threatened to leave, he let me adopt Tamara. I thought things would change if we had a baby.

BENSON

But it didn't.

She shakes her head no. She tries to wipe her face, but can't because of the restraints. It hits Stabler.

CONTINUED

42 CONTINUED (3)

42

STABLER

Until he abducted Ilena.

She looks up at him, her face torn with guilt.

MRS. MORROW

(nodding)

He said it was too perfect. Just in the country; no one even knew she existed. He kept her chained in a closet for the first six months.

BENSON

Except to rape and torture her.

MRS. MORROW

(pleading)

You don't understand what I went through. Whippings, hangings. He used to dunk me, face down, in the bathtub. Until the bubbles stopped. Then he'd pull me up by the hair and dunk me again.

Their faces remain hard.

STABLER

That's why you never did anything for Ilena. Because he stopped doing it to you.

Off Mrs. Morrow's tortured face, begging forgiveness --

43 INT. SQUADROOM - DAY

43

Munch and Jeffries look up as Benson and Stabler come through the door with Mr. Morrow. In cuffs. As they head for Interrogation, Benson peels off to join Munch and Jeffries.

BENSON

The wife gave us enough to re-arrest him and get us the warrant for these.

She empties a bag of bondage pictures on the desk.

MUNCH

Aren't you going to be late for the party?

CONTINUED

43 CONTINUED

43

BENSON

Gotta sit this one out. No way he'll
crack in front of a woman.

MUNCH

He should have no problem with me.
Long as I hide my feminine side.

BENSON

Have at it.

JEFFRIES

Remember what you do with control
freaks.

MUNCH

Marry them?
(off their looks)
Break their center of control.

He exits and they start sifting through the photos.

44 INT. INTERROGATION - DAY

44

Munch and Stabler are with a composed Morrow. They touch,
poke, and just generally invade his space throughout.

MUNCH

How easy was it to roll his wife?

STABLER

Like dice down the shoot.

MUNCH

Ooh, that's gotta hurt. She was your
prize submissive, wasn't she?

MORROW

She'll never testify against me.

STABLER

Ah, but she will. We control her now.

MORROW

She won't even blink unless I give her
permission.

STABLER

(right in his face)
She blinked.

CONTINUED

44 CONTINUED

44

MUNCH

See, you screwed up, Chuck. You broke her down too far. Made her too pliable.

STABLER

Couldn't have done it without you.

MUNCH

You know, most wives would go to the electric chair for their husbands. But not yours.

STABLER

You really screwed up. Your power is gone. We took your control.

Morrow's composure finally starts to break.

MORROW

I still control Ilena. She doesn't eat, sleep, or piss unless I give her permission. I control her life, and I'll control her death.

STABLER

Except we control you now. We've been forcing every move you've made.

MUNCH

And once we've got you running, it's Screw Up City.

MORROW

You've never forced a move out of me.

STABLER

We forced you to move Ilena.

Morrow says nothing but has a self-satisfied smirk on his face. Stabler holds his eye for a moment, then abruptly walks out.

45 INT. SQUADROOM - DAY

45

Benson and Jeffries are going through the photos.

JEFFRIES

What about this?

CONTINUED

45 CONTINUED

45

BENSON

No, that's the bathroom off the master bedroom.

(sickened)

Look at the welts on her back.

Stabler enters.

BENSON

He break?

STABLER

No, but he might have tipped his hand.

(going through

pictures)

These are all taken in the apartment, right?

BENSON

I think so. Except...

(pulling one)

...this one I can't place. Can you?

A photo of Ilena taken through a small wooden opening. She's lying on her back. Only the top of her head and her face, which tilts back to the camera, can be seen.

STABLER

(studying it)

No.

JEFFRIES

There's no point of reference for location in it. Just a corner of a rug in front of the opening.

STABLER

(to Benson)

We've seen this before.

She takes the photo. Takes a second.

BENSON

It's the rug Constanta was rolled in.

STABLER

Where's the wife's confession?

He grabs it. Flips...flips...finds it.

STABLER

She took it from their bedroom.

CONTINUED

45 CONTINUED (2)

45

BENSON

She's been there the whole time.

They tear ass out of there.

JEFFRIES

That's impossible. Cops have been all over that place.

But they're already out the door.

46 INT. MORROW'S BEDROOM - DAY

46

A raised, king-sized bed with a two-tiered step at the foot dominates the room.

BENSON/STABLER (O.S.)

(calling)

Ilena.

They enter the room, searching. Benson starts for the closet as Stabler studies the picture.

STABLER

It's the bed.

They pull the step away from the base. A board is fastened across the opening with wingnuts.

STABLER

(pounding)

Ilena?

BENSON

Can you hear us? Say something.

Nothing. They start unscrewing the wingnuts. But not fast enough for Benson. She moves around to the side and pulls drawers out of the base.

BENSON

Damnit, they don't go through.

She comes back around as the board comes off. The sight stops them both. Ilena is naked in the narrow space, her head at the base. Barely conscious, she gulps air.

BENSON

Call an ambulance.

She grabs a blanket as Stabler goes to the bedside phone.

CONTINUED

46 CONTINUED

46

STABLER

(on phone)

I need an ambulance. Apartment 67-South.

BENSON

Come on, Ilena, it's over. We're getting you out of here.

Benson wraps the blanket around her as she helps her out. Ilena is unable to stand.

ILENA

(terrified)

Tell him I didn't do anything. I didn't make a sound, I swear.

Benson, affected, looks up at Stabler. Off Stabler, just staring down at Ilena --

47 INT. JACKSON'S OFFICE - DAY

47

Audrey is in her usual seat.

AUDREY

How long does a case like this stay with you?

Stabler sits across from her, close to tears but fighting it like hell. He has to clear his throat to answer.

STABLER

A while.

She nods.

AUDREY

How do you deal with it?

STABLER

I go home. Hug my kids, kiss my wife.

AUDREY

Do you discuss your cases there?

STABLER

No. I won't let that world touch my family.

AUDREY

That world is everywhere. You can't put 24-hour surveillance on them.

CONTINUED

47 CONTINUED

47

STABLER

True -- but I won't be their window
into it.

AUDREY

How many kids do you have?

STABLER

Four.

AUDREY

You have to work cases involving
children. Do those hit a little close
to home for you?

STABLER

You know what they say, no one can
handle the children.

AUDREY

How do you?

He takes a deep breath. Changes his position.

STABLER

I spend a lot of time thinking.

AUDREY

About?

STABLER

The victim, the crime, the scum who do
those kinds of things...

AUDREY

What else?

He gives her his steely, make-no-mistake-about-what-I'm-
saying gaze.

STABLER

How I could get away with killing
them.

Off Stabler --

48 INT. CRAGEN'S OFFICE - DAY

48

Cragen works at his desk. Audrey knocks on the open door.

CONTINUED

48 CONTINUED

48

AUDREY

Do you have a minute?

CRAGEN

Come in.

She does, closing the door behind her.

CRAGEN

How goes the witch hunt?

AUDREY

I've seen everyone.

CRAGEN

Find any bed-wetters or cross-dressers?

AUDREY

No. For the most part, I found a commensurate level of stress and neuroses one would expect with this field of work.

CRAGEN

For the most part?

AUDREY

The purpose of this program is to identify detectives who are perilously close to meltdown. Not to punish them. But to protect the public from them, as well as themselves.

CRAGEN

You can't be saying you found someone at that stage in my unit.

AUDREY

I did. And I'm afraid I have to recommend they be removed from duty. Immediately.

He looks through the glass into the squadroom. All his detectives are gathered around a desk. Unwinding.

CRAGEN

Who?

FADE OUT

END OF ACT FOUR