

Brooklyn Nine-Nine Spec Script: Shot in the Dark

By

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COLD OPEN

INT. 99TH PRECINCT - BULLPEN - MORNING

Jake struts into the precinct, and DROPS his giant SLUSHY on the floor when he catches sight of Holt, sprawled out SNORING on his desk.

JAKE

Well, well, the early bird catches
the worm!

(beat, sotto)

Wow, so glad no one heard me say
that.

Jake looks down at the floor, his red slushy everywhere.

JAKE

Gross.

Jake shrugs and creeps into Holt's office.

INT. HOLT'S OFFICE - MORNING

Jake slinks down to Holt's eye level and pulls out a bullhorn. He pushes down the trigger, and the NOISE sends Holt JOLTING out of his sleep, with a terrified SCREAM.

In that same moment, Charles is walking into the precinct and slips on Jake's slushy, startled from the SOUND of the BULLHORN.

HOLT

(alarmed)

Peralta, this is a place of
professionalism!!

Holt abruptly moves from the top of his desk to sitting in his chair. Holt embarrassingly peels a cheerio off of his forehead.

JAKE

(childishly)

SAYS the man who didn't invite me
to his Slumber Steak!

HOLT

My what?

Charles, wringing out slushy from his shirt, chimes in.

(CONTINUED)

CHARLES

Slumber Steak Captain, its a
slumber party SLASH steak-out. Good
one, Jake!

Just then, the PHONE RINGS. Holt quickly answers it to avoid
the awkward situation.

HOLT

Hello...oh my yes.
(beat)
15th and Broadway. I'll send my
team over asap.

Holt hangs up the phone and looks over at Jake and Charles.

HOLT

No time for this buffoonery,
homicide call on 15th, you two, go.

Amy walks into the office and drops her coffee, surprised to
see Jake and Charles there early.

JAKE

(curiously)
Why so jumpy, Santiago?

Amy looks at Holt nervously, and then back to Jake.

AMY

What, I'm not even...what? Is that
new cologne?

JAKE

Cherry slushy...wait a second you
look awful! Ha! You were at the
Slumber Steak, trader!

CHARLES

We caught you red handed!!

Charles points to his red stained shirt in a gangster-like
fashion. Jake gives Charles a HIGH-FIVE. Jake points to
Charles' shirt.

JAKE

Creativity points!

END OF COLD OPEN

(CONTINUED)

ACT ONE

EXT. CRIME SCENE - 9 A.M.

Jake and Charles step out of their car and begin walking up the stairs to the broken down apartment building. Just then, a black SUV aggressively SWERVES next to their patrol car. Jake and Charles turn around in panic.

JAKE

(dramatically)

The Fisher Brothers...the dirtiest guys who work in Intelligence! They take all the cool cases.

The FISHER BROTHERS step out of their SUV in slow-motion, in their slick black jumpsuits. They run their fingers through their lack of hair and strike a power pose.

CHARLES

I'm sure they will handle things like adults this time, Jake.

FLASHBACK - CRIME SCENE - DAY

Jake proudly walks into a crime scene and dramatically takes off his sunglasses.

JAKE

Finally, the big leagues!

The Fisher Brothers run past Jake with a body bag.

FISHER BROTHERS (O.S)

We'll take it from here little guy!

Jake tries breaking his sunglasses in half, but just pinches his hand with the clasp and SCREAMS in pain. The Fisher Brothers CHUCKLE to themselves in the distance.

END OF FLASHBACK.

Jake and Charles are SLAPPING the Fisher Brothers like a bunch of school girls, as they WHISPER INSULTS at each other.

JAKE

I'm not going anywhere, Carl!

(CONTINUED)

CARL FISHER

Oh I know, your career is in the
drain!

MEL FISHER

And you about to feel our pain!

CHARLES

The rhyming with you two, its
weird.

MEL FISHER

Says the man who still can't grow
a...

CARL FISHER

Beard! Ha ha.

CHARLES

That's it! No one talks about my
follicle disorder. 3 percent of
American males suffer from it!

Charles leaps and TACKLES Mel to the ground. They fall on top of the corpse on the floor, and both SCREAM with terror. Terry BURSTS through the DOOR and throws his hands in the air. Charles quick rolls off the corpse and pushes Mel off of him.

CHARLES

I feel dirty! And not in a cool
way, like the rap songs talk
about...

TERRY

Sweet Jesus, I'm not here for five
minutes! Everybody get up!

All four of them freeze and look up at Terry from the ground. Terry begins pacing the room. Charles' face is mortified from landing on a dead guy.

TERRY

Now listen here, this case is in
our districts reach, so Jake and
Charles will be the ones
investigating it. We all know the
drill. If we can't crack anything
on the case within 72 hours, it
gets handed to Intelligence. Is
that clear?!

(CONTINUED)

JAKE

Thank you, Terry.

TERRY

Oh, don't even get me started on
you two right now.

CHARLES

Does anyone have a sanitizing wipe?

Everyone turns to look at Charles and rolls their eyes.

INT. 99TH PRECINCT - BULLPEN - LATE MORNING

Jake, Charles and Terry walk into the precinct and spot Holt twitching, from the massive amounts of coffee he is consuming. They all step into his office. Santiago sees them going towards Holt's office and runs into Hitchcock, PAPERWORK goes flying everywhere. Gina looks over at Amy, curiously.

GINA

(smugly)

Hmm, interestingggg.

AMY

Hitchcock, I'm so sorry!

GINA

Even more interesting, Amy
apologizing to Hitchcock. Mc'Nasty.

AMY

Gina, what are you talking about?!

GINA

What are you going to do next, Amy?
Tell Scully he smells nice?
Something is up...

Amy gets up from picking up papers and runs towards the bathroom, as soon as Jake steps out of Holt's office.

AMY (O.S.)

I have to pee, ok?!

Jake looks at Amy as she leaves and then down at all the paperwork on the floor.

JAKE

Something funny must have just
happened, but I am trying to beat

(MORE)

(CONTINUED)

JAKE (cont'd)
the Fisher Brothers, so I don't
have time to hear about it.
(beat, sotto)
Even though it looks really good.

A LETTER SHOOTS out of the ceiling heating vent and HITS Scully in the face. He FALLS backwards off his chair, but has no reaction. He picks the letter up off his face and stretches the letter away from him. Everyone in the bullpen crowds around Scully.

SCULLY
It's for you, Jake.

GINA
Super interesting...

Jake takes the letter from Scully, and opens it. He begins to read it out loud.

JAKE
Jake, I have something from me to
you, it starts near the park and
ends where all cars are blue.
Whoever this is you should have a
clue.
(beat)
That was oddly romantic, I think?

CHARLES
(excited)
Whose it from, Jake?

JAKE
It doesn't say.

Amy walks back into the bullpen. Everyone stares at her.

AMY
Why is everyone looking at me like
that? What, a girl can't use the
bathroom? No one has a bladder
anymore?!

Amy anxiously starts itching her head and walks outside.

GINA
I think we all know what's going on
here, peeps.

ROSA

Yeah, our heater is broken and Amy has finally cracked from being perfect.

GINA

Amy is nervous around Jake, sweating, can't sleep or think straight. IT'S LOVE. She clearly wrote the note. Boom! Solved it. Carry on with your unimportant lives.

JAKE

(shocked)

Come on, that can't be it!

CHARLES

She did ask about your cologne this morning, Jake.

(beat)

I'm calling my wedding cake guy!

Charles runs away excited. Rosa looks over into Holt's office to see him sleeping in a book.

ROSA

Who cares about a stupid love note! Look at Holt; he is dying or something.

JAKE

As much as I wanna wake Holt up again, me and Charles are headed over to the crime scene for some gatin'.

(beat)

That's short for investigating.

ROSA

Don't care.

Jake and Charles put on their sunglasses synchronized and then walk out the door.

INT. HOLT'S OFFICE - AFTERNOON

Rosa, Terry and Gina all walk into Holt's office and stare at him across his desk. Holt is SNORING in his book. Gina COUGHS to wake him up. Holt is STARTLED from his sleep, and looks bewildered to see the three of them sitting across from his desk. There is a awkward pause of no one saying anything.

(CONTINUED)

HOLT
(emotionless)
This is very awkward and
intimating. What is the meaning of
this?

ROSA
We wanna know what's going on,
Captain.

TERRY
Sir, we are all worried about you.
You have been like this all week.
(beat)
Are you in danger?

GINA
Someone is trying to kill me,
aren't they?!

ROSA
Shut it, Gina!

HOLT
Listen, I've been stressed to
finish all this filing we are
behind on, that's all.
(beat)
So, what is this love letter
business I hear about?

Gina gets up and leaves the room.

TERRY
Gina, where are you going?! We are
not done here.

GINA
Oh yes we are. I'm not staying long
enough for Holt to ask me to help
file. I'm going to go find Santiago
and make her feel uncomfortable.

END OF ACT ONE

ACT TWO

INT. INTERROGATION ROOM - AFTERNOON

Amy is under a spotlight in the interrogation room, with rope tying her to the chair. Gina is sitting across from her with Charles, Terry and Rosa. Gina raises her eyebrows at Amy and gives an intimidating stare, while TAPPING her NAILS on the table.

GINA
(accusingly)
Where were you July 4th, 1984?!

AMY
What?!

GINA
Sorry, I've just always wanted to say that.
(beat)
I'm on fire here, I look GOOD doing this job! So, just say it you wrote the letter!

TERRY
Gina, you told me this was important. Why is Santiago tied to a chair?!

ROSA
I knew what was happening, I came to see if anyone was going to punch someone. If this gets all emotional, I'm out.

Charles sits on Gina's lap awkwardly and stares at Amy. He reaches his hand out and touches Amy's shoulder. Gina remains motionless, unsure how to respond.

CHARLES
Amy, as Jake's best friend, I just want to let you know I fully support your relationship.

AMY
This is all about that stupid letter?! I have real work to do you know. Sarge, can you please just untie me?

Terry starts to walk over to untie Amy, but Gina stops him and shoots a look back to Amy. Charles is still sitting on Gina's lap.

(CONTINUED)

GINA
(over-dramatic)
What do you know?
(beat)
Charles, should I even ask why your
sitting on me?!

CHARLES
Were doubling teaming...its to make
the person feel uncomfortable.

AMY
(sarcastically)
It's working.

Gina abruptly stands up, forcing Charles to fall down. Gina
leans over the table and puts her face right up to Amy's.

GINA
(whispering)
Your eye twitches when you lie,
Amy.

AMY
It's my contacts!

GINA
If only you wore contacts, Yoda.
Face it, I'm as sharp as a tack.

Amy's eyes are twitching wildly.

AMY
I don't know anything!

TERRY
Ok, enough! This is ridiculous,
Gina. This is the reason we don't
get filing done around here.

ROSA
This was so not worth my time.

Rosa walks out of the room with Charles. Gina walks over to
the door and then turns to look back at Amy.

GINA
This isn't over, Santiago.

INT. 99TH PRECINCT - BULLPEN - LATE AFTERNOON

Jake struts up to Amy's desk, where she is working on her computer. He leans his hand on her desk and fixes his hair.

JAKE

Amy, I just want to say I win and I'm flattered.

AMY

You win?

JAKE

You know, I liked you and now you like me. It all came full circle, huh?

AMY

Don't you have a case to solve? Because I've been trying to look into suspect for you. This Jennings case could be a huge deal, Jake.

JAKE

Trying to change topics I see. Look at you all nervous, your eye is twitching.

AMY

Shut up, Jake!

JAKE

Touchy. Got it.

EXT. CRIME SCENE - 4 P.M.

Jake and Charles scope out the outside of the building, looking for any traces from the break in. They start taking samples to bring back for DNA. A large man with a hoodie over his head, runs into Charles.

CHARLES

Jake! My evidence bag, its gone!

Jake and Charles start chasing after the guy, but he is too fast and they lose him.

INT. 99TH PRECINCT - BULLPEN - 5 P.M.

Jake and Charles walk into the precinct, flustered from what just happened. Amy spills coffee on herself as they walk in and runs to the bathroom.

JAKE

She is just so nervous around me,
its cute. But a little weird.

Another letter comes shooting out of the vent and hits Scully in the face again. It doesn't phase him at all, he just hands it over to Jake. Jake opens the letter and begins to read it out-loud.

JAKE

Things aren't always what they
appear, you might find who you are
looking for at the Pier.

(beat)

Amy is really terrible at asking
people on dates...LOL!

Amy walks back in the bullpen, coffee stains on her shirt. Everyone turns and stares at her. Jake puts the letter behind his back.

JAKE

We weren't talking about you.

AMY

I'm going out to smoke.

Gina starts nodding her head with reassurance.

GINA

Very interesting.

EXT. PRECINCT - EVENING

Amy is standing outside, nervously smoking. Gina walks over to her with a thermos of coffee.

GINA

It's a peace offering, take it.

Amy reluctantly takes the coffee.

AMY

What did you do to it?

(CONTINUED)

GINA

I'm sensing a lot of distrust and
its hurtful.

Amy rolls her eyes and take a giant gulp of the coffee. Her
whole body shutters from the taste of it.

AMY

Gina, what is in this coffee?!

GINA

Oh sorry, I make my coffee strong.
You looked like you needed it.

(beat)

So, anything you feel you need to
vent about, because I'm here.

Amy takes another sip of the coffee, trying to figure out
what's wrong with it.

AMY

Gina, this coffee tastes terrible.

GINA

Drink up, sleepy troll. Big sips.

Amy takes another sip of the coffee and then looks at Gina
with wild eyes.

AMY

This coffee has vodka in it, Gina!
Are you insane?

GINA

Oh please, its rum. I would never
do that.

(beat)

Feel like opening up yet?

AMY

I'm living in Hell.

Amy hands the coffee backs to Gina and storms inside. Gina
takes a giant swig of the coffee and shrugs her shoulders.

INT. 99TH PRECINCT - BULLPEN - MORNING

The whole squad walks in the bullpen to see that Holt is
once again asleep on his desk, with newspaper over him as
blankets. Amy BUSTS through the DOORS, frantically pushing
past everyone else with a cup of coffee and a bag of food
for Holt. Amy runs into Holt's office.

(CONTINUED)

TERRY

Ok, that's it. Something is up and we need to figure it out right now!

Everyone hears a STRANGE NOISE, they look over to see it's Hitchcock attempting to lick frosting off a doughnut. Hitchcock looks over, feeling everyone's awkward stares at him.

HITCHCOCK

I'm not sharing!

INT. HOLT'S OFFICE - HOLT INTERVIEW

Holt is sitting at his desk with perfect posture and he begins speaking to the camera.

HOLT

(delusional)

I normally conduct myself in a professional manner, but under certain circumstances its all about survival.

(beat)

My mother is visiting my home this week. We don't get along, yet she feels the need to push her over-bearing personality into my life. I really don't want to discuss this any further.

INT. PRECINCT BATHROOM - MORNING

Amy is staring at herself in the mirror, looking like she hasn't slept in days. She begins talking to her reflection.

AMY

Keep it together, Santiago! Who cares if Holt asked you to keep his secret from everyone. And messing this up could ruin chances for you to become captain one day. Or get that recommendation letter you've been begging him to write...

(beat)

Why can't I just not have a conscience?! The seminar I went to said lying was all about confidence. Oh God, my eye is twitching again!

Amy SLAPS herself in the face, to attempt to stop her eye from twitching.

INT. BRIEFING ROOM - LATE MORNING

Jake and Charles stand in front of the squad with a board full of pictures and locations from the Jennings murder. Jake points to a mugshot on the wall.

JAKE

Cameras at a bank were able to get us an I.D. on the runner from the crime scene yesterday. A Dominick Ramirez, 24 years old and about 6 feet tall.

CHARLES

Ramirez has a criminal record of theft and domestic violence. We think he might lead us to Rob Jennings' killer. I've taken the liberty of naming this case DOM THE BOMB!

JAKE

Charles, no.

(beat)

Anywho, I've been looking into Rob Jennings' business dealings and it turns out he had a bit of a gambling problem. I think that's our best lead. Let's go get THE STRAIGHT ACE KILLER!

CHARLES

Darn it, your name is way cooler!

INT. 99TH PRECINCT - BULLPEN - AFTERNOON

Everyone is going through files and making phone calls to get a lead on the case. Jake occasionally looks up from his desk and makes awkward eye contact with Amy. Flirting at the 6th grader level. Amy is sweating.

Suddenly, Holt's mother, GLADIS, BURSTS through the DOORS of the precinct, full of rage. She is a larger framed woman, dressed like she is going to church in Atlanta. She scans the room and STOMPS her HEEL on the ground. The room is silent.

(CONTINUED)

GLADIS
Where is Raymond?!

Jake's head quickly whips around and looks at Gladis with excitement and terror.

JAKE
(whispering)
Holy Hurricanes, could it be?

Amy's face is frozen. She jumps up from her seat and starts running away and shouts:

AMY
The beast has entered the West Wing! I repeat, the beast has entered the West Wing!

CHARLES
Disney themed code names? I'm so upset I wasn't included in this.

Everyone's eyes look to Captain Holt's office window. He is pretending to talk on the phone and not notice the drama outside. Then, the PHONE RINGS and blows his cover. He hangs up awkwardly and looks up at his mother with a stern and frightened stare. Terry looks up at the ceiling in panic.

TERRY
Can it never be just a filing problem?! Just for once?

GLADIS
I've had enough of my own son avoiding me. Please let Raymond know, I expect him home for dinner tonight.

Holt steps outside of his office and SLAMS the DOOR behind him. He stares at his mother head on, nostrils flaring.

HOLT
Mother, I gather you acquired the address of my work. I've been quite swamped here.

GLADIS
Raymond, you're avoiding me and using your silly police work as a cover.

JAKE
Oh, she did not.

CHARLES
She did.

GLADIS
Have you put on a bit of weight,
Raymond? You never were good at
balancing your diet.

HOLT
Mother, I don't appreciate you
talking to me like this in-front of
my employees.

GLADIS
Oh Raymond, you were always so
sensitive! Such a delicate little
flower...

Holt's face appears that he might lose it.

HOLT
Mother, please leave.

GLADIS
I'll be waiting for you at home,
Raymond!

Gladis storms out of the precinct, her HEELS aggressively
CLACKING on the floor.

END OF ACT TWO

ACT THREE

INT. 99TH PRECINCT - BULLPEN - AFTERNOON

Holt awkwardly stands in front of everyone and then turns
around and heads back into his office. Terry gets up and
addresses the squad.

TERRY
I can't see the captain like this.
We need to fix this now!

Everyone turns to look at Amy who is stress eating trail mix
at her desk.

(CONTINUED)

JAKE

Amy I know you like me, but I'm only human. There is no need to get flustered.

Amy stands up from her desk.

AMY

I can't do this anymore!

Jake rises up from his desk too.

JAKE

Me either, let's run away together!
(beat, sotto)
I've always wanted to say that to someone.

AMY

No, Jake! I mean... I just think we should focus on the case and not bug Holt about his mother...
(beat)
I mean he hates it when people get involved in his personal life.

JAKE

(crushed)
Right, knew that.

Holt looks up from his office at all the commotion. He doesn't look happy as he makes eye contact with Amy.

AMY

Shit!

TERRY

I'll go talk to him.

AMY

(nervously)
Oh Sarge, you better um maybe wait it out? He probably needs to calm down.

TERRY

It's part of my job to know what's going on here, Amy.

Terry walks into the office. Amy nervously SPILLS her TRAIL MIX all over her desk.

INT. HOLT'S OFFICE - AFTERNOON

Terry sits across from Holt at his desk, waiting for Holt to start talking. Holt just continues to eat his sandwich and doesn't make eye contact with Terry.

TERRY

Sir?

HOLT

Something about the case, Terry?

TERRY

No Sir, we are all kinda worried about you.

HOLT

Why? I'm not a dead guy named Rob Jennings.

TERRY

I don't mean to get involved in your personal life, Sir. I know you are a private person.

Amy is jumping up and down and the office window, trying to get Terry's attention to stop talking to Holt.

HOLT

Great, than we are done here.

TERRY

We all have family issues we aren't proud of. I always find its healthy to open up to the people you are close too.

HOLT

My mother is someone that is not reasonable. There is no fixing anything, trust me, my methods are flawless and I have never had any luck.

TERRY

Maybe we can't fix your mother, but we'd all like to help you.

HOLT

Terry, for my entire life my mother has been degrading and picking apart my life choices. The damage is irreversible. My reasons for

(MORE)

(CONTINUED)

HOLT (cont'd)
containing my feelings on a daily
basis are due to my mother's
passive aggressive meddling.
(beat)
Please excuse yourself now, Terry.

Terry nods at Holt and gets up from his chair and walks out of the office. Jake walks into the office and sits down across from Holt. Amy looks even more concerned.

HOLT
Jake, I...

JAKE
I'll stop you right there, I'm not
here to talk to you about your
mother.

HOLT
Oh. Of course.

JAKE
These letters, they I'm starting to
think they aren't from Amy and I'm
wondering if they are clues to the
case.

Jake and Holt look at the office window to see Amy watching them talk, as she pretends to stretch. Jake turns back around to look at Holt, even more confused.

HOLT
(intrigued)
A anonymous informant. Exciting.
May I take a look at the letters?

Jake gives the letters to Holt and he begins to read them to himself.

HOLT
It's poetry, a simply Limerick. Not
at all romantic, and quite
pointless.

JAKE
Who would be sending us pointless
information?
(beat)
THE STRAIGHT ACE KILLER?!

Holt rolls his eyes at Jake.

HOLT
Jake, our killer doesn't seem like
the type that would speak in
Limerick.

JAKE
(dramatically)
THE FISHER BROTHERS.
(beat)
Does this mean Amy doesn't like me?

HOLT
No clue.

Holt begins looking at the poetry writings in his hands.

HOLT
You know, this poetry reminds me of
my youth. I was selected to receive
an award for a poem I wrote in
middle school.

FLASHBACK MONTAGE

Young Holt is standing in front of his school on a stage in
the gym, and begins reading his poem. He forgets to pause
after a period and his mother stands up in the audience to
correct him.

GLADIS
Raymond, remember periods are the
stop signs of grammar!

Young Holt stops speaking and the MICROPHONE makes a HIGH
PITCH NOISE.

Holt is now in high school and is playing at a basketball
game. He is running down the court as his mother starts to
YELL at him from the sidelines.

GLADIS
Get your head in the game, Raymond!

Raymond turns to look at the stands and the basketball hits
him in the face. The final BUZZER SOUNDS. The CROWD BOOS.

Raymond is now all grown up and dressed in full police
uniform, he struts up to his mother's door and RINGS the
BELL. His mother answers the door and looks at him with
disapproval. Raymond's smiling face falls to a look of
confusion. He jesters his hands toward his uniform.

(CONTINUED)

HOLT

Mother, I passed all my tests and training. I'm a member of the NYPD now!

GLADIS

Raymond, you are going to get killed out there. This is the most irresponsible thing you have ever done.

Gladis SHUTS the DOOR in Raymond's face.

CUT BACK TO:

INT. HOLT'S OFFICE - AFTERNOON

Jake still sitting across from Holt looking uncomfortable from all the personal information he just heard.

JAKE

Well, that was a ...

HOLT

I'm sorry, I'm normally quite pleasurable in a social setting. Please excuse me for a moment.

Holt gets up from his desk and heads towards the break room. Amy bursts in the room and runs into Holt.

AMY

Oh haha, hi Captain, sorry about that.

Holt walks away. Amy looks at Jake worried.

AMY

Jake, what did you do? What did you say?!

JAKE

Nothing, gosh. What is your deal?

AMY

Nothing, I just know how you get carried away with digging into the Captain's personal life. It never ends well.

(CONTINUED)

JAKE

Right. Man, you've gotten nuts
since you started liking me.

Amy walks away, looking frustrated.

EXT. PARKING LOT - NIGHT

Charles, Jake and Terry all sit in an undercover cop car in a parking lot, next to a sketchy high-rise. Suddenly, a black van pulls up and drives into the building's garage. Jake hits Charles and Terry on the shoulder.

JAKE

We have a visual of Ramirez!

Terry pulls out his gun and COCKS IT back.

TERRY

Terry is all in!

Charles SNAPS off his UNIFORM to reveal a New York City tourist outfit. Charles gets out of the car and wanders over to the garage.

CHARLES

Oh my, fellas, I'm on a little
vacation with the family and our
van broke down back a ways. Do you
think I could borrow a phone?

Dominick and his crew look at each other confused, and then back to Charles.

DOMINICK RAMIREZ

Uhh, sorry pal. Were in the middle
of something.

Charles starts holding his chest, faking breathing complications. He then falls to the ground. Dominick and his crew circle around him.

GUY 1

Do we take his wallet?

DOMINICK RAMIREZ

We got bigger things to worry
about.

Jake and Terry sneak up behind the distracted criminals until they are standing right behind them.

(CONTINUED)

JAKE

You're right, you do have bigger things to worry about. NYPD, put your hands up gentlemen!

INT. HOLT'S OFFICE - NIGHT

Rosa reluctantly steps into Holt's office and sits down across from him.

HOLT

Rosa?

ROSA

I don't want to be in here.

HOLT

Ok...

ROSA

But I just want to tell you from experience, you can't hate people that did you wrong for your whole life. The morons will haunt you forever. TRUST ME.

HOLT

Thank you for your kind words, Rosa.

ROSA

Please, don't mention this to anyone.

INT. INTELLIGENCE DIVISION - MORNING

Jake, Charles and Terry sit across a table from Carl and Mel Fisher and the head of the Intelligence Unit. Carl and Mel smile smugly across the table.

CARL FISHER

(chuckling)

Ready to turn over the case to the real guys now?

MEL FISHER

(baby-talk voice)

It's been a confusing couple of days for you I bet.

(CONTINUED)

JAKE

Yeah, I got all lost on the pier
the other day. What a dead end!

CHARLES

I looked for blue cars all over the
city, until I passed out.

MEL FISHER

Oh. Well that is just too bad.

JAKE

Great penmanship by the way, you
two.

CARL FISHER

Oh thanks!

Mel SLAPS Carl in the FACE for blowing their cover.

TERRY

Do you know what kind of trouble
you can get into misleading other
officers on a murder investigation?
(beat)

Because I do, and I called you both
in.

MEL FISHER

You can't prove anything!

Jake rips open his shirt to reveal he is wearing a wire.

JAKE

Oh but we can, Fisher Brothers!

CHARLES

And we still solved the case,
because your poetry was romantic!

Carl jumps up from his seat, angrily.

CARL FISHER

This isn't the end...

Jake and Charles SLAM the PAPERS down on the table and start
doing terrible victory dance moves.

END OF ACT THREE

(CONTINUED)

ACT FOUR

INT. 99TH PRECINCT - BULLPEN - AFTERNOON

Jake and Charles walk into the precinct glowing with victory. Jake walks over to Amy's desk, where she is working.

JAKE
Solved the case!

AMY
I know, congrats.

JAKE
Listen, I'm sorry that I thought
you liked or do you...

AMY
No.

JAKE
Sure. Well anyways, I hope things
aren't awkward between us now.

AMY
(laughing)
Oh, they totally are!

Jake walks away from Amy's desk and Amy smiles to herself and yells back at him.

AMY
Jake!

Jake's head whips back around.

AMY
We all celebrating the case
tonight, or what?

Jake smiles.

JAKE
Yeah, I already told Paul down at
the bar to put it on your tab.

AMY
Very funny!

Jake looks over to Holt's office to see him looking somber as he aimlessly sifts through paperwork.

INT. 99TH PRECINCT - BULLPEN - NIGHT

Jake, Rosa and Holt are the only people left in the precinct. Rosa walks up to Jake's desk, as he is finishing up some paperwork from the case.

ROSA
Heading over to the bar soon?

JAKE
Yeah, just finishing up.

Rosa looks over at Holt's office.

ROSA
I can't believe I'm saying this,
but you should talk to Holt.

JAKE
What?!

ROSA
You guys have a special
relationship, even though you both
won't admit it.
(beat)
Ew, I'm making myself sick saying
this. Just please talk to him!

Rosa walks away from Jake's desk. Jake sits for a moment and then looks over to Holt's office. He gets up from his seat and walks over to open the door. Amy walks back inside to grab her purse. She almost stops Jake from talking to Holt, but can't let herself do it.

INT. HOLT'S OFFICE - NIGHT

Jake, looking nervous, sits down across from Holt. Holt looks up from his paperwork.

HOLT
I believe congratulations are in
order?

JAKE
Thanks, but I'm really here to talk
to you.

HOLT
Jake, please.

(CONTINUED)

JAKE

No, Listen. I never really had parents that were there for me either. No one to tell me they were proud of me or just to support me.

Holt tries to speak but Jake keeps talking.

JAKE

Then I became a police officer for the NYPD, and I met a man named Raymond Holt; who was more of a father figure to me than I could ever have hoped for. So, maybe your mom is a bit rough around the edges, but there is no way in Hell she isn't proud of you. Because I am.

Holt sheds a single tear and Jake is shocked.

JAKE

Oh my God, did you cry?!

HOLT

It was involuntary!

Jake grabs a box of tissues and starts CRYING too. They both look at each other and START LAUGHING. Holt stops laughing on the drop of a dime. Jake follows suit.

HOLT

(emotionless)

We must never speak of this to anyone.

JAKE

Oh gosh, no.

HOLT

Thank you, Jake.

Holt smiles sincerely at Jake. Amy is watching from outside the office, out of sight. She tears up a bit from the touching moment.

INT. BAR - NIGHT

The whole squad is standing around the bar with drinks in their hands.

(CONTINUED)

GINA

Speech!

JAKE

Ok Gina, I'll make a speech.

GINA

No, I was announcing that I was about to make a speech!

JAKE

...Ok then.

GINA

(drunk)

People of the nine-nine, I just want to say that even though I threatened some of you this week and many other times, I consider you all my family. Even Scully and Hitchcock. Also, Amy, I ate your lunch out of the fridge last week. Thank you!

Everyone shrugs their shoulders and SHOUTS out NINE-NINE!
They all CLINK their GLASSES together.

Amy walks up to Jake, she appears to be kinda tipsy.

AMY

Well, if it isn't my secret admirer!

JAKE

(childishly)

Technically, you were mine so...awkward for you, Santiago!

AMY

I think it's fair to say you enjoyed thinking I like you.

JAKE

What? I...

AMY

I'm just messing with you, Jake.

JAKE

So why were you so jumpy this week?

(CONTINUED)

AMY

Let's just say I learned what is really important today.

JAKE

Hey, your eyes aren't twitching.

AMY

Oh thank God!

JAKE

(joking)

Does this mean you don't like me?

Amy walks away from Jake and smiles. He looks back at her as she passes him and smiles to himself.

EXT. HOLT'S HOUSE - NIGHT

Holt walks up to his door and RINGS the DOORBELL. His mother answers it, and is surprised to see him. She tries to start talking but is cut off by Holt.

HOLT

Tonight I realized that like me, you are a perfectionist who just wanted me to be the best version of myself. Maybe you don't know how to go about that properly, but the main thing behind your craziness was love.

GLADIS

(emotional)

You know, when you joined the police force, I was terrified of losing you. But seeing the man you have become. Well, I'm proud of you.

Holt's mother embraces him for a hug. Holt remains still for a moment surprised by this action, but then returns the hug. Holt's husband, Kevin stands in the doorway smiling that the two have finally made-up.

END OF ACT FOUR

TAG

INT. 99TH PRECINCT - BULLPEN - AFTERNOON

Everyone is at their desks busying themselves with their work. Another COP walks to the bullpen. He walks up to Rosa. Holt is standing near her, stirring his coffee.

COP
Rosa, you have someone in the front
who wants to see you.

ROSA
(mortified)
Is it a family member?!

COP
Nope, says his name is Joey, an old
friend of yours.

ROSA
JOEY RECTOR.

COP
Ha, yeah that's it!

Holt chimes into the conversation.

HOLT
Who is this Joey Rector?

ROSA
An ex-boyfriend, I hate his guts.
Tell him to leave.

HOLT
Don't do that! Don't you see, Rosa?
It's just what you were telling me
the other day. You have the chance
at redemption so he won't haunt you
the rest of your life. How
exciting!

ROSA
This is different, Captain.

HOLT
Nonsense, bring him in! Tell him to
come on back. You will thank me
later.

Rosa jumps up from her desk and charges towards the window, knocking Scully out of his chair. She opens the window and jumps out of it.

(CONTINUED)

HOLT

Well, that surely was impressive.

Everyone freezes. Holt calmly takes a sip of his coffee and walks back into his office HUMMING.

FADE TO BLACK.