

# ***BROOKLYN NINE-NINE***



The Bet  
#01012

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**Shooting Draft (10/25/13)**

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# ***BROOKLYN NINE-NINE***

Ep.112 "The Bet"

Shooting Draft  
10/25/13

## CAST LIST

DET. JAKE PERALTA ..... Andy Samberg  
CPT. RAY HOLT ..... Andre Braugher  
SGT. TERRY JEFFORDS ..... Terry Crews  
DET. AMY SANTIAGO ..... Melissa Fumero  
DET. CHARLES BOYLE ..... Joe Lo Truglio  
DET. ROSA DIAZ ..... Stephanie Beatriz  
GINA ..... Chelsea Peretti  
DET. HITCHCOCK ..... Dirk Blocker  
DET. SCULLY ..... Joel McKinnon Miller  
DEP. CHIEF GERBER ..... Mark Berry  
PHOTOGRAPHER .....  
SHARON ..... Merrin Dungey  
DOCTOR NASH .....  
YOUNG AMY (m) .....  
PERP .....  
DELIVERY GUY .....

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## SET LIST

<u>INTERIORS</u>	<u>EXTERIORS</u>
99 <sup>th</sup> Precinct <ul style="list-style-type: none"><li>- Bullpen</li><li>- Briefing Room</li><li>- Holt's Office</li><li>- Break Room</li><li>- Elevator</li></ul>	Amy's Stoop
Ceremonial Hall	Warehouse Alley
Bar	Rooftop
Rec Room	
Jake's Mustang	
Restaurant (FB)	
Amy's Apartment (FB 1986)	

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## DAY BREAKDOWN

### DAY ONE

Scenes 1, 2, 12

### DAY TWO

Scenes 3, 5 - 6, 10, 11, 13 - 18, 25, **A33\***

### NIGHT TWO

Scenes 19 - 21, 23, 24, 26 - 30,  
32, 33, **B33\***, 34, 36 - 38, 40 - 45

### DAY THREE

Scenes 46 - 48

### FLASHBACK DAY

Scenes 4, 7, 8, 9, 35, 39

**\*\*SCENES A33 & B33 ADDED\*\***

COLD OPEN

1 INT. CEREMONIAL HALL - MORNING (D1)

1

JAKE, HOLT, and CHARLES are in the wings of a small stage area. They look dapper in their dress blues.

JAKE  
(can you believe it?)  
Charles! Medal of Valor!

CHARLES  
I know!

JAKE  
For getting shot in the butt!

CHARLES  
For "exceptional acts of heroism or  
voluntary risk of personal safety." But  
you know, six of one.

HOLT  
This is one of the NYPD's highest honors.  
Today is your day, Detective Boyle.

Charles smiles.

2 INT. CEREMONIAL HALL - STAGE - LATER (D1)

2

ON THE STAGE, DEPUTY CHIEF GERBER stands at the podium. Charles can be seen in the wings glowing with pride. Jake and Holt stand behind him, supportive.

GERBER  
Heroism can't be measured by a piece of  
metal, but it's the best we can do to  
recognize brave officers who put their  
lives on the line. It is my great honor  
to present the Medal of Valor to  
Detective Charles Boyle...

Charles walks on stage. The crowd, including AMY, TERRY,  
ROSA, GINA, SCULLY, AND HITCHCOCK applaud politely.

GERBER  
...and Sergeant Peanut Butter!

The crowd ERUPTS as A POLICE HORSE is lead onto the stage.  
Jake turns to Holt, delighted.

JAKE  
Oh my god, Charles is getting the same  
prize as a horse.

HOLT

At least Boyle was announced first.

JAKE

Because the horse outranks him! This is amazing!

HOLT

That's enough, Peralta. This is a huge honor, and nothing can take that away from him--

JAKE

The horse is pooping on the stage!  
Sergeant Peanut Butter is pooping on the stage!

The horse NEIGHS.

HOLT

That is unfortunate.

They both give a weak thumbs-up to Charles.

**END OF COLD OPEN**

**ACT ONE**3 INT. BULLPEN - DAY (D2)

3

Amy, Rosa, Terry, Hitchcock, and Scully work at their desks. Jake walks up to Amy, and they stare each other down.

AMY

Peralta.

JAKE

Santiago. The bet ends today. Are you ready?

AMY

I was born ready.

JAKE

-- to lose. The whole question was, "are you ready to lose?" And you said you were born that way.

AMY

Twist my words all you want -- I'm winning this bet.

HITCHCOCK

What bet? What are you guys talking about?

Everyone turns to him in disbelief.

TERRY

Seriously? "The bet?" Scoreboard in the briefing room. It comes up all the time. What are you doing all day?

HITCHCOCK

Nothing. Why, you wanna hang out?

AMY

A year ago today, Peralta and I made a bet to prove who's a better detective. Whoever makes more felony arrests wins.

4 INT. BRIEFING ROOM - FLASHBACK - ONE YEAR AGO (FBD)

4

The squad minus Holt is gathered. Jake and Amy argue.

AMY

What are the stakes? And don't say money, because I know you're in debt.

JAKE

If you knew anything about me, you'd say "crushing debt." I'll bet whatever, because I'm not losing.

ROSA

What about your car?

CHARLES

Not the 'stang! That thing's a date-magnet. I mean, how many girls have you made out with in that car -- six?!

(then)

Eight?!?!?

\*

JAKE

I'm gonna win, so sure: let's bet the car.

CHARLES

Jakey, no! Thor would never wager his hammer. Neil Patrick Harris would never wager his showmanship! Losing that car would be the worst thing in the world for you.

GINA

(to Amy)

What's the worst thing in the world for you?

AMY

Being one of those girls in Jake's Mustang.

TERRY

Then it's settled: if Peralta loses, Santiago gets his car. If Santiago loses, she goes on a date in said car.

They SHAKE on it.

JAKE

That's a very firm handshake.

AMY

(steely)

I took a seminar.

AMY

And now the score is all tied up.



JAKE

But not for long. In eight hours, I will win and then I will take Santiago on the worst date in the history of the world.

(to Amy)

You made your bed and now you're going to lie in it. Don't worry, "bed" is just metaphorical. Or is it?

AMY

I'm not worried, 'cause tonight I'm driving home in your car. And then I'm driving to the junkyard, where I will have it smushed into a metal cube, which I will use as a cold, sharp ottoman.

Captain Holt exits his office. Charles hobbles after him.

HOLT

Attention. After today's shift, I'd like everyone to join me at the bar for drinks in honor of Detective Boyle and his Medal of Valor.

GINA

Oh my god, is Peanut Butter gonna be there? That horse is a damn hero.

CHARLES

Peanut Butter will not be joining us.

HOLT

He's being fêted at the United Nations.

Holt returns to his office. Jake and Amy look at each other, then sprint after him. Jake pushes A CHAIR at Amy, then throws A PEN, then swipes A STACK OF PAPERS off GINA'S Desk.

JAKE

Rolly chair! Pen! Gina's desk!

He slams the door behind him.

6 INT. HOLT'S OFFICE - CONTINUOUS (D2)

6

Jake locks the door behind him. Amy struggles to open it.

JAKE

Hello, sir, you look very stoic today. Like a majestic old tree--

HOLT

I'm not going to give you more cases so you can win your bet with Santiago.

6 CONTINUED:

6

JAKE

What?! Oh, right the bet, I totally forgot--

HOLT

Granted, this "friendly competition" has led to you and Santiago putting in more hours and arresting more perps. Especially this last week.

7 INT. BULLPEN - FLASHBACK - MONDAY (FBD)

7

Amy walks in with A PERP. Jake stares. She CHANGES a number on the DRY ERASE BOARD. She's up by one.

AMY

Up by one, Peralta! Anything you want to say to your car before you never see it again? "Bye bye?" "I love you?" "I'm sorry I let Santiago sell you for parts?"

8 INT. BULLPEN - FLASHBACK - TUESDAY (FBD)

8

Jake walks in with A PERP. Amy watches. They are TIED on the board. Jake erases and then adds one to his side.

JAKE

Oh hi, Santiago. Do you have any dietary restrictions that Medieval Times should know about? I'm booking us a table in the middle of the jousting ring!

9 INT. BULLPEN - FLASHBACK - WEDNESDAY (FBD)

9

Amy walks in with ANOTHER PERP. Jake watches. She erases the number and puts herself up by one.

AMY

(on the phone)

Yes, 3-1-1? What's the safest way to set a car on fire?

10 INT. HOLT'S OFFICE - BACK TO SCENE (D2)

10

HOLT

Both of you have done exemplary work, which I appreciate.

JAKE

And I can see that by the absolutely no indicators on your face.

HOLT

However, you are colleagues. And the fallout from this bet has the potential to put a strain on your professional relationship.

JAKE

Only if I lose. I'm a terrible sport. \*

HOLT

Cases will be assigned as they always are. Dismissed.

Jake exits. Amy busts in.

AMY

Captain! You look--

HOLT

No.

11 INT. BULLPEN - CHARLES' DESK - LATER (D2)

11

Charles pours water into a slow drip (Chemex type) COFFEE MIXER. Rosa enters. Holt and Gina are nearby.

CHARLES

Rosa, hey, would like to have a cup of coffee with me? I got some gorgeous new coffee beans.

ROSA

(gritted teeth)

Sure. That sounds great.

CHARLES

It is great. First, we weigh out exactly 24 grams of coarsely-ground beanage. It should have the consistency of Tunisian sand.

ROSA

Fun.

GINA

Isn't that like your fifth cup today?

CHARLES

I'm trying to counteract the drowsiness from my pain meds. I took a double dose after the incident at the ceremony.



14 CONTINUED:

14

CHARLES

Hello, Captain. I'm worried you don't find me interesting. I wish there were a third person in here. I'm going to pretend someone texted me.

(making texting sound)

Bloop!

He pulls out his phone.

15 INT. BULLPEN - BACK TO SCENE (D2)

15

HOLT

Gina, please keep an eye on Boyle today. He's going to say something to the wrong person and get himself punched.

GINA

For sure. I would love to see Charles get punched.

HOLT

Try again.

GINA

I will keep Charles from getting punched.

16 INT. BULLPEN - LATER (D2)

16

Jake walks in a PERP.

JAKE

Up by two, Santiago. I hope you got your cats a sitter tonight, because I'd hate for them to be lonely while we're out on our date, having the time of my life.

AMY

I don't have cats. I live alone.

JAKE

Cool brag.

AMY

You know who doesn't live alone? The Bardon twins, whom I just busted for a B&E. Tie ballgame.

Reveal: TWO TWINS in the holding cell.

JAKE

They have the same DNA -- they should only count as one!

17 INT. HOLT'S OFFICE - LATER (D2)

17

Terry enters. Holt sits at his desk.

HOLT

Sergeant Jeffords, I'm honored to give you back your gun. You are officially cleared for active duty.

Holt solemnly presents TERRY'S GUN to him. Terry takes it with equal gravitas.

TERRY

Thank you, sir. It's good to be back.

HOLT

I sent Gina out to get a congratulatory card.

He hands Terry A CARD.

TERRY

"Through rain, hail, sleet, and snow, you never fail to deliver. Thanks for being a great mailwoman."

HOLT

She did not look very hard. But you understand the sentiment.

\*  
\*

TERRY

Yes, sir. I assure you, I can't wait to get out there and kick crime in the ass.

\*  
\*  
\*

Terry's phone RINGS. Holt nods at him and he picks it up.

TERRY

Hey baby. Yeah, I can do a quick story.

(to Holt, hushed)

At nap time, I tell my twins about a tiny princess who rides on a sparrow's back.

HOLT

Childhood is a time of whimsy. Dismissed.

\*

18 INT. BULLPEN - LATER (D2)

18

Amy hurries in with A PERP in tow. She is out of breath.

AMY

Ladies and Gentlemen, I present Carl Laudson, who stole 3000 dollars! Santiago takes the lead with one minute left! Suck it, Peralta!

JAKE  
(unconcerned)  
Oh no.

AMY  
That's right 'oh no'--  
(realizing)  
Oh no, you don't seem worried. Why  
aren't you worried?

JAKE  
Bring in the johns!

Jake stands. A UNIFORMED COP brings in TEN JOHNS.

JAKE  
I ran a prostitution sting through Vice,  
and arrested thirty guys for soliciting.

AMY  
That's not a felony.

JAKE  
It is if it's your second offense. Which  
is the case for ten of these gentlemen.  
Little trivia -- four of them are  
actually named John! Ironic. Anyhoo,  
ten more for Peralta. Accept your fate!

AMY  
Never!

JAKE  
Five... four... three... two... one!  
It's over. Jake wins! Amy loses!

He hits play on A BOOMBOX: "Celebrate" by Kool & the Gang  
PLAYS. Jake's given everyone noisemakers, confetti, etc. He  
flips the DRY ERASE BOARD, it reads: "PERALTA WINS." Amy  
sits, defeated. Jake drops to one knee and produces A RING.

JAKE  
Amy Santiago, you have made me the  
happiest man on Earth. Will you go on  
the worst date ever with me? You have to  
say yes!

AMY  
...Yes.

JAKE  
She said yes! She said yes!

**END ACT ONE**

ACT TWO19 EXT. AMY'S STOOP - THAT NIGHT (N2)

19

Jake is in his Mustang. He lays on his HORN, yelling. NEIGHBORS and PASSERS-BY stop and look, annoyed.

JAKE

Amy Santiago! Date Time! Time to date!  
(to a passing gawker)  
Hi there. Sorry, I'm taken. The woman  
who lives in that apartment loves me.

Amy sticks her head out the door.

AMY

Peralta, this outfit is ridiculous.

JAKE

Should've thought of that before you  
spent all year losing our bet. Chop  
chop, there's a lot of embarrassing to do  
and not a lot of hours to do it in.

Jake lays on his HORN again. Amy exits. She is wearing a very puffy, bright blue dress with a big bow on the butt. She looks like she just stepped out of a '90s Bat Mitzvah.

AMY

Happy?

JAKE

Yes! You look like every girl I ever had  
a crush on at every Bat Mitzvah. Let me  
see the bow.

She turns around.

JAKE

Just like Jenny Gildenhorn. I wish you  
had braces. Should we get you braces?  
No -- that's too much.

Jake exits the car. He looks quite handsome in a tuxedo... until he walks around to open Amy's door and we see that he's wearing cargo shorts and sneakers.

AMY

Nice shorts.

JAKE

Thank you. Believe it or not: they  
weren't that expensive.



AMY

Do I really have to wear this all night?

JAKE

You know the rules. The date begins now and ends at midnight. I decide what you wear, what you eat, and where we go. Oh, and there's one last rule.

He takes Amy's hands and looks deep into her eyes.

JAKE

No matter what happens, you're not allowed to fall in love with me.

AMY

Won't be a problem.

JAKE

(opening her car door)  
M'lady?

20 EXT. AMY'S STOOP - MOMENTS LATER (N2)

20

Jake drives away and we reveal his car is dragging CANS and has A SIGN that reads: 'Just Lost A Bet.'

21 INT. BAR - SAME (N2)

21

Gina, Terry, Holt, and Rosa are drinking at a table. Charles talks to Chief Gerber.

\*  
\*

GERBER

Detective Boyle. I just stopped by to say congratulations. Your medal was well-deserved.

\*  
\*

CHARLES

Thank you, sir. Your breath is terrible.

GINA

Charles, can I speak with you?

She leads Charles away, turning back to Gerber as she goes:

\*

GINA

Thank you for coming, Mr. President.

\*  
\*

CHARLES

Where's Rosa? I haven't seen her all night. Did you know my wife pays me alimony?

GINA

Okay...let's take a seat. I'm gonna keep an eye on you tonight, little buddy.

CHARLES

Thanks!

ANGLE ON: SHARON, Terry's wife, enters and he waves her over. \*

TERRY

Hey, you made it! Captain, I'd like you to meet my wife, Sharon.

SHARON

I've heard so much about you. It's wonderful to finally meet you.

HOLT

And you. Your husband is a hero. If you ask me, he should've been up there with Detective Boyle today.

SHARON

What for?

HOLT

For saving my life.

TERRY

He means metaphorically -- like, saving him from paperwork. Paper cuts are a slow death, baby.

HOLT

No, I was referring to how he threw his body at the emotionally disturbed criminal who was trying to kill me.

22X EXT. RAIL YARDS - NIGHT (FLASHBACK FROM "CHRISTMAS")

22X

Haines points a gun at Holt, when TERRY TACKLES HIM!

TERRY

Nooooooooooooo!

23 INT. BAR - BACK TO SCENE (N2)

23

SHARON

He did what?! You're back in the field?

HOLT

Ah. I have caused a problem. I think I am...getting a text message.  
(quietly)

Bloop.  
 (then)  
 There it is.

He moves a step away.

SHARON

Why is this the first I'm hearing about this?

TERRY

I thought I told you. Remember, you were half asleep, watching the news and the babies were crying and I said real low, 'Hey baby, I'm back in the field. You want something to eat?' And you were like, 'What?' and I was like, 'Something to eat?' And you said, 'Sure' -- and I brought you an oatmeal cookie? Remember?

SHARON

You are a piece of work, Terrance.

Sharon storms off, annoyed. Terry turns to Holt.

TERRY

Aw damn. She called me Terrance! I'm doomed.

\*  
 \*

Terry DOWNS a DOUBLE WHISKEY in one gulp.

TERRY

God, I wished I weighed less. This isn't even making me warm.

Terry walks off after Sharon.

\*

24 INT. BAR - CONTINUOUS (N2)

24

Jake and Amy arrive at the bar. Jake holds up A BULLHORN, presses the SIREN for a beat, then speaks into it:

JAKE

Attention, everyone! Obviously, this is Charles' night. But forget about that for a second, and admire, take pictures, and comment on every aspect of--  
 (waving hands in front of Amy)  
 this.

AMY

Ugh. Permission to go to the bathroom?

JAKE

Granted. First of three. Use them wisely.

Amy exits. Jake sidles up next to Charles at the bar.

JAKE

Congrats again, buddy, I really am proud of you. Still wearing the medal, huh?

CHARLES

Yes, I want women to be impressed by me.

JAKE

Allllright... Well, sorry I can't stay, but I've got a terrible night planned for Amy. First up, the mall Photo Studio for our official date portrait. The picture will be the two of us playing one saxophone. Then, a dinner of peel-and-eat shrimp at a dangerously cheap seafood restaurant. And then: I have contracted a youth choir to serenade us.

\*

25 INT. REC ROOM - EARLIER (D2)

25

Jake stands in front of a YOUTH CHOIR.

JAKE

Okay, let's hear it.

Jake conducts the choir as they sing the "Hallelujah" chorus.

YOUTH CHOIR

Saaaaan-tiago! Santiago! Santiago!  
Saaaaan-tiago! You su-u-ck so bad!

26 INT. BAR - BACK TO SCENE (N2)

26

JAKE

They're gonna sing to her at midnight in the middle of Times Square. She and 5000 German tourists will remember that moment for the rest of their lives.

CHARLES

Jake, do you know why little boys pull little girls' pigtails on the playground?

JAKE

'Cause they're so easy to grab, they're begging to be pulled.

CHARLES

Because they like the girls and it's the only way they know how to get their attention.

JAKE

...What are you saying?

CHARLES

All of this teasing and this elaborate date... somewhere, down deep, you like Amy. Like: "like her," like her.

JAKE

Okay, that's straight-up insane.

CHARLES

How much did you spend on tonight?

JAKE

Don't worry about it. Fourteen hundred dollars. But it's all on credit cards, so really, five dollars a month for the next 2000 years. I do not like Amy!

CHARLES

You're putting a lot of effort into a joke. Why don't you just sit down and have a real conversation with her?

JAKE

Charles, you live in your ex-wife's new boyfriend's basement. I don't think I'm gonna take advice from you.

Jake walks away. Charles calls after him:

CHARLES

I'm ashamed of my living situation!

27 INT. BAR - SAME (N2)

27

Gina walks up to Rosa, who is drinking in the corner by the payphone, making herself small against the wall.

\*

GINA

Hey, you hiding? I love hiding. Who are we hiding from?

\*

\*

\*

ROSA

I'm avoiding Boyle and his truth bombs.

28 INT. BAR - FLASHBACK - 20 MINUTES AGO (N2)

28

Charles talks to Hitchcock.

CHARLES

I sometimes worry I'm going to become you.

29 INT. BAR - BACK TO SCENE (N2)

29

ROSA

He keeps saying he wants to talk to me.  
I'm afraid he's going to tell me he loves  
me or propose or something.

GINA

He should smelt the bullets from his butt  
and make you a ring.  
(fanning her eyes)  
Oh my god, I'm gonna cry...

ROSA

Boyle dove in front of those bullets for  
me. I can't be mean to him -- I watched  
him make coffee for 28 minutes this  
morning. But I also don't want to lead  
him on...

GINA

Well, Holt told me not to let him get  
hurt tonight, so I will keep him away  
from you.

Charles walks up. Rosa scurries away.

CHARLES

Have you seen Rosa?

GINA

Rosa died eight years ago. Let's get you  
a drink.

30 INT. BAR - SAME (N2)

30

Jake stands in the center of the bar.

JAKE

Attention, everyone! We are about to  
leave, but now, for the first time as  
winner and loser, Santiago and I will  
perform the steerage jig from the film,  
"Titanic," which we have in no way  
practiced.

A POLKA starts playing. Charles asides to Jake:

CHARLES

Romantic.

JAKE

No. Embarrassing.

(then, to the crowd)

Please note, when Amy blushes, it starts at the tippy-top of her ears so watch for that!

Jake walks up to Amy and starts spinning her around.

AMY

I hate your guts.

JAKE

Channel that passion into the dance, baby.

HOLT

Peralta.

Holt motions for Jake.

JAKE

Scully. Tag in.

SCULLY

Okay!

Jake crosses to Holt. Scully starts jigging his ass off around Amy. Scully and Amy's dance plays out in the background during the following:

HOLT

One of our informants just called. We've been tracking a crew that lifts cargo from Laguardia. The CI knows where the trucks unload, and I need you to go stake out the drop-site.

Jake looks over to Amy dancing...

JAKE

Sir, I'm right in the middle of this date and I can't reschedule. I have far, far too many non-refundable deposits. I'm renting a tiger cub by the hour!

HOLT

For what?

JAKE

Don't even know. Waiting for  
inspiration.

HOLT

This is not a negotiation. Go.

JAKE

Fine. But I'm taking Santiago, so the  
minute we're done we're back to the date.  
(to Amy)  
Darling? Brief pause. Duty calls.

AMY

Thank god.

They head out.

SCULLY

Gina! Tag in!

GINA

Not even if it would cure cancer.

**END ACT TWO**



**ACT THREE**

31 EXT. WAREHOUSE ALLEY IN BROOKLYN - ESTABLISHING (N2) 31 \*

32 INT. JAKE'S CAR - NIGHT (N2) 32

Jake and Amy are back in their regular clothes. They sit in the car. Jake looks through BINOCULARS.

AMY

I'm so happy to be out of that dress. It was weirdly hot.

JAKE

Oh yeah, it was a cotton-plastic blend. But don't get too comfortable. We're gonna catch these guys and get right back to the worst night of your life.

Jake reads a text on his phone.

JAKE

Ugh. I have to cancel our theater reservation.

AMY

I don't even want to know.

JAKE

Then I'll tell you! It was an interactive musical called, "Uncle Milton's Crazy Armenian Funeral." You were going to be dragged on stage to play the nanny he died in bed with.

AMY

Ha ha. I'm so happy LaGuardia was robbed tonight. Hopefully, someone will also rob JFK.

JAKE

Don't worry, there's plenty of date left, including a grand finale at midnight. \*

A33 INT. REC ROOM - FLASHBACK (D2) A33 \*

The choir is rehearsing. ONE LITTLE BOY sings in high falsetto, while the choir backs him up. \*

CHOIR BOY  
*For you suck at detective work, Amy!*

YOUTH CHOIR  
*Santiago, Santiago, Santiago...*

\*  
\*  
\*

B33 EXT. JAKE'S CAR - BACK TO SCENE (N2)

B33 \*

JAKE

It's gonna be great. For me and the kids. They get to stay up so late!

\*  
\*  
\*

A TRUCK pulls up. Jake and Amy perk up... but it rolls on.

JAKE

Is that the truck? Please let it be--  
Nope. "Artisanal Soft Serve." Thanks a lot, Brooklyn!

33 INT. BAR - SAME (N2)

33

Terry and Sharon talk it out at a quiet corner table.

SHARON

Why would you go back in the field and not tell me?

TERRY

You don't tell me everything you do. Like when you bought our girls those fur vests!

SHARON

You love those vests!

TERRY

Yeah, because they're adorable! But I wasn't consulted.  
(off her look)  
Baby, I'm sorry. Captain's life was in danger and I just did what I had to do. It was an impulse decision.

SHARON

I guess I can kind of understand that.

Holt walks up.

HOLT

Sharon, I have to apologize. I want to assure you that the call to put Sergeant Jeffords in the field wasn't some spur of the moment, impulse decision. It's been in the works for a few months now.

SHARON

Months? Terry said it just happened. You need to get your stories lined up.

Sharon glares at Terry and storms off again.

HOLT  
Perhaps I should stop talking to your wife.

TERRY  
That's a good call.

Terry chases after Sharon, frustrated.

34 INT. JAKE'S CAR - A LITTLE LATER (N2) 34

Jake and Amy, still on the stakeout. Jake checks his watch.

AMY  
Ten pm. These wonderful thugs have saved me another hour of humiliation.

JAKE  
Yeah, well, I'm not giving up. There's still time for us to get back to the worst date of your life.

AMY  
Hmmm no. Nothing will ever be worse than the date I had with my aunt's dentist...

35 INT. RESTAURANT - NIGHT (FBN) 35 \*

Amy sits across from DOCTOR NASH, a dentist.

DR. NASH  
Here -- try some of this!

He offers a bite of food on his fork, then uses the fork and a SPOON to hold her mouth open and look at her teeth.

DR. NASH  
Well, dessert is out of the question.

Amy looks concerned.

36 INT. JAKE'S CAR - BACK TO SCENE (N2) 36

Jake and Amy laugh.

AMY  
What was your worst date ever?

JAKE  
It's like a fifty-way tie. Recently I went out with a lady who thought our president's name was "The Rock Obama."

Jake notices something.

JAKE

Hey, those people left the door open. I bet that roof has a better vantage point.

AMY

And I bet it doesn't smell like old cheese.

JAKE

Hey. That's offensive. It's old meat.

37 INT. BAR - SAME (N2)

37

Holt notices Sharon near the coat-check, berating Terry:

SHARON

What else don't I know, Terrance? Are you cooking meth? Are you breakin' bad? How many phones do you have?

Holt approaches.

HOLT

I'm sorry. I need to clarify something I said earlier. Technically, Sergeant Jeffords was correct when he said his choice to go back in the field that night was an impulse decision. He didn't even take the time to stop and gear up--

SHARON

WHAT?! You weren't wearing your vest?

HOLT

Oh goodness. Ohhhhhh my. I shouldn't have said that. I feel I may have made things worse.

Charles bursts upon the scene.

CHARLES

Wait! I can fix this, Ray.

(off Holt's look)

Sorry, butt meds, Ray. Can't stop saying Ray. Ray Ray Ray Ray.

TERRY

Now's not a good time, Boyle--

Sharon puts her hand over Terry's mouth.

SHARON

Hush. I want to hear this.

HOLT

Boyle, let's not--

Charles puts his hand over Holt's mouth.

CHARLES

Hush. Truth time:

(to Sharon)

We love your husband. He's a great cop. We will do anything to protect him. And you have incredibly attractive hands.

Terry smiles, smug. Charles whips around to face him.

CHARLES

And you! What the hell are you doing, lying to your wife?! Unless you want to move into my ex-wife's new boyfriend's basement with me, you have to man up. Don't you ever keep anything from this beautiful woman again!

(then to Sharon)

Seriously, you are beautiful. And if he ever lies to you again, you can call me.

Terry turns to Sharon.

TERRY

I'm sorry, honey. I just didn't want to worry you.

SHARON

Hey. I'm always gonna worry about you. But if you say you're ready, then get your ass back in the field.

(off Terry's smile)

But next time you keep something from me, I will leave you for this short earnest man and his ex-wife's new boyfriend's apartment.

CHARLES

I know you're kidding, but Hercules is actually a very good landlord. Sometimes when they go on nice vacations, I'm allowed to use the hot tub.

38 EXT. ROOFTOP - NIGHT (N2)

38

Jake looks out over the city, heroically. Then, a la Batman:

\*

JAKE

Sleep well, Brooklyn, for tonight I am your guardian.

\*

\*

\*

(then)  
I don't know how Batman does it. This is  
so scary.

\*  
\*

Jake jumps down.

JAKE  
Hey, can you hand me the binoculars?  
They're in my stakeout bag.

She reaches into his bag.

AMY  
Your stakeout bag is 98 percent nuts.

\*

JAKE  
Yeah, I get snacky. Nuts are great for  
you, they don't have any fat.

AMY  
Jake, that's not true at all. That is  
waaaay off base.

They eat nuts for a beat. Amy notices something.

AMY  
I think a pigeon just flew out of your  
car.

JAKE  
Oh. Yeah, the windows don't go up.

AMY  
I don't know why I fought so hard to get  
that car -- it's kind of a piece of crap.  
Honestly, why are you so into it?

JAKE  
You really want to know? It reminds me  
of my first time.

Amy puts her hands over her ears.

AMY  
Ewww...

JAKE  
No, not that, my first arrest. Get your  
disgusting mind out of the gutter.  
(then)  
I was two days out of the academy. I'm  
super nervous. I see a guy run out of a  
bodega with a handful of cash.

\*

I chase him, on foot, for 11 blocks before I catch up to him. I take him down and cuff him against the hood of a car. A green '68 Mustang. I look over... 'for sale' sign in the window. It was the best day of my life. So I bought the car.

(off her smile)  
And that's when the debt began.

AMY  
"Crushing debt."  
(off his smile)  
I remember my first arrest. I was seven.

39 INT. AMY'S CHILDHOOD BEDROOM - FLASHBACK - 1989 (FBD) 39

YOUNG AMY has HER DOLL bust A TRANSFORMER.

YOUNG AMY  
There are two ways this can go down: the easy way or the hard way.

The Transformer bolts. Her Doll shoots it in the back. \*

YOUNG AMY  
Oh yeah?! BAM! BAM! BAM! BAM!

40 EXT. ROOFTOP - BACK TO SCENE (N2) 40 \*

JAKE  
The doll was in the right -- the robot was resisting arrest.

AMY  
That's what I said. And the judge, a stuffed owl, agreed. He was later disbarred for accepting bribes. I was a weird kid.

Jake smiles.

AMY  
You know, I don't think we've ever just sat down and had a real conversation. It's kind of nice. Nut? \*

Jake nods. She tosses one in his mouth. He catches it. She tries to flip one in her mouth and fails miserably.

JAKE  
Dude. Are you trying to catch it in your nose?

AMY  
I got it. I got it.

Jake's phone RINGS and he checks it.

JAKE  
It's Holt. Keep practicing.  
(answering phone)  
Peralta.

\*  
\*

41 INT. BAR / EXT. ROOFTOP - INTERCUT (N2) 41 \*

HOLT  
Good news, I found someone from the night  
shift to relieve you on your stakeout.

Jake checks his watch and thinks.

\*

JAKE  
...I can still make it to Times Square...

\*  
\*

Jake looks back at Amy. She throws nuts in the air and  
catches them. She misses every one. A beat, then:

JAKE  
Eh, that's okay, Captain. Don't send the  
relief team. We're already here, and I'm  
kind of curious to see what happens.

42 EXT. ROOFTOP - CONTINUOUS (N2) 42

Jake walks back to Amy.

AMY  
What did Holt want?

JAKE  
Just checking in. How you doing -- any  
better?

AMY  
Yup -- watch.

She throws a BUNCH OF NUTS into the air and catches three.

\*

AMY  
The key is volume.

JAKE  
Awesome. Volume me!

\*

She throws a HANDFUL OF NUTS at his face.

\*

**END OF ACT THREE**

\*



**ACT FOUR**43 EXT. ROOFTOP - LATER (N2)

43

Jake and Amy.

JAKE

Tell me the truth, if you'd won my car  
would you really have destroyed it?

AMY

No. I was gonna drive it...so I could  
learn stick. It would've been like...

Amy mimes using a stick and makes grinding noises. Jake  
covers his ears and laughs, tortured.

AMY

Errreggggh. Clunk! Errrrrr. Clunk.  
Errrr. Oh no, I just scraped off the  
fender! Erreggh...

A TRUCK pulls up on the street below. Jake puts his hand on  
Amy's arm, pointing.

JAKE

Look. There's our guy.

The truck backs up against a loading dock. TWO GUYS get out.

AMY

What's the play here?

JAKE

Just follow my lead. Give me the ring.  
(then)  
Now give me some nuts.  
(intense)  
I'm snacky.

She takes it off and hands it to him.

44 EXT. WAREHOUSE ALLEY - CONTINUOUS (N2)

44

As the guys unload boxes from the truck, Jake walks up,  
looking at a map program on his phone.

JAKE

You know what, honey, fine! I'll ask the  
guy, will that make you happy?!

He approaches one of the thugs.

JAKE

Excuse me, sir --

PERP

We're kinda busy here.

JAKE

My girlfriend thinks we're lost.

AMY

No. I know we're lost. I think he's an idiot.

JAKE

Idiot?! You know why we're out here in the middle of the night, Susan?

Jake pulls out the ring. The SECOND GUY walks over, curious.

JAKE

I was going to propose to you at midnight on the Brooklyn Bridge, where we met.

AMY

Brooklyn Bridge?! We met on the Manhattan Bridge! You dumb moron!

JAKE

You know what? This is over. Say goodbye to this ring and everything it stood for!

Jake throws the ring.

AMY

Oh! You son of a bitch!

The two men hurry over.

\*

PERP

Hey! Stop yelling!

JAKE

Don't tell Susan what to-- NOW!

Amy and Jake pull out their guns and say:

JAKE (CONT'D)

NYPD! Get down!

AMY

NYPD! You're under arrest!

\*

\*

As they cuff the perps:

JAKE

Nice work.

AMY

You, too. Alright, let's go.

JAKE

Uhhh, actually, I really need to find that ring -- it cost a fortune.

45 INT. BAR - COAT CHECK AREA - SAME (N2)

45

Rosa is getting her coat. Charles enters.

CHARLES

Hey, I need to talk to you.

Rosa looks around and realizes she's trapped.

ROSA

Uh oh. It's happening.

CHARLES

Remember when I took those bullets for you?

ROSA

Okay, let's do this. You're sweet, but--

He takes a deep breath, then:

CHARLES

I didn't know it was you. When I jumped in front of the bullets, I didn't know who I was protecting. I just saw a gun and an NYPD vest so I dove on instinct.

Rosa is stunned.

CHARLES

You've been extra nice to me because you thought I risked my life for you, but I only did what every good cop would do. When you finally go out with me, and you will, it'll be because I do things that only Charles Boyle would do.

Charles turns on his heels and walks away, proud. Rosa is impressed. A beat later, he comes back.

CHARLES

Um, actually, I left my coat in -- it's blue, calf-length. You know what? I don't need it.

He turns and walks away again, then returns.

45 CONTINUED:

45

CHARLES

But it is really cold. It's -- I see it  
-- can we just switch?

They awkwardly switch places.

46 INT. HOLT'S OFFICE - THE NEXT MORNING (D3)

46

Amy talks with Holt.

HOLT

Excellent job on the stakeout last night.  
I'm glad to see you two still work well  
together despite that ridiculous bet.

AMY

Thanks. Me too.

HOLT

And I appreciate you turning down the  
relief team. I'm not sure they would've  
been able to make that bust.

AMY

Yeah... right... relief team.

Amy turns to exit and looks at Jake at his desk.

47 INT. BULLPEN - COFFEE STATION (D3)

47

Charles enters. Gina walks up to him.

GINA

Hey, Charles, what do you think about  
Scully's shirt?

CHARLES

I think it's really elegant.

REVEAL: Scully is wearing a purple, suede shirt.

GINA

He looks like an eggplant.

(calling off)

Captain Holt, Charles is back to normal,  
can I go home now?

HOLT (O.S.)

No. It's nine am.

Gina walks away. Rosa passes.

47 CONTINUED:

47

CHARLES

Hey Rosa, I got a new shipment of beans.  
They're exquisite. Want a cup?

ROSA

Not even a little bit.

Charles smiles. She smiles and exits.

48 INT. BULLPEN - JAKE'S DESK - CONTINUOUS (D3)

48

Amy walks up to Jake.

AMY

So... sorry you lost so much money last  
night. Guess you can add it to your list  
of bad dates.

JAKE

Nah, it goes on the good date list. You  
know -- 'cause we caught the bad guys.

AMY

That's a very mature way to look at it.

JAKE

Well, I'm a very mature man.

A DELIVERY GUY enters.

DELIVERY GUY

Package for Amy Santiago.

AMY

That's me...

JAKE

Oh no! No, no, no, I forgot to cancel--

The Delivery Guy hits play on a BOOMBOX and strips for Amy.

DELIVERY GUY

Special Delivery from Jake Peralta...to  
say, "Thanks for last night."

JAKE

I'll take this bullet for you, Amy!

Jake jumps between Amy and the Stripper, who GRINDS on him.

JAKE

Ew! I deserve a Medal of Valor for this!

**END OF SHOW**