

BROOKLYN NINE-NINE



Christmas
#01011

Written by
Dan Goor

Directed by
Jake Szymanski

BROOKLYN NINE-NINE

Ep.111 "Christmas"

Pink Revised Pages
10/15/13

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
LITTLE SANTA Ric Sarabia
BIG SANTA Will McLaughlin
HENNA
DEP. CHIEF GERBER Mark Berry
DR. HILLARY BERGNER Jamie Denbo
COLLIN HAIMES* Kirk Bovill
YOUNG COLLIN HAIMES* Brendan Norman
ELAINE

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SET LIST

<u>INTERIORS</u>	<u>EXTERIORS</u>
99 th Precinct <ul style="list-style-type: none">- Bullpen- Holt's Office- Briefing Room- Break Room- Copy Room	Brooklyn Street
Clothing Store (FB)	Precinct Parking Lot
Police Psychiatrist's Office	
Holt's Car	
Safe House <ul style="list-style-type: none">- Living Room- Kitchen- Hallway	
Swimming Pool (FB - 1982)	
Hospital <ul style="list-style-type: none">- Hallway- Room	

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DAY BREAKDOWN

DAY ONE

Scene 1

DAY TWO

Scenes 2, 5, A6, 6, 10, 11, 14, A15, 15 - 19, A20,
20 - 28, 30, 31, A33, 34, 46

NIGHT TWO

Scenes 35 - 45, 47, 48

FLASHBACK DAY

Scenes 4, 7, 8, 9, 29, 33

SCENES 3, 12, 13, 32 OMITTED

SCENES A6, A15, A20, A33 ADDED

COLD OPEN

1 EXT. BROOKLYN STREET - CHRISTMAS (D1)

1

JAKE and CHARLES walk down the street.

JAKE

Okay -- you take the little one on the right, I'll take the big one on the left.

CHARLES

No way I'm arresting Santa. Can't do it.

Reveal: TWO SANTA CLAUSES are BRAWLING.

JAKE

You gotta do it. Santa breaks the law, the law breaks Santa.

CHARLES

No. Even your cool cop talk can't convince me to arrest Santa.

JAKE

Fine. Then I'm going in alone.
(to the Santas)
NYPD! Santa, stop hitting Santa!

The Santas stop.

JAKE (CONT'D)

What's going on?

LITTLE SANTA

I been on this corner for six years, and suddenly this guy shows up.

BIG SANTA

You don't own the corner. I got a charity, too.

LITTLE SANTA

"Canine diabetes?" Who cares about fat dogs?!

BIG SANTA

They can't give themselves shots! They have paws!

JAKE

All right, calm down. Boyle, frisk the skinny one.

1 CONTINUED:

1

CHARLES

I'm not frisking Santa.

JAKE

Fine. I'll do it. But if I find any presents, I'm keeping them.

Jake moves towards Little Santa, who LUNGES at him.

JAKE (CONT'D)

Aaargh! Get Santa off me! God, you reek of booze!

Big Santa gets involved, then Charles -- it's a melée. Jake tries to pry Big Santa off Charles.

JAKE (CONT'D)

Wha-- aw, gross, there's burrito in his beard!

CHARLES

Punch Santa! Punch him in his fat, cherry cheeks!

Jake punches Big Santa. Little Santa pulls out a knife and faces Jake.

JAKE

Knife! Santa has a knife!

From behind, Charles KICKS Little Santa in the nuts. He goes down.

CHARLES

That's right! Boom! I just kicked Santa in the testicles!

Charles turns to see a group of horrified kids.

CHARLES (CONT'D)

...Merry Christmas!

END OF COLD OPEN

ACT ONE

2 INT. BULLPEN - JAKE'S DESK - MORNING (D2) 2

The precinct is decked out for the holidays. There's a CHRISTMAS TREE, a MENORAH, a KWANZAA KINARA, and decorations taped to the walls. AMY sits at her desk, wrapping a present. Jake walks up to her.

AMY

You look happy. Let me guess: your egg sandwich fell on the floor and they gave it to you for free?

JAKE

No. They do that? Why doesn't everyone just drop their sandwich on the floor?

AMY

I was trying to insult you.

JAKE

And instead you gave me an amazing life hack! I'm smiling because I met someone and I think she may be my soulmate.

3 ****SCENE OMITTED**** 3

4 INT. CLOTHING STORE - FLASHBACK - DAY (FBD) 4

Jake holds a pair of pants, in front of HENNA, the cashier.

JAKE

Do you have these in any other color?

HENNA

Maybe in the back. I don't know. I'm really lazy.

Jake smiles, overtaken with love.

JAKE

Nice. 'Sup?

5 INT. BULLPEN - BACK TO SCENE (D2) 5

AMY

She sounds charming.

JAKE

I know, right? She's basically Garfield in a hot lady's body.

(light bulb)

I'll take her out for lasagna!

Amy picks up a WRAPPED PRESENT and starts tying the bow.

JAKE (CONT'D)

Oh no, Amy, this is embarrassing. I didn't get you anything. Wait... I did get you something. A nice fresh hot cup of coffee.

He hands her a CUP OF COFFEE from off his desk.

AMY

This is cold and it's tea from yesterday.

(then)

The present is for Captain Holt. It's one of six gifts I got him, representing each of the six lessons he's taught me: determination, wisdom, posture--

HOLT pops out of his office.

HOLT

Excuse me, everyone. As you may know, it is the holiday season. Detectives sometimes feel the urge to buy their captains holiday presents. Please refrain from doing that. Under no circumstances do I want a present.

(to Jake)

Peralta, my office.

Holt returns to his office. Jake follows.

AMY

Oh god. I have to return so many items.

A6 INT. HOLT'S OFFICE - MOMENTS LATER (D2)

A6

Jake enters. Holt sits with DEPUTY CHIEF GERBER.

HOLT

Thank you for joining us, Peralta. This is Deputy Chief Gerber.

JAKE

(chipper)

Merry Christmas, Chief. And a very merry Christmas to you, Captain. Ho-ho-ho!

GERBER

Captain Holt has received a number of death threats.

JAKE

Oh! I really came in here with the wrong energy.

HOLT

Captains receive meaningless threats all the time. It's not a big deal.

JAKE

Of course, no, totally. Why would a death threat be a big deal? Oh right, because it threatens death.

HOLT

It's a hoax. I don't want to alarm the squad, so please keep this between us.

JAKE

Awesome. I love secrets!
(whispers)
Santiago got you like six presents.

GERBER

Protocol dictates Captain Holt must have a security detail with him at all times. He has chosen you for that detail.

JAKE

(delighted)
Interesting. And not at all surprising. I'm his favorite. Now what exactly does that job entail?

As Gerber talks, Jake lets out little squeals of delight.

GERBER

You'll be assigned to Captain Holt. You'll be entirely in control of his movements. He will not leave your sight. You have the authority to make decisions you feel are in the best interests of his safety. Basically, you will be completely in charge.

JAKE

Mmm hmm. Yes. Interesting. Omigod. This is amazing. Ha! Oh wow. He he!

JAKE (CONT'D)

(collecting himself)

Well. I would gladly put my life at risk for this man...to have to follow all my orders. Thank you. This is the greatest Christmas ever. God bless us, everyone!

6 INT. COPY ROOM - LATER (D2)

6

Charles walks up to Gina.

CHARLES

Hey, my flight is at eight tonight. It's domestic. Do you think I'll be safe if I get to the airport five hours early?

GINA

I would give yourself at least seven.

Charles nods: "You're right."

GINA (CONT'D)

Why are you going on a singles cruise anyway? I thought you were into Rosa.

CHARLES

Well, I am. But I've begun to feel like there is a small chance Rosa may not love me back.

7 INT. BULLPEN - ROSA'S DESK - FLASHBACK - THREE WEEKS AGO (FBD) 7

Charles walks up to Rosa.

CHARLES

Hey, you wanna grab some dinner tonight?

ROSA

That's nice. And I like you as a person. But I'm just not interested in you romantically.

CHARLES

Coolio.

He heads off.

8 INT. BULLPEN - ROSA'S DESK - FLASHBACK - TWO WEEKS AGO (FBD) 8

Charles and Rosa.

CHARLES

Whattaya say we grab a drink?

ROSA

Again: that's sweet. But I'm not into you that way, and I have a boyfriend.

CHARLES

Gotcha! Raincheck.

He spins on his heels and walks off.

9 INT. ROSA'S DESK - FLASHBACK - FIVE DAYS AGO (FBD) 9

Charles hands Rosa A ROSE.

CHARLES
A rose for Rosa. You know, romantic chemistry is really --

ROSA
-- something that I have with my boyfriend.
(grabs his face)
Listen to me: the healthy thing for you to do is move on.

CHARLES
(sotto)
Your touch is electric.

ROSA
Move. On.

10 INT. BULLPEN - GINA'S DESK - BACK TO SCENE (D2) 10

CHARLES
So we've both decided that the healthy thing for me to do is move on.

GINA
I'm impressed, Boyle. That's very mature.

CHARLES
Thanks. You know, I kind of just realized--

GINA
Oh I'm sorry, that wasn't an invitation to keep talking.

CHARLES
Gotcha. Raincheck on that convo.

He heads off.

11 INT. BRIEFING ROOM - MOMENTS LATER (D2) 11

The room is also decked out for Christmas. Amy addresses Rosa, Terry, Charles, Gina, Hitchcock and Scully.

AMY

Peralta's busy, so let's just get started. Now, the captain won't allow us to give him all the presents we bought him--

ROSA

You're the only one who did that.

AMY

--but, we can make him the greatest Christmas card of all time! We're going to wear Santa hats and big sweaters and take a picture of all of us in a line-up.

TERRY

Sorry, Santiago, I don't have time for that. My psych evaluation is today. They're gonna decide if I'm ready to go back on the streets.

GINA

Why do you care what they think? Psychologists are just people who weren't smart enough to be psychics.

AMY

Don't worry, Sergeant -- we'll add you in later.

CHARLES

Uh, I have to go, too. My flight's in...
(looks at watch, nervous)
Oh boy. Eight hours. I can make it, I'll just buy a sandwich on the plane.

ROSA

So, if Boyle, Peralta, and the sergeant are out--

AMY

Gah, fine, everyone just go.

Everyone starts to file out.

GINA

I could take a picture of myself dressed as an elf. Elfie-selfie!

Amy thinks...

14 INT. HOLT'S OFFICE (D2)

14

Holt types.

HOLT

Are you going to sit there all day?

Reveal: Jake sits in a chair behind Holt.

JAKE

Affirmative, Stone Eagle. That's the Secret Service codename I gave you. I'm just doing my job: watching, protecting, bossing you around. Now, for your safety, please open your internet browser and search for the words "pig" plus "jet skis." That's an order.

Holt gets up.

JAKE (CONT'D)

Whoa whoa whoa -- where are you going, Cold Mountain? I changed your codename.

HOLT

To use the restroom.

JAKE

I'm only asking this for your safety: is it a number one or number two?

(off his angry stare)

Your silence indicates number two.

Jake heads to the door, opens it a tiny crack and peers out.

JAKE (CONT'D)

Coast is clear, sir. Go go go!

Holt slowly walks out. Jake watches him go.

JAKE (CONT'D)

(into his wrist)

Cold Mountain is on the move. Cold Mountain is rolling to the can.

A15 INT. POLICE PSYCHIATRIST'S OFFICE - LATER (D2)

A15

Terry and a straight-laced psychiatrist, HILLARY BERGNER.

HILLARY

Okay, Sergeant Jeffords, thank you for coming in. We're here to assess your readiness for active duty.

(MORE)

A15 CONTINUED:

A15

HILLARY (CONT'D)

If all goes well, I'll stamp the release form and you can go back in the field.

TERRY

I think I'm ready. I'm no longer fixating on my fears.

HILLARY

Good, good. But today, let's fixate on those fears.

TERRY

Okay. That sounds... fun.

HILLARY

Let's begin by talking about your baby girls, and your wife, and what would happen to all of them if you died in the line of duty?

We hear a POP. REVEAL: Terry has HUG-CRUSHED A PILLOW that was on the couch. There is stuffing on him.

TERRY

...I popped your pillow.

15 INT. HOLT'S CAR - LATER (D2)

15

Captain Holt puts his car into REVERSE and starts to pull out, when suddenly he SLAMS on the brakes, because...

16 EXT. PRECINCT PARKING LOT (D2)

16

Jake stands behind Holt's car. Holt gets out.

JAKE

Well well well. We meet again. Where exactly do you think you're going?

HOLT

Your constant hovering is going to draw attention to the situation. The last thing I want is for the rest of the precinct to get involved. I'm going home to work in peace.

JAKE

Negative, Ice Veins -- I changed your code name again -- you're not going anywhere.

HOLT

Do you know why I picked you to be my security escort?

JAKE

Because I am a 21st century Sherlock Holmes. Boyle is my Watson, and Santiago is my Moriarty. I will defeat her.

HOLT

I chose you because the threat is not real, and I thought you'd have no problem breaking the rules and letting me do my work. Now, let me go.

JAKE

Okay. But your house is off-limits -- protocol. If you really want to get out of here, we can go to my mom's place.

(off Holt's look)

Or, I can lock in you the holding cell with an armed escort. Totally your call.

Holt sighs, reluctant.

HOLT

Fine. We will go to your mother's place. I guess I am curious to see where...

(waves in Jake's general area)

...this all started.

JAKE

You'll love it. She has a great internet connection. Not bragging, just true.

17 INT. APARTMENT - LATER (D2)

17

Holt and Jake enter a SPARSE LOOKING APARTMENT.

JAKE

Soooo, this is my mom's house. Just throw your coat in the closet.

Holt opens the closet door -- it's a bathroom.

HOLT

That's a bathroom.

JAKE

...Water closet. My mom is British.

HOLT

Why are there no pictures of you? And no holiday decorations? And nothing but motel art...

(realizing)

This isn't your mom's apartment.

JAKE

It's a safe house, son! You been protected!

HOLT

Get out of my way. I'm leaving.

JAKE

You refused to stay at your desk, you evaded your protection detail. Sorry: I'm ordering you to stay. God, I love giving you orders!

HOLT

If you want me to stay, you're going to have to physically stop me. Can you do that, Peralta? Didn't think so.

Holt walks by Jake, and Jake cuffs them both together and throws the key down a FLOOR VENT.

JAKE

Oh no! We're handcuffed together and we've lost the key!

(then)

Falconer One to HQ: Stone Eagle is in the cage. Repeat: Stone Eagle is in the cage.

END OF ACT ONE

ACT TWO18 INT. SAFE HOUSE - LATER (D2)

18

Jake and Holt are still handcuffed together.

HOLT

I told you the death threat was not serious. So: what. On Earth. Are you doing?

JAKE

I know you think I'm just goofing around, but I was ordered to protect you -- by your boss. From here on out, we are in lockdown.

HOLT

(sighs)

Fine. But before we go into lockdown --

JAKE

Too late, you're in it.

Holt takes his phone out.

HOLT

I'd like to text my husband and tell him I'll be coming home late.

JAKE

Fine. But for security reasons, I get to craft the message.

Jake grabs Holt's phone.

JAKE (CONT'D)

Let's start with a nice greeting, like "Hello, honey."

HOLT

You're not crafting the message.

JAKE

Copy that -- "honey" isn't right.

"Hello, husband?"

(off Holt's look)

"Hello, sir?" You call each other 'sir'?

HOLT

Give me my phone.

JAKE

Fine. I'll give you some privacy.

18 CONTINUED: 18

Jake holds a sheet of paper between their heads. Holt stares at him for a beat then starts to text.

19 INT. BULLPEN - GINA'S DESK (D2) 19

Amy and Gina look at the computer, which displays a photo of a Christmas tree. Gina slides pictures of everyone's head onto the Christmas tree, like ornaments.

AMY

Maybe, put Scully's head on top of the tree like an angel? Nah. Put it behind the tree.

(then)

Thanks for helping me make this card. You're so good at this stuff.

GINA

I know. I'm good at everything. Here's every picture we have of Rosa. Which face should we use?

We see 15 Rosa faces cut out, all frowning.

AMY

Uh, she never smiles. Is her mouth broken?

GINA

How about we...flip those lips!

She ROTATES the frown on Rosa's face -- it's ghoulish.

AMY

Oh god.

GINA

Yikes. That's horrifying.

AMY

This is awful. We need to get a picture of Rosa smiling. Holt's card has to be perfect.

Hitchcock leans over their desk.

HITCHCOCK

Guys, I got this. I can make Rosa smile. Keep your cameras ready.

Amy and Gina shrug.

A20 INT. BULLPEN - COFFEE STATION - MOMENTS LATER (D2) A20

Rosa is preparing a coffee. Hitchcock nods at Amy and Gina. Amy smiles and readies her camera phone.

A20 CONTINUED:

A20

HITCHCOCK

Making coffee? Can you make another cup
for -- Señor Tickle and his nueve amigos?

Hitchcock holds up his hands. Gina and Amy realize what's
happening.

AMY

Hitchcock, no!

GINA

So creepy!

Hitchcock grabs Rosa from behind and starts tickling her.

HITCHCOCK (CONT'D)

Tickle tickle tickle aarrghhh -- !

Rosa GRABS HIS FINGER, BENDS IT BACK, takes Hitchcock down
and puts him in a choke-hold.

ROSA

What the hell, Hitchcock?

HITCHCOCK

Ow ow ow. You sprained Señor Tickle.

ROSA

Next time I break it off.

20 INT. SAFE HOUSE - LIVING ROOM (D2)

20

Jake and Holt are in the living room.

JAKE

Okay, my safe house, my rules: this is a
no-tie zone.

Jake dramatically takes his tie off and breathes free.

JAKE (CONT'D)

Aaaaaah.

HOLT

So this is the plan, you've got a little
bit of power and you're going to lord it
over me?

JAKE

Oh no. This is all part of a detailed
security protocol. Phase one: no ties.
Phase two: sandwiches.

21 INT. SAFE HOUSE - KITCHEN - LATER (D2)

21

Jake and Holt stand over a plate of sandwich fixings.

21 CONTINUED:

21

JAKE

A hungry safe house is an unsafe-safe house.

Jake shoves a SANDWICH in his mouth.

JAKE (CONT'D)

(mouth full)

It's terrible! Try it.

He offers the same sandwich to Holt.

22 INT. SAFE HOUSE - LIVING ROOM - MOMENTS LATER (D2)

22

Jake and Holt stand in front of the couch.

JAKE

A fun safe house is a safe-safe house.

Jake plays Wii Tennis. Holt stands motionless.

JAKE (CONT'D)

I win.

HOLT

Impressive.

23 INT. SAFE HOUSE - HALLWAY - LATER (D2)

23

They stand near the TV.

JAKE

A "Safe House"-watching safe house is a safe-safe-house-house!

HOLT

I've already seen the movie. I enjoyed it.

JAKE

Wow. I would not have guessed that. Those are the kinds of things you find out when you're handcuffed together. And that is the true meaning of Christmas.

There's a LOUD KNOCK at the door. Jake gets serious.

JAKE (CONT'D)

(quietly)

Who knows we're here?

Holt shrugs. Jake pulls out his gun.

JAKE (CONT'D)

Get behind me.

HOLT

Standard protocol would have you put me in another room before opening the door, but since you cuffed us together...

JAKE

I order you to be quiet.

Jake points for the two of them to proceed toward the door. They keep bumping into each other due to the handcuffs.

JAKE

Just - ugh. You go there.
No I'll be here.

HOLT

I can't. The handcuffs. You go here, I'll go--

Jake pauses, then quickly opens the door.

JAKE (CONT'D)

Hands in the air!

Jake points his gun at...

CHARLES

Aaaaagh! Jake it's me Charles from work!

24 INT. POLICE PSYCHIATRIST'S OFFICE (D2)

24

Terry sits on a couch, across from Hillary. He is a little shaky.

TERRY

...and then Toni Morrison and Terry Bradshaw would hand my wife a folded-up American flag, and hold each other and cry. That would be my perfect funeral.

HILLARY

Okay. Let's switch gears here, and do some word association. What do you think of when I say the word: "bottle"?

TERRY

Liquor store, hold up, gun, die.

HILLARY

How about: "grass."

TERRY

Marijuana, drugs, gun, die.

HILLARY

Mm-hmm. And the word: "cat"?

TERRY

Kitten, cute, calm, false sense of security, gun, die.

Hillary slowly reaches over and closes the INK PAD for the rubber stamp.

TERRY (CONT'D)

What are you doing? Are you going to stamp my form?

HILLARY

No, I just don't want the ink to dry out.

25 INT. SAFE HOUSE - LATER (D2)

25

Jake, Charles, and Holt stand inside.

JAKE

Charles, what are you doing here? I thought you had a plane to catch.

CHARLES

I do. My flight is in six hours!
(deep breath)
But the Captain texted me to come, so I'm here.

Jake turns to Holt, angry.

JAKE

I can't believe you texted Boyle when you said you were texting your husband! As the person who is completely in charge here, I'm very disappointed in you. I'm changing your code name to Bad Boy.

HOLT

I can't imagine what it's like to be disappointed by someone under your command.

JAKE

I see what you're doing there. Tushy.

HOLT

It's touché.

JAKE

Well, I'm in charge and I like to say tushy. Charles?

CHARLES

...I've heard it both ways. Please don't involve me in this. I'm just here to uncuff the captain and take him to his old precinct like he asked.

JAKE

What? Wait a minute. Old precinct?
(realizing)
You weren't going home. You were going to investigate the threat... because it's not a hoax. It's real.

HOLT

Wrong. It's not real.

Jake POINTS at Holt's mouth from 2 inches away.

JAKE

You're lying! You have a tell. When you lie, the corner of your mouth moves. And it just moved.

26 INT. SAFE HOUSE - FLASHBACK - SECONDS BEFORE (D2)

26

In SLO-MO, we see the last exchange.

HOLT

It's not real.

The corner of his mouth twitches almost imperceptibly. Jake's finger comes into frame.

JAKE

You're lyiiiiinnngggg!

27 INT. SAFE HOUSE - BACK TO SCENE (D2)

27

HOLT

Fine. I believe the threat is real, though I'm not sure who's behind it. But it's my problem, and I need to solve it on my own. Boyle: uncuff me.

JAKE

Don't do it, Charles. I'm your best friend slash idol. Don't make me just your idol!

Charles looks at Jake, then Holt, then Jake again.

HOLT

Un-cuff me. That's an order.

JAKE

Don't do it... best friend.

CHARLES

Ugh, this is just like Christmas at my parents' house. Why did they have separate dining rooms?!

(then)

I-- don't -- Aaaaaah!!!

Charles, in a panic, cuffs himself to Holt's other hand and throws the key down the vent.

JAKE

HOLT

NO!

NO!

JAKE

That was not one of the options!

CHARLES

What happened? I blacked out.

END OF ACT TWO

ACT THREE28 INT. SAFE HOUSE - LATER (D2)

28

Holt, looking annoyed, sits next to Charles on the couch, still cuffed. Holt's laptop is in front of them. Behind them, Jake paces, forcing Holt's other arm to be up, and swinging side to side.

JAKE

So including letters, emails, and texts from a blocked phone, you've received ten threats. How many people have you put away that might want to kill you?

HOLT

I've arrested over 600 people.

JAKE

Brag. Charles, read the transcripts of the threats he's received.

CHARLES

(reading from Holt's computer)
"Die, Die, Die," "Die, Holt, Die."

JAKE

Kind of obvious. Lame.

CHARLES

"You will drown in your own blood."

Jake starts pacing, pulling Holt with him.

JAKE

Better. I would've gone the "stapling your face onto my face" route.

CHARLES

Human skin mask. Classic.
(looks)
The next one is: "I'm going to send you off the deep end."

JAKE

That's strange. "Drowning" and "Deep end." It's like he's talking about a swimming pool.

HOLT

(epiphany)
It's Haimes.

JAKE
A-ha! Who's Haimés?

HOLT
Collin Haimés. The "Free-Style Killer."
He took out an entire 4x100 meter swim
relay team in 1982. *

29 INT. SWIMMING POOL - FLASHBACK - 1982 (FBD) 29

YOUNG COLLIN HAIMES gets out of the pool, wearing a SPEEDO,
GOGGLES, and a SWIM CAP. YOUNG HOLT trains his gun on him. *

YOUNG HOLT
Marco.
(beat)
Now you say "Polo." Punk.

30 INT. SAFE HOUSE - BACK TO SCENE (D2) 30

JAKE
The Free-Style Killer?! Why did all the
killers you caught have such cool names?
The best one I ever arrested was Narrow
Shoes Sam. Because --

HOLT
His shoes were narrow, and his name was
Sam. I get it.

JAKE
Looks like you need us. Together we
figured out it was Haimés, and together
we're going to find him, because
together, we can do anything.

Holt stares at him. Jake does an ARM WAVE (breakdancing),
starting with his UNCUFFED hand, it goes through his body,
down to his CUFFED hand, but HOLT DOES NOT CONTINUE the move.

HOLT
I'm finding Haimés alone. Without you.

Charles finishes Jake's ARM WAVE MOTION.

CHARLES
Comin' back at you, Jakey!

31 INT. BULLPEN - NEAR THE COPY ROOM (D2) 31

Amy, holding a letter, surreptitiously waits near Rosa's
desk. When Rosa approaches, Amy hustles towards her.

AMY

Oh my god! Rosa! I accidentally opened your mail. Look what it says...

(reading)

"Dear Miss Diaz, you just won --"

Gina enters holding a letter.

GINA

Rosa, I just opened your mail by accident. "Dear Miss Diaz..."

AMY

(sotto)

I'm reading the letter, you're taking the picture.

ROSA

Ha! I get it.

(smiles)

You were trying to get me to smile for your dumb card, but you messed up.

AMY

You smiled! She's smiling!

(then, depressed)

And no one has a camera.

Rosa exits. Amy frowns, Scully takes a picture of Amy.

SCULLY

Got it, Amy! Got a picture of you frowning. That's what you wanted, right?

32 ****SCENE OMITTED****

32

A33 INT. HOLT'S CAR - MOMENTS LATER (D2)

A33

Jake, Charles, and Holt, handcuffed together, sit in the car. Jake is at the wheel, Holt sits in the passenger seat and Charles awkwardly hangs over Jake's back.

JAKE/CHARLES/HOLT

(ad lib)

Move your arm. / Ouch! / I'm stuck.

HOLT

Peralta. For the last time, we do not need to go to the precinct. I don't need everyone's help.

JAKE

Captain, you're stubborn and that's an adorable quality. But you know what's not an adorable quality?

JAKE (CONT'D)
Being dead.

CHARLES
Acne. Yup, being dead.

JAKE (CONT'D)

I give up! What is going on? Why are you being so weird about this?

HOLT

I don't want to involve you, or Boyle, or anyone else, because I brought this situation on myself. No one should get hurt because of a dumb mistake I made as a brash, young detective.

33 INT. SWIMMING POOL - FLASHBACK - 1982 (FBD)

33

Young Holt walks up as a COP hauls YOUNG HAIMES away.

HOLT

(cocky)

Hey, Haimes. You're gonna spend the rest of your life in a little cement room doing nothing. And while you're in there, I'm gonna go for a swim. And after that swim I might take another swim. And you'll just be sitting there on your metal toilet, thinking of me swim-swim-swimming all day long.

YOUNG HAIMES

When I get out of lockup, I'm gonna hunt you down and kill you.

HOLT

(chuckles)

Yeaaaaaah right.

34 INT. HOLT'S CAR - BACK TO SCENE (D2)

34

JAKE

Wow. I think I would have really gotten along with Young Ray Holt.

HOLT

Yes. That's why I decided to change everything about my life.

JAKE

Well, frankly, right now you're acting like that same brash dumb detective. If you'd really changed, you'd be saying boring responsible stuff like:

(Holt voice)

"Don't be stupid. Let the detective squad help you. You're part of a team. I smell like sandalwood."

CHARLES

That's what it is!

Holt sighs. Jake has a point.

35 INT. BRIEFING ROOM - LATER THAT NIGHT (N2)

35

The room is a COMMAND CENTER. People BUSTLE AROUND. Charles and Rosa work on laptops and talk on the phone. Scully and Hitchcock are in the back of the room. Holt and Gina sit in the front row. Amy approaches Holt.

AMY

Sir, I'm sure you had your reasons for going to Peralta, but this is exactly the type of job I would love to have.

HOLT

Okay. Next time someone threatens to kill me, I'll come straight to you.

AMY

Thank you, sir. I can't wait.

(then, horrified)

I didn't mean -- let's catch this bastard.

Jake walks to the front, large and in charge.

JAKE

Updates. Let's go. Santiago?

AMY

Looking into Haines' known associates. Nothing yet.

JAKE

Boyle?

CHARLES

Got some intel coming in from Ossining. Haines was released two weeks ago.

JAKE

Scully and Hitchcock -- where are we on your special project?

SCULLY

The hazelnut coffee will be up in five minutes.

HITCHCOCK

And the Sumatran is ready to go.

Scully and Hitchcock high-five each other.

ROSA

Warrant for the phone trace came through. We got Haines's number... and the last coordinates from its GPS.

On screen: a map of Brooklyn with a circle on...

ROSA (CONT'D)

The rail yards.

JAKE

Got him! All right, everyone. Suit up.
(to Holt)

I know there's no point in telling you not to come. But you're staying with me.

HOLT

Oh, goodie.

JAKE

Man. You really take the fun out of saving your life. Let's hit it!

They all CHARGE OUT -- leaving Scully and Hitchcock.

SCULLY

(intense)
You heard him, Hitchcock! Get that Sumatran in a Thermos!

HITCHCOCK

On it!

They storm off.

END OF ACT THREE

ACT FOUR36 EXT. RAIL YARDS - LATER (N2)

36

The squad enters the rail yards.

JAKE

Okay. Haines is armed and dangerous, so remember: watch your six, keep the radio open, and Santiago -- try to channel your lust for me into your police work. There's too much at stake.

They split up (Jake/Holt, Amy/Rosa/Charles, Scully/Hitchcock) and FAN OUT.

37 EXT. RAIL YARDS - MOMENTS LATER (N2)

37

Holt and Jake walk with guns drawn.

JAKE

If things go south, I want you to know: it was an honor being able to order you around.

HOLT

Anything else?

JAKE

Yes. What cute little nickname do you call your husband?

HOLT

Kevin.

Holt moves off. Jake follows.

38 EXT. RAIL YARDS - ELSEWHERE - MOMENTS LATER (N2)

38

Amy, Rosa, and Charles walk with guns drawn, looking kickass.

39 EXT. RAIL YARDS - ELSEWHERE - MOMENTS LATER (N2)

39

Jake and Holt continue to wander through the yard.

HOLT

We have to flush him out. We have his number now -- call his phone.

Jake DIALS.

JAKE
It's ringing.
(whisper)
This is so exciting!

In the distance we hear HAIMES' RINGTONE: "The Danger Zone"
by Kenny Loggins.

JAKE (CONT'D)
(into radio)
That's Haimes's phone. Converge on that
amazing ring tone.
(to Holt)
This guy is awesome.

HOLT
He is trying to kill me.

JAKE
Yes. I knew there was something.

40 EXT. RAIL YARDS - ELSEWHERE (N2) 40

Amy, Rosa, and Charles see Haimes run in the distance.

AMY
(into radio)
He's heading north on track 17.

She motions with her hands and the three of them split up.

41 EXT. RAIL YARDS - MOMENTS LATER (N2) 41

Jake and Holt hustle by some train cars.

JAKE
When this is over, we should take a train
trip together. Just for fun.

Holt rolls his eyes. Then we hear TWO GUNSHOTS. Holt points
to the shots.

HOLT
Go go go!

42 EXT. RAIL YARDS - MOMENTS LATER (N2) 42

Jake and Holt near the end of a row of cars. From behind
them, Haimes jumps out of a boxcar with his gun drawn.

HAIMES
Ray Holt!

Holt and Jake turn around.

HOLT

Hello, Haimes.

JAKE

I'm Peralta. Not a big deal. Put the gun down!

HAIMES

I thought about you every day I was in jail, just like you said. I thought about pointing a gun at you and pulling the trigger, kind of like this --

Haimes is about to shoot. Jake RAISES HIS GUN --

-- TERRY FLIES IN and TACKLES HAIMES!

TERRY

Noooooooooo!

Haimes goes down hard. Jake and Holt converge.

TERRY (CONT'D)

Terry's back! Terry's back!

JAKE

(into radio)

We got him! We got him!

HOLT

Nice job, Jeffords! Nice job, Peralta!

JAKE

Oh my god, sir. It's happening -- you're emoting.

Holt smiles, then his radio SQUAWKS.

ROSA (O.S.)

(over the radio)

I need an ambulance. Boyle's down!

Everyone looks terrified.

ROSA (CONT'D)

(over the radio)

He got shot in the ass.

43 EXT. RAIL YARDS - CONTINUOUS (N2)

43

We see Charles lying face down. Rosa tends to him.

CHARLES

Am I dead? What happened?

ROSA
You saved my life.

44 EXT. RAIL YARDS - FLASHBACK - MOMENTS AGO (N2) 44

Rosa turns a corner and comes face to face with Haimes. He levels his gun and pulls the trigger. Just then: Charles jumps in front of Rosa, and...gets SHOT TWICE in the butt.

CHARLES
(slo-mo)
Myyyyyyy buuuuuuuuuuuutttttt!

45 INT. HOSPITAL HALLWAY - LATER THAT NIGHT (N2) 45

Jake, Holt, Amy, Rosa, Gina, Terry, Scully and Hitchcock all wait outside Charles' hospital room. A NURSE, ELAINE, exits. They all stand up expectantly.

ELAINE
He's going to be fine. You can see him in a minute.

Angle on: Terry and Amy.

AMY
I'm so glad the shrink cleared you.

TERRY
Mmm. More or less.

46 INT. POLICE PSYCHIATRIST'S OFFICE - FLASHBACK (D2) 46

Terry, teary-eyed and emotional, sits across from Hillary.

HILLARY
Okay, time's up. Show me your tree.

He holds up a drawing of a TREE with HORRIFYING CLAWED BRANCHES and a GHOULISH FACE.

HILLARY (CONT'D)
Oh no...

TERRY
Yeah...it's pretty bad.

The door opens and Gina enters.

HILLARY
Excuse me. We're in the middle of --

GINA

Can it, quack.

(to Terry)

Captain Holt's life is in danger and he needs your help.

Terry grits his teeth. Stands up.

HILLARY

Sergeant, I'm not sure you're ready --

Terry stamps the paper dramatically.

TERRY

I'm ready.

He storms out. Gina turns to Hillary.

GINA

Kay bye!

47 INT. HOSPITAL HALLWAY - BACK TO SCENE (N2)

47

TERRY

(to Gina)

I owe you one.

She smiles.

TERRY (CONT'D)

Woo! Terry's back!

Terry does a little dance in the hallway.

Angle on: Jake approaches Holt.

HOLT

Boyle got shot because of me. This is exactly the kind of thing I wanted to avoid.

JAKE

Captain, this is our job. Any one of us would've taken that bullet.

HOLT

I'm sorry I made this so difficult. You were right. We couldn't have caught him without the team.

JAKE

Oh ho. It appears the student has become the teacher. And the teacher has become--

HOLT
That's enough.
(then)
Thank you.

He extends his hand.

JAKE
You're welcome. Team pop and lock!

Jake does the wave but it ends at Holt's hand.

JAKE (CONT'D)
Still?! Come on! We saved your life.

Holt rolls his eyes then does the wave EXPERTLY.

JAKE (CONT'D)
Oh my god! We did it! Oh my god!

48 INT. HOSPITAL ROOM - MOMENTS LATER (N2)

48

Jake, Holt, Amy, Terry, Rosa, Hitchcock, Gina, Scully surround Charles, who is face down, bandaged BUTT in the air.

CHARLES
Everyone should go home and enjoy their
Christmas. You don't have to stick
around here for me.

JAKE
We're not going anywhere. What you did
was amazing!

AMY
For real, Boyle. That was some Superman
stuff you pulled.

HOLT
You did the Nine-Nine proud.

JAKE
No ifs, ands, or butts. Sorry, it's just
right there. Literally -- your butt is
right there, in my face.

CHARLES
I have to tell you guys something. Even
though I got shot--

JAKE
In the butt. Sorry.

CHARLES

I'd rather be here, spending Christmas with all of you than on some stupid singles cruise. And I mean that from the bottom of my--

JAKE

Butt, again sorry--

Rosa PUNCHES him in the arm. HARD.

JAKE (CONT'D)

Ow.

ROSA

Shut up, Jake. Boyle's a hero. And so is his butt.

Rosa smiles.

AMY

Got it! You smiled! Holiday card complete!

JAKE

(beat, sotto)
He got shot in the butt.

Rosa goes to punch Jake.

JAKE (CONT'D)

Nooooo, strong lady!

END OF SHOW