

BROOKLYN 99

"Broly Matrimony"

(FIRST DRAFT)

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COLD OPEN

INT. BULLPEN - MORNING (D1)

CAPTAIN HOLT addresses the DETECTIVES.

HOLT

Last week, I gave each of you an egg to look after. I thought it was a good way to teach you about responsibility after one of you lost a key piece of evidence.

SCULLY

I didn't lose it. Technically, it's still inside me.

HOLT

You all said this exercise was beneath you. I said "Prove it." Detectives, show me your eggs.

HITCHCOCK

I've got mine right here.

He proudly pats his chest pocket, crushing his egg.

HITCHCOCK (CONT'D)

Never mind.

HOLT

Detective Scully?

SCULLY

I don't think I ever got an egg.

HOLT

You did. I remember specifically giving you one, since you're the whole reason we're doing this.

ROSA

I threw mine at a bird. It was super-ironic.

CHARLES

Captain, I am so sorry, but I had an absolute food emergency. Have you ever tried to have a Kyrgystani borscht with only *three* boiled eggs in it? Yuck.

JAKE

Not to worry. Once again, I  
succeed where so many have failed.  
My egg is resting comfortably in my  
desk--

(opening up his desk  
drawer)

Yep, a rat's eating it.  
(closes his desk drawer)

HOLT

Detective Santiago, tell me you  
managed to keep your egg safe.

Amy reaches into her handbag, produces two egg-cradles and  
puts them on her desk.

AMY

Not only did I keep the egg you  
gave me perfectly safe, I still  
have the egg from when I did this  
same exercise in sixth grade.

JAKE

What is that smell?

AMY

It's a lovingly preserved twenty-  
year-old egg.

HOLT

That is unpleasant. Dismissed,  
everyone.

They all scatter to get away from the stench, gagging.

AMY

(calling after them)  
You don't throw out a loved one!

Scully is standing next to her desk.

SCULLY

How much do you want for the eggs?

**END OF COLD OPEN**

**ACT ONE**

INT. HOLT'S OFFICE - MORNING (D1)

Holt is briefing Jake and Charles.

HOLT

A case has come across my desk that I think would benefit from your particular skills. I'm sending you two on an undercover assignment.

CHARLES

Awesome. No-look high five?

JAKE

It's cooler when you don't say it or ask, but of course.

They no-look high five.

HOLT

It seems that the clients of a certain gay wedding planner have had their credit card numbers stolen.

JAKE

Question: the weddings are gay or the planner is gay?

HOLT

Both.

JAKE

Story checks out. Go on.

HOLT

You will pose as an engaged couple and will use a different credit card with each vendor. Whichever number gets stolen, that's where we'll focus our investigation.

He hands them a folder.

HOLT (CONT'D)

Here are your credit cards and fake marriage license.

JAKE  
(reading)  
Jake Petrelli.

CHARLES  
(reading)  
And Charles Boyd.

HOLT  
Yes. I based them on your names.  
Peralta, you'll be Petrelli, and  
Boyle, you'll be Boyd.

JAKE  
Makes sense. All right, I'll be the  
ruthless diamond smuggler with a  
taste for danger secretly setting  
Charles up for the fall.

CHARLES  
And I'll be the one who knows that  
he's doing that but who believes my  
love can redeem him.

HOLT  
You don't need cover stories. All  
you need to be is financially  
secure versions of yourselves.

JAKE  
Undercover as ourselves?... Like  
James Bond.

CHARLES  
Correction: Two James Bonds.

They no-look high five.

HOLT  
You're right. That is better.

INT. BULLPEN - AMY'S DESK - MORNING (D1)

Terry tentatively approaches Amy's desk carrying two mugs,  
while she sits blissfully typing away.

TERRY  
Hey, Santiago, I made too much  
oolong tea. Care for a cup?

AMY  
Sure. Thanks, Sarge.

He hands her a mug. She takes a sip.

AMY (CONT'D)

Mmmm.

TERRY

Yeah, it's good. Say, can I get your opinion on my new ringtone?

He takes out his phone and hits a few buttons. It starts playing ocean sounds.

AMY

Well, my first thought is that that's pretty quiet for a ringtone. Wait. Tea. Soothing ocean sounds. You're trying to calm me down. Why?

TERRY

Because I have to tell you something, and I don't want you to freak out.

AMY

Why would you say that?! No good news can ever follow that sentence.

Amy starts drinking from the teacup with two hands, desperate for its healing powers.

TERRY

(soothing tones)

There's an appeal in the Martino case.

AMY

What? We had him dead to rights.

TERRY

There was a mistake in the paperwork.

AMY

Mistake in the paperwork? In the paperwork?!

(beat)

That's all right. I forgive you.

TERRY

Actually, it was your mistake.

The tea cup shatters.

AMY  
Shut your mouth!  
(off Terry's look)  
...Sir.

TERRY  
Look, you just transposed some numbers in the address for the search warrant. All we need to do is testify that the apartment we searched was the right one.

AMY  
(in full breakdown mode)  
Oh, I'll testify to that and more. I'm getting that file.

TERRY  
You don't need to get the file and you don't need to do more.

AMY  
But I will. Because when we win that appeal, there was no mistake. And Amy Santiago does not make mistakes in her paperwork.

She storms off towards the file room.

TERRY  
(to himself)  
Talking about himself in the third person is Terry's thing.

INT. BULLPEN - KITCHEN - MORNING (D1)

Rosa is staring at a dripping faucet with fire in her eyes when Gina enters with a mug.

ROSA  
Gina, this dripping is driving me insane. It's like some kind of torture. Have you called the plumber?

GINA  
Repeatedly. I'm starting to think he's stalling because he's fallen in love with my voicemails. The pervert.

ROSA  
I can't take it anymore. Give me his number, I'm going to scare him for you.

GINA  
Ummm, if he needed scaring, I'd do it myself.

ROSA  
I'm scarier than you.

GINA  
You only think that because you've only seen Gina at 10 percent. That's all I bring to the office, because any more than that, and you would literally die.

ROSA  
Fine. You don't want my help. I'll do it myself.

Rosa leaves for her desk.

GINA  
(calling after her)  
No. I don't want your help, and I'll do it myself.

INT. 'SAMPLE THE BOUQUET' FLORAL SHOP - DAY (D1)

Charles and FIORIO the florist are in negotiations. Charles and Jake are locking arms.

CHARLES  
So I know a lot of couples are forgoing the bouquet, but I would like lemon wave hydrangeas with pink tulips, because I think it's playful. What do you think, honey?

JAKE  
Flowers are pretty?

CHARLES  
Plus it's the bouquet Holly Gennaro McClane had at her wedding.

JAKE  
What? How would you know that? There's no wedding scene in 'Die Hard'.

CHARLES

It's in a picture in the background.

JAKE

Wow, that's very thoughtful. Full of thought. I'd only gotten as far as 'not in a big circle', because that's for Christmas and dead people.

FIORIO

Any thoughts on centerpieces?

JAKE

Oh, they should definitely go in the center. Of, I want to say, the table?

CHARLES

(to the florist)

So I was thinking single purple Phalaenopsis Orchid plants with Cymbidium Orchid blooms around the base. Because this one's a tough guy... and an autumn.

Charles ruffles Jake's hair, which Jake tries to like.

JAKE

(to keep things playful)

Fart.

INT. BRIEFING ROOM - AFTERNOON (D1)

Terry finds Amy in full 'A Beautiful Mind' mode, with the walls plastered with pictures, charts, maps, etc.

TERRY

Santiago, what are you doing?

AMY

Just preparing for the appeal. Being thorough.

TERRY

You're being insane.

AMY

Tomato, tomato.

TERRY

No, not "Tomato, tomato." Tomato, bananas. What is all this?

AMY

A complete history of both buildings, the right address and the one we wrote.

TERRY

The one you wrote.

AMY

(shaking off the interjection)

Get this: the one I wrote hasn't had a resident with a criminal record since 1997. Which is really good for that neighborhood. So obviously that is not the building we meant.

TERRY

That is a complete waste of your time. Get this stuff off the walls.

AMY

Okay, but--

TERRY

Now. You think your obsessing makes you a better cop, but it just means other things aren't getting done. I order you not to work on this any more, and if you do, you're suspended. Got it?

AMY

Fine.

She picks up a stack of papers and shoves it at him.

AMY (CONT'D)

And by the way, to prove I don't make mistakes, I typed out "All work and no play make Amy a dull girl" a thousand times, and not a single typo. I guess that was a waste of time too.

She storms out.

TERRY  
 (calling after her)  
 Of course it was. And that's not  
 the point of that scene.

INT. HOLT'S OFFICE - AFTERNOON (D1)

Jake sticks his head into the office and knocks on the door.

JAKE  
 Hey, Captain, can I talk to you for  
 a second?

HOLT  
 Of course.

Jake comes in, looks behind him to see if anyone saw him enter, then closes the door. He takes a seat.

JAKE  
 It's about Boyle. He's taking this  
 assignment a little... intensely?

INT. BULLPEN - JAKE'S DESK - FLASHBACK (D1)

Jake returns to his desk from the bathroom and sees that a big red crepe heart is on his desk, framing a picture of two topless men hugging, with cutout pictures of him and Charles for the heads. Charles happily takes in his reaction.

CHARLES  
 The bodies are Siegfried and Roy's.

INT. HOLT'S OFFICE - BACK TO SCENE (D1)

JAKE  
 So I was hoping you could talk to  
 him, get him to dial it back...

HOLT  
 Peralta, this is our opportunity to  
 show the gay community that the  
 NYPD isn't what they think. Please  
 tell me you're not uncomfortable  
 going undercover as a gay man.

JAKE  
 What? No. This is straight up  
 intimacy issues. Or gay up intimacy  
 issues, whichever you prefer.  
 (MORE)

JAKE (CONT'D)

Not that being straight or gay is a preference. Okay, it's ninety-five percent intimacy issues and maybe five percent latex homophobia.

HOLT

I think you meant 'latent' homophobia.

(beat)

I hope you meant 'latent' homophobia.

JAKE

Yes. That. But again, almost entirely intimacy issues. I'm just worried he'll make it too real, and frankly, it'll freak me out a bit.

HOLT

It does make sense. Your father, the only man you ever said 'I love you' to, did leave you.

JAKE

Wow. Hadn't connected those dots. So thank you for that.

HOLT

I actually went through something similar with Kevin. He used to be big on PDAs, or "Public Displays of Affection."

EXT. OUTSIDE A CAFE - FLASHBACK - DAY (FBD)

Captain Holt and Kevin are parting after brunch. Holt extends his hand for a handshake.

HOLT

Have a good day, Kevin.

Kevin takes his hand with both his hands.

KEVIN

You as well, Raymond.

INT. HOLT'S OFFICE - BACK TO SCENE (D1)

HOLT

Call me old-fashioned, but three hands in a handshake is one hand too many.

JAKE

Yeah. Talk about a hand job.

HOLT

Anyway... I handled the situation the way you have to handle it. As his partner, in both senses, it's your duty to communicate your discomfort to him.

JAKE

Or I could just be a goof the whole time so he doesn't take things seriously. It works with the ladies.

(off his look)

You're right. It's Boyle. He'll be fine.

Jake runs out of the office.

INT. BULLPEN - CHARLES' DESK - CONTINUOUS (D1)

Charles is working at his desk, as Jake runs up to him.

JAKE

Charles, I need to talk to you.

CHARLES

Just one second. I'm working on our vows.

JAKE

Our vows?

CHARLES

Which is a better theme: 'In this city, which can be so dangerous, Jake makes me feel safe' or 'In this city, which can be so cold, Jake makes me feel cared for'?

JAKE

(his resolve buckling)

They're both... good.

CHARLES

My dad helped. He's very happy for us. I'm sorry. What was your thing?

JAKE

Don't remember. Not intimacy.

Charles gives Jake a hug. Jake is still anxious and tries to break it, but Charles doesn't let go.

CHARLES

Good hugs are counted in minutes.

JAKE

Oh, I'm counting them.

Charles keeps hugging, Jake stands there taking it.

**END OF ACT ONE**

**ACT TWO**INT. BULLPEN - JAKE'S DESK - DAY (D2)

Jake is working at his desk when Charles appears behind him and starts giving him a shoulder massage.

JAKE

Hey, what's happening back there?

CHARLES

I figure since we're going to be undercover as a couple, we should get used to acts of physical intimacy.

JAKE

Okay, not how I would have phrased it, but sure, go nuts. Actually, this doesn't feel half-bad.

CHARLES

I spend a lot of time shampooing dogs.

JAKE

Well, whatever you're doing, it's working.

CHARLES

Okay, time to kick it up a notch.

Charles reaches under Jake's shirt and continues to massage.

JAKE

Wow. So that's happening.

(beat)

Charles, are you nervous?

CHARLES

No. Why?

JAKE

Your hands are soaking.

CHARLES

Oh, that's not sweat. I was practicing kissing earlier.

JAKE

Ugh. And we're done.

Jake tries to pull away but the shirt won't let him.

JAKE (CONT'D)

Get out of my shirt. And I don't know what you're doing, but you're definitely kissing wrong.

CHARLES

The amount of attraction is directly proportional to the amount of the saliva. That's basic Pavlov.

The struggle to separate continues. Jake squirms with discomfort and a hint of panic.

INT. COPY ROOM - DAY (D2)

Rosa approaches, angry.

ROSA

Have you managed to get a hold of that plumber yet?

Gina presses buttons on her phone. On speakerphone, it rings once, and then:

CHRISTOPHER

Hey, this is Christopher the plumber. Don't bother with the jokes, I've heard 'em all. Leave a message.

Then the beep.

GINA

Hey, this is Gina at the 9-9. If you don't call me back, I will find you, and will make your life like a baby seal: fun to watch, but god awful stank.

She hangs up.

GINA (CONT'D)

I've left him about twenty like that.

ROSA

Me too, only scary, not ridiculous.

GINA

That's it. New plan: whichever one of us successfully tracks down and scares that bastard plumber into doing his job is officially the scariest. She will wear a crown of tears and hold a scepter of terrors.

ROSA

Done.

Gina holds up her pinkie for a pinkie swear.

ROSA (CONT'D)

Seriously?

GINA

That way, if you back out, I get your pinkie.

They pinkie swear.

INT. COURTHOUSE HALLWAY - DAY (D2)

Terry and Amy sit in the hallway, tension in the air. WALCOTT, the D.A., emerges from the court.

TERRY

Hey, Walcott. You ready for us?

AMY

Because we're ready for you. Not too ready, of course.

WALCOTT

Actually, we won't be needing you. We reached a plea.

TERRY

Jail time?

WALCOTT

Of course.

AMY

Just curious, but did he get any less jail time because of this silly appeal?

WALCOTT

Not really.

AMY  
What does that mean?

TERRY  
It means 'No.'

AMY  
Hey, she's the lawyer, she can talk for herself. That's what they're good for.

WALCOTT  
Gee, thanks. 'Not really' means 'not really.' But be more careful with your paperwork next time.

TERRY  
She will. Thanks, Walcott.

Walcott walks off.

TERRY (CONT'D)  
There you go. No harm, no foul. And we can put this behind us.

AMY  
(dazed)  
"Next time." She said "Be more careful 'next time.'" I'm forever tainted.

Terry pulls out his phone and plays the ocean sounds.

INT. 'THE CATER GOOD' CATERERS - DAY (D2)

Charles engages with PAOLO the caterer. Jake hangs back, disengaged.

PAOLO  
I've never even heard of that before.

CHARLES  
That's because it doesn't exist yet. But I know my man, and he is going to love prosciutturducken. It's four kinds of meat. And remember: the prosciutto needs to be double-brined. I should be able to feel the salt on my tongue.  
(beat)  
Jake? Thoughts?

JAKE

I like meat. Probably why I'm gay.

PAOLO

All right, let me go run the numbers and get you an estimate.

Paolo goes off.

CHARLES

Wow, this is so much fun. Jake, you should totally get in on this; it's a rush.

JAKE

Hey, I'm here for a good time, not a long time. Keeping things casual, woo! You're doing fine.

CHARLES

Okay. Sure. I can handle this.

Paolo sticks his head back in.

PAOLO

Hey, so we can do this for about \$150 a plate, but if you're insisting on Purple Majesty potatoes for your tater tots-

CHARLES

We are. They match our color scheme and they're high in anthocyanins.

PAOLO

Then you need to order them now.

CHARLES

Do it.

Paolo again ducks out.

JAKE

What are you doing? We're just supposed to be putting down refundable deposits. We can't actually spend any money.

CHARLES

If I said 'no', he would have seen right through us. Besides, I'm happy to take those potatoes off the department.

JAKE

What are you going to do with a hundred plates' worth of potatoes?

CHARLES

What *wouldn't* I do? Baked potato, mashed potato, French fried potato, scalloped potato, potato salad, potato chips, potato gnocchi, potato latkes--

JAKE

Easy there, Bubba.

CHARLES

Well, this is scary. You never let me make all the decisions. Is something going on with you?

JAKE

Just keeping things fun. Jake and Charles style.

CHARLES

What does that mean?

Paolo re-emerges.

CHARLES (CONT'D)

It means you can be so silly sometimes. Silly.

Charles tousles Jake's hair. Anxiously.

INT. HOLT'S OFFICE - DAY (D2)

Gina and Rosa sit in the seats in front of Holt's desk. He addresses them.

HOLT

What were you two thinking? You are a detective, and you a captain's assistant. I expect you both to know what harassment is.

ROSA

I don't know that what we did was harassment.

Holt glowers at her.

EXT. BROOKLYN STREET - FLASHBACK (D2)

CHRISTOPHER the plumber is on his way into his office when he sees Gina standing at the front door. She holds a painting that looks very much like 'The Scream', only the man is being stabbed by the horns of multiple unicorns.

GINA

In case my art is too subtle, this is you if you don't fix our sink today.

INT. BATHROOM - FLASHBACK (D2)

Christopher the plumber is in a toilet stall. He tries to leave, only the door won't open. Because Rosa is on the other side, blocking it.

ROSA

Welcome to my world: Drip. Drip.  
Drip. Drip.

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

HOLT

I have enough problems without you two terrorizing the closest-to-honest plumber in Brooklyn. You will apologize to him immediately.

ROSA

But he wouldn't do his job.

HOLT

That is no excuse. Look at him.

Reveal: Christopher the plumber is standing in the corner, terrified.

GINA

Christopher, which one of us do you think needs to apologize more, i.e. did the most psychological damage?

Christopher opens his mouth but seeing the two of them glowering at him, he retreats into a standing fetal position.

HOLT

You don't have to answer that.  
(to the two)  
Now apologize and get out.

GINA / ROSA

Sorry.

They leave the office, Gina turning back once to give Christopher the stink-eye.

INT. 'BAKE YOUR TIME' BAKERY - DAY (D2)

Jake and Charles meet with BARRY the baker.

CHARLES

Well, those sound like some very good options. Jake, your thoughts?

JAKE

It's all good.

CHARLES

I know it's all good, but maybe you'd like to contribute something?

JAKE

Anything you want is fine.

CHARLES

What I want is for you to decide.

JAKE

Well, uh, why don't we just go with the cake from your first wedding?

Charles and Barry the baker both gasp.

CHARLES

Jake, a wedding cake is an expression of who you are as a couple. To suggest reusing an old cake is a sign that you are not invested in this relationship.

JAKE

Or it suggests that I'm not invested in cake.

CHARLES

Why are you making this so hard?

JAKE

"Why are you making this so hard?", title of our sex tape. High-five.

Jake goes for the high five, Charles decidedly does not.

JAKE (CONT'D)

Look, this is your thing. Why would I possibly care about any of this?

Charles clocks Barry's shocked reaction.

CHARLES

Clearly, you don't. This engagement is off.

Charles storms off.

JAKE

What? Okay, I'll see you at home.

(to Barry)

He's just being dramatic. So... you single?

**END OF ACT TWO**

**ACT THREE**

INT. HOLT'S OFFICE - DAY (D2)

Holt addresses Jake and Charles.

HOLT

This is a simple investigation. Why would you jeopardize it by not ordering a cake?

CHARLES

Captain, this is just a little hiccup, completely my fault. I just thought, in that moment, my character, Charles Boyd, would want to walk out on Jake's character, Jake Petrelli.

JAKE

Yep. That Petrelli, he's a goofy-a meatball. Why would I say that? His name's exactly as Italian as mine.

HOLT

So there's no problem between the two of you?

CHARLES

No, we can go back in a few hours, all made up. "Charles" just needs to figure out how to get "Jake" to love him more.

HOLT

No, you just need to go in there and order a cake. Keep it simple. I don't know why your conversation didn't cover this, but fix it.

CHARLES

What conversation?

HOLT

The one I told Peralta to have with you after he came in here and said he was uncomfortable with the intensity of your affection.

CHARLES

He said that? You said that?

JAKE

Yes. I said something like that. In my private meeting with Captain Holt.

HOLT

Yes. It was very emotional. Now I'm telling you both to sort it out, because I expect you to go back to that vendor having "worked out" your issues.

JAKE

No problem.

Jake does a no-look high five. Only Charles doesn't, and Jake ends up whacking him in the head. Charles stares at him, wounded.

JAKE (CONT'D)

Problem?

INT. BULLPEN - AMY'S DESK - DAY (D2)

Amy holds her pen tentatively over a form, trying to work up the nerve. Terry stands behind her, supportive.

TERRY

You can do this. You love paperwork.

She is nearly ready to make a move when Scully approaches.

SCULLY

Amy, I'd like to get back those forms I asked you to help me with.

AMY

You mean those forms I took away from you because you were trying to write on them with an epi-pen?

SCULLY

Yeah, those forms. I'm going to have Hitchcock fill them out. If they're going to be full of mistakes anyway, they may as well be in boy's handwriting.

AMY

I can't live like this.

She runs off.

TERRY  
 (to Scully)  
 What is wrong with you?

SCULLY  
 Next time, she'll give me those  
 eggs!

Terry wanders off, shaking his head in disbelief. Scully is triumphant... until he hears the buzzing of a bee.

SCULLY (CONT'D)  
 Uh oh.

INT. 'BAKE YOUR TIME' BAKERY - DAY (D2)

Jake and Charles are snuggling for the benefit of Barry the baker, though Charles' gritted teeth tell another story.

JAKE  
 We made up. And I'm so happy.

CHARLES  
 I could never stay mad at him. Even  
 when he deserves it.

BARRY  
 I'm very happy for the two of you.

CHARLES  
 He apologized wholeheartedly. He  
 does everything wholeheartedly.

JAKE  
 Yep. Bigger man, right here.

CHARLES  
 He took me to the park where we  
 first made love and told me how  
 much I meant to him.

JAKE  
 Yep. That's a thing I did.

CHARLES  
 He explained how his father leaving  
 makes it hard for him to accept  
 love.

JAKE  
 Okay, keep it vague.

CHARLES

And how even though we're best friends, he never wants to let me in. That even though he acts like a tough guy, he's actually just a big old 'fraidy cat.

JAKE

Yep, my apology was just me saying bad things about myself.

CHARLES

Like how he feels he needs to put on a show all the time because if he stands still, people will see the real him: the little boy that Daddy left.

JAKE

Yep. So maybe a chocolate cake? That's good for abandonment issues, right? I read 'Cathy.' Aack!

EXT. 'BAKE YOUR TIME' BAKERY - MOMENTS LATER

Charles exits the bakery, Jake hot on his heels.

JAKE

What was that all about?

CHARLES

What's the matter? Too intense for you?

JAKE

Dude, that was too intense for an Adele song. Just kidding, nothing's too intense for an Adele song, that woman's a national treasure, even if it is for another nation. But yes, that was too intense for me.

CHARLES

Aha!

JAKE

Why are you "aha"ing?

CHARLES

Because I knew it.

JAKE

Of course you knew it. We discussed it.

CHARLES

Well, I got you to say it again.

JAKE

Look, I was doing this for you. Nobody wants to see the sad side of their hero. You think I want to see John McClane cry? He walked through glass and didn't cry. If I try to keep a little distance, it's because our friendship relies on it, and that's why I didn't want to fake-marry you.

CHARLES

Last time, I stormed off, it was as "Charles." But this time, I'm doing it as Charles.

Charles storms off.

JAKE

You know that's incredibly unclear, right? Every time.

INT. COURTHOUSE HALLWAY - DAY (D2)

Amy sits flanked by two bailiffs. Terry marches in, angry. Upon seeing him, one of the bailiffs knocks on the adjacent office door.

TERRY

Santiago, what is going on here?

AMY

It's nothing, really. I just had some unfinished business at the courthouse.

TERRY

You realize that's the kind of sentence a crazy person would say, right?

AMY

Yes, but I think that's true of a lot of sentences.

JUDGE MENDOZA emerges from her chambers.

JUDGE MENDOZA

Nice to see you, Sergeant Jeffords.

TERRY

And you, Your Honor.

JUDGE MENDOZA

I called you down here because this one came into my office, asked for a ruling on a motion in a case that had been settled, and then wouldn't leave.

AMY

I just thought as a law enforcement officer, I would benefit from a greater understanding of evidentiary admissibility.

JUDGE MENDOZA

It wouldn't have worked, but that would have been a better approach than screaming "Please, I can't sleep!"

(to Terry)

But she's a good officer - usually - so I was hoping you could take care of this internally.

TERRY

Believe me, she will be punished. Thank you, Your Honor.

Judge Mendoza retreats into her chambers.

AMY

Thank you, Your Honor. But if you could just quickly tell me how you were leaning--

The door closes.

TERRY

Unbelievable.

AMY

I know, right? It's not like "judging" is her whole job, right?

TERRY

I meant you!

INT. BULLPEN - OUTSIDE HOLT'S OFFICE - DAY (D2)

Jake returns to the office and sees Charles talking to Holt.  
He talks to Gina at her desk.

JAKE

So Charles is talking to Holt, huh?

GINA

Good catch, Captain Obvious.  
Correction: Detective Obvious.

JAKE

What's with you?

GINA

Jake, if you hurt that sweet  
innocent man, I will put your  
esophagus in a sarcophagus. And I  
don't know what that is.

JAKE

You don't even like Charles.

Rosa comes over and gets right in Jake's face.

ROSA

We talking about Charles? Because  
if you hurt him, I will shoot you.  
That's it.

JAKE

Okay, you two are freaking me out.

Gina jumps up and is also in his face.

GINA

Yeah, but which one of us is  
freaking you out more?

JAKE

It's a tie.

Gina and Rosa lose interest.

ROSA

Ugh. You're useless.

GINA

C'mon, I think I saw Hitchcock  
heading for the elevator. Maybe one  
of us could give him a heart  
attack.

They wander off. Charles and Holt emerge from his office.

JAKE

Okay, we're even. I talked to Holt, now you talked to Holt. Let's just put all this awkwardness behind us.

CHARLES

Actually, I asked the Captain if he'd come to the last couple vendors with me.

JAKE

Oh. And you're fine with that, Captain?

HOLT

I said we'd check with you.

JAKE

Right. Sure.

CHARLES

I figure we just close this out, catch the bad guy, get back to normal.

JAKE

Are things that un-normal?

CHARLES

It's 'abnormal.' I should get going.

JAKE

Sure, sure. Have a great time.

Charles and Holt head out together.

JAKE (CONT'D)

(calling after them)  
I'll just be here. Alone.

He looks around and notices that indeed no one else from the squad is around.

JAKE (CONT'D)

"I'm the captain now." Noice.

**END OF ACT THREE**

**ACT FOUR**INT. BULLPEN - JAKE'S DESK - AFTERNOON (D2)

Jake is working away at his computer when Charles walks in from the elevator.

CHARLES

Hey.

JAKE

Hey. How was your time with the captain?

CHARLES

Awkward. But just regular 'time with the captain' awkward, not 'intense fake marriage' awkward. What you working on?

JAKE

Actually, while you were out, we got a hit on one of the cards.

CHARLES

Oh yeah? Which vendor?

JAKE

Paolo the caterer.

CHARLES

Good. That guy was the worst.

JAKE

Agreed. So I'm going to order a list of his employees, run some background checks.

CHARLES

You need a hand?

JAKE

I'm good.

CHARLES

No, you're not.

JAKE

Excuse me?

CHARLES

You're not good at paperwork.  
You're bad at it. Your penmanship  
is atrocious, your spelling is  
abysmal, and your use of  
exclamation points is extremely  
unprofessional.

JAKE

I disagree!

CHARLES

Jake, this is all new territory for  
me. But you've made your wishes  
clear, so for my final act of love,  
I'll try to love you less.  
Colleagues?

Charles extends his hand. After a pregnant pause, they shake  
hands man-style. Jake slightly recoils.

JAKE

Still practicing kissing?

CHARLES

That's how you get good.

INT. PRECINCT WEIGHTROOM - DAY (D2)

Terry and Amy arrive at a shoulder press station in workout  
gear.

AMY

So is the plan to make me work out  
with you as punishment? Because I'm  
totally up for that, but we might  
have slightly different regimens...

TERRY

Do you know why this station is  
empty? Because I called ahead and  
told them I was coming. And  
everybody knows not to be at  
Terry's station when Terry's  
coming.

AMY

Right. That makes sense.

TERRY

It's been pointed out to me, by my  
wife, that I'm fairly obsessed with  
my body.

AMY

And she has a problem with that?

TERRY

Are you kidding? Look at me. But she also pointed out that I'm the father of daughters, and maybe a body obsession isn't something I should be bringing home. So when I see you being obsessive, and I can't help you, you're both the me I can't control and the daughters I might be messing up with my bad example.

AMY

Sarge, you're a great example. And a great dad. I know I've been in a bad space, and still am in a bad space, but for what it's worth... I love my obsessive side.

TERRY

Really?

AMY

Yeah. It just means I care more. I mean, there are people who waste hours looking for books because they never learned the Dewey decimal system. I wouldn't want to live like that.

TERRY

I never thought of it that way, but you're right. I'd be lucky to have my girls turn out like you.

AMY

Or like you.

TERRY

Because we're the same. Which is why I know you're going to do a great job tracking my reps and entering them in a comprehensive spreadsheet. Don't tell my wife.

(off Amy's gleeful look)

And if the judge follows up, act like this was punishment.

INT. BULLPEN - KITCHEN - LATER (D2)

Gina goes to fill her mug. She sees Rosa standing next to the sink. Which has been replaced with a newer, better, more copper sink.

GINA

What's all this?

ROSA

New sink. Rather than fix the old one, Christopher the plumber... just got that... he replaced the sink with a new and better one. Same with the ones in the ladies' room.

GINA

Wow. And did he say which of us got him to do it?

ROSA

Didn't say. Apparently he's not speaking anymore. But I know the limits of my powers. This was definitely the two of us working together.

GINA

You're right. Just like Beyonce's powers were enhanced by the ascension of Solange, so were my powers enhanced by the ascension of you.

ROSA

I don't know what that means, but we're for sure scarier together. Now come on, we're calling the IT guy.

GINA

Excellent.

INT. BULLPEN - MORNING (D3)

Charles enters from the elevator... and sees that the bullpen has been decorated as if for a wedding reception, with many of the floral arrangements discussed. Captain Holt is in the place of the officiant, Terry's is Jake's best man, Amy is giving him away. Jake holds the 'Die Hard' bouquet.

JAKE  
Happy Best Friend Day!

CHARLES  
What is all this?

JAKE  
You were right. I was being a baby. A big 'fraidy cat. But you're my best friend, and I thought about it, and if loving people and letting them in means they might go away, not loving them and not letting them in means they'll definitely go away. So, if you'll have me, I'd like to make our Best Friendship a little more permanent with this totally legit, not at all scary, Best Friend ceremony.

CHARLES  
This is great. How did you afford all this?

JAKE  
I kind of assumed you'd pay for half.

CHARLES  
Of course. But how are you going to pay for your half?

JAKE  
Can you cover me?

CHARLES  
Of course.

JAKE  
Noice. Shall we proceed? Here's your bouquet.

CHARLES  
Why would I be the one holding the bouquet?

JAKE  
Good point. I'll hold it. And you need to pick a best man. We assumed it would be either Rosa or Gina.

Charles goes to Rosa and Gina. He looks back and forth between them, as they are both shooting him daggers with their eyes that say "You better pick me."

HOLT

Please pick expeditiously. While I am glad you worked things out and am happy to celebrate your bond, this ceremony is a poor use of our time.

CHARLES

Can I pick both?

JAKE

Why not?

Gina and Rosa subtly nod at each other and take their positions. The ceremony starts, and we PAN OVER to Hitchcock and Scully watching from their desks.

SCULLY

Department's come a long way.

HITCHCOCK

Yeah. Remember when we had our Best Friend ceremony?

SCULLY

And we had to do it in secret...

HITCHCOCK

Because of all the prostitutes.

PAN BACK to the ceremony.

HOLT

And now, by the power vested in me by the NYPD, I pronounce you Best Friends. You may--

Jake and Charles no-look high-five.

CHARLES

Nailed it.

JAKE

'Nailed it.' Title of our sex tape.

**END OF SHOW**