

BROOKLYN NINE NINE

"Yippie Ki Yay"

written by

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COLD OPEN

FADE IN:

EXT. AIRPORT TERMINAL - DAY

It's Christmas Eve.

Shouldering a courier bag, JAKE PERALTA (30's) hot shot, rule buckler who lives to solve cases and loves old cop movies, approaches CHARLES BOYLE, (30's) his bumbling, but nerdy smart, dedicated partner. Charles holds a sign reading: JAKE PERALTA.

JAKE

I'm pretty sure I would have recognized you without the sign.

CHARLES

I just wanted to make it special, I missed you buddy. How was your flight?

JAKE

Horrifying!

FLASHBACK

INT. PLANE - DAY

Jake, sleeping, suddenly jolts awake. He looks around frantically, then begins sniffing.

SCULLY (50's) a fellow detective who's quite thick both mentally and physically fills the next seat. off Jake's look, pulls his shoes on.

SCULLY

Hi Jakey... Oh, sorry. When I get stressed I make fists with my toes. You should try it, it really helps.

Jake sniffs again, gags and goes for barf bag.

END FLASHBACK

EXT. AIRPORT TERMINAL - AS BEFORE

Scully approaches from behind with their bags. Jake scans the traffic, busses and even a paddy wagon looking for a limo.

JAKE

Like liquor and a limo special?

Charles opens the passenger door of the paddy wagon.

CHARLES
Couldn't get a limo on Christmas eve.

JAKE
So you opted for a paddy wagon?

CHARLES
Just get in; it was the only vehicle
left at the nine-nine I could get my
hands on.

JAKE
I hope you arrested some hookers on
the way here.

INT. FRONT OF THE PADDY WAGON - MOMENTS LATER

Jake enters the paddy wagon to find that Charles has tricked
it out with Christmas lights, fancy hors d'oeuvres, a mini
bar and a giant stuffed Christmas bear.

Charles climbs in the driver's side.

CHARLES
Soon as you're done at the precinct
we're going to party Christmas Style.

They high five as Scully climbs in through the back. Jake
sniffs.

JAKE
Scully for the love of Santa put your
shoes on.

SCULLY
They're on.

CHARLES
That's the cheese.

Jake chokes back barf.

END OF COLD OPEN

ACT ONE

INT. NINE-NINE PRECINCT BULLPEN - DAY

DETECTIVE AMY SANTIAGO(30's) pretty, straight A student, wanna-be teacher's pet type, and object of Jake's un-admitted affection shows off her new watch to The Captain's civilian ASSISTANT GINA LINETTI (30's) unconventionally pretty, quirky self centered, wise cracker.

AMY

It's a gift from my brothers.

Gina looks it over quickly.

GINA

It's a knock off.

AMY

No it's not!

Gina gives her the stink eye.

AMY (CONT'D)

It's not-

Amy pouts.

DETECTIVE ROSA DIAZ (30's) pretty with sharp edges, she's hard boiled, keeps to herself, and DETECTIVE HITCHCOCK (50's) dumb as a brick but keeps the squad in coffee, are also in the Bullpen working at their desks.

CAPTAIN HOLT (late 40's) all business, rarely let's his guard down, enters from his office.

HOLT

Listen up, I have an announcement-

Jake and Scully arrive.

JAKE

We're back.

DIAZ

Bout time you got here.

AMY

Hey guys welcome back.

HOLT

You're just in time-

GINA
How was the trip?

DIAZ
Did you losers get the evidence?

JAKE
Yes. Thanks to me, we have enough to
make the case stick in court-

SCULLY
I helped carry stuff-

JAKE
-And I'll never eat cheese again.

HOLT
Where's Boyle?

JAKE
He's parking the limo.

JUMP CUT TO:

INT. PARKING GARAGE - DAY

Charles struggles to back the paddy wagon into a space. The
bear falls, hors devourers slide off the dash.

INT. NINE-NINE PRECINCT BULLPEN - AS BEFORE

Jake tight asses his way towards the men's room.

HOLT
Fill him in- Peralta where are you
going?

JAKE
I'm sorry Captain, it was a long
flight and...

HOLT
(annoyed)
Hurry back! Fill him in Santiago.

AMY
Yes Captain.

Jake, courier bag still on his shoulder, heads for the men's
room. He checks, no one watching him so he reroutes to the
secret bathroom "Babylon."

HOLT

There has been a change in scheduling
for the Holiday.

Everyone groans expecting bad news.

HOLT (CONT'D)

Due to Peralta retrieving evidence
that will solve the biggest case of
the year, the entire squad will be off
the remainder of tonight and Christmas
day as well.

The squad cheers. Scully and Hitchcock hug.

HITCHCOCK

God bless us everyone.

The Elevator doors open, everyone turns. THE VULTURE,
handsome, but a real a-hole of a Detective from Major Crimes
and nemesis of the squad, swaggers off the elevator followed
by his GOON, a bruit who just follows orders.

VULTURE

Not so fast Captain!

The squad groans and Amy instinctively steps behind Holt for
protection as The Vulture circles everyone in the room. Only
Diaz pushes back as he crowds her personal space.

VULTURE (CONT'D)

Major Crimes has been given
jurisdiction over this case, and I'm
not leaving until I have the evidence.
Who's got it?

Holt steps forward but Amy places a silent hand on his arm
and pulls him back. Holt hesitates, then yields to her.

The Vulture circles, no one makes eye contact. He leans over
Hitchcock who cowers.

VULTURE (CONT'D)

All you got to do is hand it over and
you can all go home to your families
and your-

He smacks Scully's ass.

VULTURE (CONT'D)

Christmas goose!

DIAZ

Who gives a crap about holidays? If it were up to me we'd work everyday.

The Vulture likes this. He approaches her slowly.

VULTURE

Tell me who has the evidence.

HOLT

That's enough! I'm the man you're looking for.

AMY

No Captain.

The Vulture gives Amy a really nasty glare, before dressing down Holt.

VULTURE

You take orders from me, not inferiors.

Holt is not one to disrespected.

HOLT

Orders from you?

Holt has made a decision.

VULTURE

Yep.

HOLT

Fine, the evidence is in the safe in my office.

The Vulture follows Holt into his office yelling over his shoulder to his Goon.

VULTURE

Nobody leaves this room until I say so!

DIAZ

(Yells after him)
Can I come?

Amy looks at her with shock and disgust.

VULTURE

Yeah. We could use a man like you in Major Crimes.

INT. BABYLON BATHROOM - DAY

Jake sits on the toilet, barefoot and making fists with his toes on a plush rug. He visibly relaxes until we hear the voice of the Vulture coming through the air duct.

VULTURE (O.S.)

(Yells)

Nobody leaves this room until I have the evidence.

Jake sits up straight.

JAKE

The Vulture!

DIAZ (O.S.)

(Yells after him)

Can I come?

VULTURE (O.S.)

(Yells)

Yeah. We could use a man like you in Major Crimes.

JAKE

That jerkweed's not taking this case from me.

Jake grabs for his pants.

INT. CONVENIENCE STORE - EVENING

SERGEANT TERRY JEFFORDS (late 30's) all muscle, and heart purchases a large amount of Twinkies. The CLERK frowns disapproval.

TERRY

It's for my wife and baby girls...

He piles yogurt on the counter, as his cell rings,

TERRY (CONT'D)

This is for me-

He checks caller ID then answers.

TERRY (CONT'D)

(to cell phone)

Peralta I'm not talking to you. I am heading home to-

INTERCUT: INT. BABYLON AND CONVENIENCE STORE - EVENING

Washing his hands and struggling to keep the phone to his ear.

JAKE

The Nine-Nine is being held hostage!

TERRY

You're back? Whatever, I gave you my number for emergencies only-

JAKE

Do I sound like I'm ordering a pizza here?

TERRY

My vacation started 20 minutes ago, I don't have time for your prank calls.

JAKE

Just get back here now!

Terry throws some cash at the Clerk and grabs his snacks.

TERRY

Fine, I'll drive by, but if you make me late to play Santa for my baby girls I'll-

He crushes a yogurt that squirts everywhere. In the background the clerk quietly grabs the mop as though he's seen this before.

JAKE

What was that?

TERRY

Same sound your head is going to make when-

Jake listens as footsteps approach outside. He hangs up!

TERRY (CONT'D)

Jake... Peralta! Damn it!

Terry storms out of the store.

Jake hears footsteps grow closer, he grabs his courier bag and looks hard at his lace up boots. No time. He slams his feet into Gina's slippers but they are too small.

JAKE

Damn it! Gina's got feet smaller than my sister. Why can't Diaz have a pair of slippers down here?

He kicks off the slippers as the door knob starts to turn.

JAKE (CONT'D)

(To himself)

Think! Think!

His eyes catch sight of the air duct.

END OF ACT ONE

ACT TWO

INT. HOLT'S OFFICE - NIGHT

The Vulture sits at Holt's desk. Holt sits across from him. Diaz and Goon standby.

VULTURE

Why don't you just save us both a lot of trouble and open the safe?

HOLT

When the word comes down from the proper channels I will follow those orders to release the evidence to you and not before.

VULTURE

I have the authority to order your squad to stay on duty.

HOLT

But you do not have the authority to order me to open my safe.

VULTURE

You want to do this the hard way-

HOLT

I do!

VULTURE

Wait here, I'll be back.

(To Diaz)

You! Come with me.

Agitated The Vulture stomps out, followed by Diaz. Holt and Diaz share an long cryptic look at each other.

INT. AIRDUCT - NIGHT

Jake crawls through the duct dragging the courier bag of evidence. He squeezes his cell phone out of his pocket to use for light.

JAKE

(Sarcastic to himself)

Run out to the coast and pick up the evidence, you and Scully will have few laughs...

FLASHBACK:

INT. KARAOKE BAR - NIGHT

Jake and Scully are tanked. Jake Karaoke sings Styx's "Mr. Roboto" Scully is doing the robot dance.

END FLASHBACK

INT. AIR-DUCT - AS BEFORE

Jake looks at his aluminum air-duct surroundings.

JAKE

Now I know what a tempura roll feels like.

He crawls on.

INT. NINE-NINE PRECINCT BULLPEN - NIGHT

Goon blocks the exits. Scully and make coffee, Amy is at her desk taking a statement from a PREGNANT LADY.

AMY

What else was in your purse ma'am?

SCULLY

That's too many scoops-

HITCHCOCK

I know what I'm doing!

Goon joins Scully and Hitchcock, points at the coffee. Hitchcock prepares a cup. Gina gets up from her desk and sashays toward the Goon, passing Amy.

AMY

(Whispering)

Gina, what are you doing?

Gina waves Amy off, then picks up a cup and holds it out.

GINA

Can I get some of that?

Suddenly in the background, Jake falls through the ceiling into the break room with the foosball table and the boxing dummy. He screams but the door to the room is closed so the noise is muted.

Hitchcock and Scully are unfazed, as if they see Jake fall through the ceiling everyday, but Amy jumps to her feet and Gina's startled continence almost gives Jake away.

GOON

Who screamed?

Amy points at the Pregnant Lady.

AMY

It was the baby.

The Goon buys that and is easily distracted by Gina when she grabs his arm before he can fully turn to look at what everyone is looking at.

GINA

Why don't you buy me a drink?

Goon is interested in Gina now.

Amy watches Jake, she waits until she can move unnoticed, creeps toward the breakroom but Hitchcock waves Hi to her. Goon looks her way and Amy pretends to look at files on Jake's desk.

Scully hands out cups of coffee.

SCULLY

He doesn't have to buy drinks Gina,
we'll give him some coffee.

INT. BREAKROOM - CONTINUOUS

Jake scrambles, stumbles over the boxing dummy, hits it with the courier bag.

INT. NINE-NINE PRECINCT BULLPEN - CONTINUOUS

From the distance Jake appears to be fighting with the boxing dummy.

Gina struggles to keep the Goon's attention. Scully and Hitchcock remain clueless.

GINA

Maybe I'd like something stronger to
drink with such a big strong man.

GOON

I don't think I should drink on duty.

Amy starts again for the breakroom-

HITCHCOCK

You want some coffee Santiago?

Amy, waving files, does her best to block the view of Jake.

AMY
Yep, coffee, sure

Gina pokes the Goons's pecs.

GINA
Why don't you take me to your boss-

Gina grabs the Goons massive arm.

GINA (CONT'D)
-Why don't you carry me to your boss.
Maybe I got some info that could get
us all out of here... and you and me
into that drink?

In the background Jake crawls out a window onto the roof.

INT. BACK OF THE PADDY WAGON - NIGHT

Jammin' out on RUN-DMC "Christmas In Hollis" Charles preps food on a makeshift table set up where prisoners would ride. He tastes from the pan.

CHARLES
This ones too hot.

He takes ice from a bucket and puts it on his tongue. It sticks, making his talk funny.

CHARLES (CONT'D)
This one's too cold.

He takes a good pull off some scotch. Spits out the ice cube.

CHARLES (CONT'D)
This one's just right.

He offers the bear a pull, then drinks the bears portion. Charles doesn't hear his cell on the drivers seat. Caller ID reads: Jake

EXT. ROOF OUTSIDE THE BREAKROOM - NIGHT

Jake's on his cell.

JAKE
Damn it Charles, pick up.

Caller interruptus on Jake's cell reads: Sergeant Terry Jeffords

JAKE (CONT'D)
Sarge-

INT. TERRY'S MINI VAN - NIGHT

TERRY
Peralta I am going home.

JAKE
Wait where are you?

INTERCUT: INT. TERRY'S MINI VAN / EXT. PRECINCT ROOF - NIGHT

TERRY
I am outside the precinct, I don't see
any sign of trouble- I am goin-

JAKE
It's the Vulture he- I got to get the
evidence to the DA before-

Terry throws his van into reverse and begins to back away.

TERRY
I'm not falling for this Jake.

JAKE
No don't leave!

TERRY
Going home now Ja-

Wham! The boxing dummy falls onto the hood of Terry's mini van. Terry screams like a little girl and wildly backs up, slamming into the wall of the parking garage.

JAKE
Welcome to the party pal.

Terry exits the van startled.

INT. BACK OF THE PADDY WAGON - SAME TIME

Drunky Charles hears the crash, he starts to get out when he smells the food on his makeshift hotplate burning. He returns to it.

INT. EVIDENCE ROOM - NIGHT

Jake belly crawls from a window in the back of the room then up to the desk. Surveying the room he rises knocking a box of evidence marked: THE WESTERN STRANGLER and a walkie-talkie off the desk.

A lasso, chaps and a cowboy hat fall out of the box.

INT. HOLT'S OFFICE - NIGHT

The Vulture sits at the Captain's Desk. Holt and Gina sit on the other side of the desk. Gina speaks with the Vulture.

GINA

Bubbie, listen I know this guy, I can help you.

HOLT

I order you to shut up!

VULTURE

So you're saying the evidence is not in this safe.

GINA

You're starting to catch on.

VULTURE

Peralta's got it somewhere in this building?

HOLT

Gina stop-

GINA

(To Holt))

It's OK!

(To the Vulture))

Maybe you're not as bright as you are cute. I'm saying Jake is long gone and so is the evidence. He had a man on the outside and I bet they're pulling up at the D.A.'s office right now!

JUMP CUT TO:

INT. BACK OF PADDY WAGON - NIGHT

Charles is passed out spooning the bear.

INT. HOLT'S OFFICE - AS BEFORE

GINA

Don't believe me call him.

She smugly crosses her arms, Holt fumes, the Vulture considers this.

INTERCUT: INT. HOLT'S OFFICE/ INT. EVIDENCE ROOM - NIGHT

On the desk Jake's cell rings. We see just his hand as he picks it up.

The Vulture sneers at Gina and Holt as he talks into Gina's bling-laden cell.

VULTURE
Peralta, that you?

The phone pressed to his ear, Jake's face is red with fury.

JAKE
(channeling Clint Eastwood)
Let them go Vulture, it's Christmas
Eve.

Gina scrambles to the Vulture's side of the desk.

GINA
I told him you were already gone, the
evidence isn't here-

The Vulture nods at the Goon who pulls his jacket off and flexes his muscles at Gina. She is mesmerized into silence and plops down on the desk bumping the mouse. Holt shakes his head.

JAKE
Gina don't talk to these guys- you
don't know what you're dealing with...
Gina? Gina!

VULTURE
You're still in the building Peralta
and I know where you are.

He hangs up the cell and laughs an evil victory laugh.

INT. DARK HALLWAY - NIGHT

In the bowels of the Precinct, Diaz responds to her walkie-talkie.

VULTURE (O.S.)
(Voice from walkie)
Diaz do you copy?

DIAZ
What!

VULTURE (O.S.)
(Voice from walkie)
Get over to the evidence room now!

She heads over in our own bad ass way.

INT. HOLT'S OFFICE - NIGHT

The Vulture stares at Holt's computer monitor. It shows different areas of the precinct's security cameras' view. (We can't make out what he sees just his mean face getting happy as he watches.)

HOLT

You don't not have the authority to access my computer!

VULTURE

You're assistant's ass accessed your computer.

The Vulture still holds the walkie-talkie.

DIAZ (O.S.)

(Voice from walkie)

What's in the evidence room?

INT. EVIDENCE ROOM - SAME TIME

The Vulture and Diaz's voices permeate the room from the walkie-talkie on the floor.

VULTURE (O.S.)

(voice from walkie)

Seems we got us a renegade cop who thinks he's a cowboy... a regular Roy Rodgers.

DIAZ (O.S.)

(voice from walkie)

Roger that, I'm on my way.

Jake bends to pick up the walkie-talkie revealing that along with the courier bag he is now wearing the chaps and cowboy hat, with the lasso hanging from his belt, yet still barefoot.

JAKE

Yippe Ki Yay-

He moves walkie-talkie in front of his mouth.

JAKE (CONT'D)

(Bleeped))

motherfucker!

INTERCUT: EXT. PRECINCT / EXT. PRECINCT ROOF - NIGHT

Terry leans on the roof of his wrecked van, cell in hand.

TERRY

Jake, are you OK buddy, what's going on up there?

PODOLSKI (O.S.)

Give me that!

DEPUTY COMMISSIONER PODOLSKI (late 50's) A-hole, grabs the cell from Terry.

PODOLSKI (CONT'D)

Peralta! This is Deputy Commish-

On the roof, Jake scans the city, his hat blows off.

JAKE

Podolski! You've to got help me get the evidence to the DA-

PODOLSKI

I order you to turn over the evidence to Major Crimes-

JAKE

Don't you want The Nine Nine to get credit for solving the case of the Western Strangler?

PODOLSKI

Turn it over, that's an order! A chopper is coming in now-

Chopper noises, Jake looks up, then runs for the stairs.

INT. PRECINCT SERVER ROOM - NIGHT

Jake enters from the stairs leading down from the roof. Computer servers are partitioned off in smaller glass rooms. There are several desks covered in nerd paraphernalia. On one wall is a poster of a sexy girl in a bikini.

DIAZ

(Icy)
Hello Jake.

Jake stops in his tracks. They eye each other carefully.

JAKE

Diaz!

She nods at the security camera drawing Jake's eye to it.

DIAZ

It's the end of the line cowboy, hand
over the evidence bag.

JAKE

How could you?

DIAZ

There's a promotion with my name on it
and all I got to do is get that bag-

She lunges for him but Jake jukes. Diaz slams into a desk and
action figures crash to the ground in Jake's path. He steps
on them, hurting his feet.

INT. HOLT'S OFFICE - CONTINUOUS

The Vulture sees Jake's hurt on the security monitor, he
shouts into his walkie-talkie.

VULTURE

Shoot the glass.

DIAZ (O.S.)

(voice from walkie)
What?

VULTURE

Shoot the glass!

INT. PRECINCT NINE-NINE SERVER ROOM - CONTINUOUS

Diaz picks up Nerf basketballs from a desk and starts taking
shots at action figures, coffee cups, beer mugs etc.

As they fall and break, Jake's forced to run this gauntlet.

EXT. PRECINCT - NIGHT

Terry and the Deputy Commissioner tugging at the call phone
like little kids over a toy.

TERRY

Give me back my phone-

PODOLSKI

It's mine now I'm commandeering it.

JAKE (O.S.)

(voice from cell)
Terry... Terry are you there?

Terry snatches the phone back.

TERRY

Go ahead Jake.

Podolski tries to grab the phone again, but Terry flexes his pecks and gives him the evil eye. Podolski backs down.

INT. CLOSET - NIGHT

Jake pulls himself through the door dragging his not so bloody feet.

JAKE

(dramatic)

I'm hurt... bleeding... I can't-

TERRY

Listen to me, you can. Remember when I had my... incident, and wanted to give up?

FLASHBACK

INT. DEPARTMENT STORE - NIGHT

Terry shoots the hell out of an unarmed mannequin as Jake looks on.

END FLASHBACK

INT. CLOSET - AS BEFORE

JAKE

Kinda hard to forget that one.

INTERCUT: EXT. PRECINCT / INT. CLOSET - NIGHT

Terry holds the cell phone out of Podolski's reach speaking into it's speaker as Podolski jumps trying to reach it.

PODOLSKI

Give me that damn it.

TERRY

I was scared of getting hurt but I got through it, and you can get through this.

Jake sits against the wall. He pulls a tiny plastic light saber from one foot then pulls the cape from a superman figure and wraps up his foot.

JAKE

You're right. I can-

From outside the closet Diaz yells.

DIAZ (O.S.)
Peralta! Come out come out where ever
you are.

Podolski resorts to tickling Terry, allowing him to grab the phone. Terry giggles like a girl

TERRY
Quit it, quit it.

PODOLSKI
Peralta, I order you to-

The closet is empty, the phone abandoned on the floor.

INT. STAIRWELL - NIGHT

Jake enters through a door at the top of the stairs. Courier bag over his shoulder, he turns and slides down the banister backwards.

At the bottom of the banister he collides with Diaz. They fall landing with his butt in her face. She pushes him off.

DIAZ
Get your big white ass out of my face!

They each roll to their knees, end up facing each other.

JAKE
That's the name of
JAKE (CONT'D) ROSA
Santiago's sex tape Santiago's sex tape.

They laugh, remember themselves, stop and scramble to their feet in a fight stance. The courier bag falls by the wayside.

JAKE (CONT'D)
Traitor!

DIAZ
We're all on the same side dumb ass.

They circle, readying to fight. Continuously eyeing the security camera.

JAKE
So you're just going to let Major
Crimes steal another solve from the
Nine Nine?

DIAZ

No! I'm going to help them.

She lunges for the bag, Jake sees a box of old Christmas decorations amongst other discarded junk. He grabs a giant Styrofoam candy cane and wields it like a sword blocking her way.

JAKE

En garde.

Diaz calmly grabs her own candy cane.

DIAZ

You sure you wanna so this?

JAKE

Let's dance.

They sword fight with the candy canes, working their way back up the stairs. Jake gets the upper hand breaking Diaz's cane. It was almost too easy, as if she let him, but she groans.

DIAZ

(groaning)
Ug, err, emph!

JAKE

Should have your brother squeal when I broke his-

Jakes takes a final swing and Diaz nearly falls over the rail but regains her balance just as Jake grabs his lasso from his belt.

JAKE (CONT'D)

Neck tie.

He ropes the hanging light fixture, wraps the other end around Diaz's waist and arms and pushes her over the stairs leaving her hanging, her back to the camera.

JAKE (CONT'D)

You know, the one that blinked and played jingle bells.

DIAZ

Idiot!
(quietly)
Don't forget the camera.

Jake runs to the bottom of the stairs, retrieves another candy cane and hooks the security camera in corner, pointing at Diaz. He talks into his walkie-talkie.

JAKE

I hope you got another man where she
came from, cause she's done.

Jake tears the camera off the wall.

He then winks at Diaz who smirks back and he exits leaving
courier bag behind.

END ACT TWO

ACT THREE

INT. NINE-NINE BULLPEN - NIGHT

Everyone's at their desks except Amy who helps the pregnant lady into the holding cell.

AMY

You can lay down in here until your husband gets here.

The Goon watches her as he munches on a candy bar. The elevator doors open. There is no one in the elevator, just a pile of candy bars and the bikini poster.

The Goon heads for the candy, followed by Scully. Once inside the doors shut and the elevator starts down.

INT. ELEVATOR SHAFT - CONTINUOUS

On top of the elevator car Jake (now with a saddle bag over his shoulder) flips a switch and it stops mid floor. He cranks the doors open and shoves a screwdriver in the track to keep them open.

INT. NINE-NINE PRECINCT BULLPEN - CONTINUOUS

The elevator is stopped half way down. We see Scully and the Goon happily munching candy as Jake crawls off the top.

Amy rushes to his side as he enters the bullpen.

AMY

What are you still doing here? Did you get the evidence to the DA?

JAKE

There's something I got to take care of first.

HITCHCOCK

Hey Jake, I think somebody's been looking for you- want some coffee?

Jake walks toward Holt's office as The Vulture exits it with Holt and Gina close behind.

VULTURE

Give it up Peralta, Major Crimes is taking the evidence. It's our solve now.

JAKE

You can keep us here 'till New Year's,
I'm not giving-

HOLT

I'm afraid you're going to have to
give it to him- word came down from
the top.

AMY

But Captain-

HOLT

We can't put this off any longer!

GINA

Sorry Pal, I tried.

JAKE

The Nakatomi Plaza Heist was the
biggest case of the year-

FLASHBACK

EXT. NAKATOMI PLAZA - NIGHT

On the Plaza entrance to the Nakatomi tower several armed men
and their leader, who very much resembles in dress and face
Professor Severus Snape, storm the building.

END FLASHBACK

INT. NINE-NINE PRECINCT BULLPEN - AS BEFORE

JAKE

If you want the evidence we obtained
to solve it... you're gonna have to
take it from me.

Jake runs for the breakroom, the Vulture chases, Amy behind
him.

Holt retrieves his ringing phone from his belt, caller ID
reads: DA's Office.

EXT. PRECINCT NINE-NINE ROOF - NIGHT

Jake scrambles out the window and runs to the edge. He is
closely followed by The Vulture and Amy.

Jake holds the saddle bag over the roof ready to drop it.

JAKE

If I can't get the solve for this case... nobody will.

The Vulture moves slowly toward the bag.

VULTURE

You can't win this, hand over the bag.

JAKE

Not one more step!

The Vulture quickly turns and grabs Amy and pulls her in front of himself. Everyone is dangerously close to the edge of the roof.

VULTURE

It won't just be your career that goes over the edge with that bag-

AMY

Do it Peralta, do it!

Jake drops the bag and the Vulture lunges for it. He falls over the edge. But OH NO! The Vulture's sleeve is caught in Amy's new watch band.

Amy is slowly going over too.

AMY (CONT'D)

Let go of my new watch you big ape-

VULTURE

It's a knock off.

AMY

It is not!

This makes Amy fume but Jake rushes over, sees the Vulture's snagged sleeve. He releases Amy's watch band and as the Vulture slow motion falls Jake calls to him.

JAKE

Happy trails-

Plop. The Vulture only fell about five feet to the ledge of the floor below.

Hitchcock appears and dangles his shirt over the edge.

HITCHCOCK

Here grab my shirt, I'll put you up.

Everybody reacts sourly to Hitchcock's bare chest.

JAKE

God, that's worse than Scully's feet.

EXT. PRECINCT NINE-NINE - NIGHT

The Vulture exits the precinct, pairs off with Podolski and they walk off bitching at each other.

Jake and Amy exit and are met by Terry, his crashed van in the background. Terry walks up to Jake and do the man half shake half hug thing.

TERRY

What the hell happened in there?

Holt exits the building, followed by Gina and the Goon who go off on their own and Scully and Hitchcock who do the same. Holt shakes his head at their blissful ignorance, before answering Terry.

HOLT

Peralta outsmarted everybody- got the evidence to the DA first.

TERRY

But how?

Just then, Diaz pops up out of nowhere.

DIAZ

Boo.

Jake screams, jumps and runs knocking Amy to the ground ending up on top of her.

A long shot on Terry's face, he draws... but calmly realizes it's Diaz.

TERRY

Diaz! Where the hell have you been?

HOLT

She was delivering the evidence to the DA.

Jake and Amy struggle to get up.

AMY

Get your big white ass out of my face.

Jake and Diaz just look at her.

AMY (CONT'D)

I know, I know, that's the name of my sex tape.

TERRY

How did you get all the way downtown before the DA left for the holiday?

FLASHBACK

INT. FRONT OF THE PADDYWAGON - NIGHT

Diaz sits in the passenger seat Charles drives. The bear watches from the back seat. They are still in the parking garage.

DIAZ

Step on it, you drive like my grandma.

Charles hiccups and steps on it. He plows into an ambulance. The occupants are unhurt they get out waiving fists and bitching.

DIAZ (CONT'D)

Move!

JUMP CUT TO:

INT. FRONT OF THE PADDYWAGON - SECONDS LATER

Diaz is in the driver's seat, Charles is in the back and the bear is in the passenger seat. Diaz peels out of the garage.

EXT. PRECINCT NINE-NINE - AS BEFORE

Charles joins everyone holding a ice pack to his head.

CHARLES

She drives like a maniac.

HOLT

Well, you did it. The Nine Nine will receive credit for solving the infamous Nakatomi Plaza heist.

JAKE

Yes! Let's go celebrate, we got Christmas off.

They all cheer but Holt interrupts them.

HOLT

No you do not. You will be spending the holiday filling out a full report on what happened here tonight.

JAKE

Captain you can't be serious-

Holt silences him.

HOLT

Up up up- I assure you I am quite serious.

Everyone drags themselves back into the precinct.

END OF ACT THREE

TAG

INTERCUT - AIRPORT/HOLT'S OFFICE - DAY

Christmas decorations hang about. Jake, in a warm sweater, sits at a gate waiting. His cell phone rings.

JAKE

Peralta.

Holt speaks into his phone.

HOLT

Scully's plane in yet?

JAKE

No, he probably got lost.

HOLT

You should have gone with him.

JAKE

All he had to do was bring the guy back; he's cuffed no biggie.

HOLT

He's a dangerous drug lord, you should have gone with him.

Some SUSPICIOUS MEN eyeball Jake, then move quickly move on.

JAKE

Gotta call ya back Captain-

HOLT

Peralta... Jake.

Jake hangs up, follows them. They abruptly turn and point guns at him.

SUSPICIOUS MAN

You're the wrong guy in the wrong place at the wrong time.

Jake eyes the cameras, door to the stairs, air ducts, deciding which way to go.

JAKE

Story of my life.

END OF SHOW