

Long Night

By

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FADE IN:

INT. BULLPEN - DAY

Santiago, looking over a file, walks up to her desk, sits down, and absentmindedly reaches into one of her drawers. After glancing down, she yelps and jumps up from her desk.

Jake, wearing a gigantic grin, puts down the oversized newspaper he was pretending to read.

JAKE
(clearly not concerned)
Amy! What's wrong?!

Amy plucks a stuffed Rabbit out of the drawer and immediately throws it down on her desk.

AMY
How did you find out I'm scared of rabbits, Jake?

JAKE
Your Mom called earlier while you were out. She was very surprised at how you wanted her to share lots of embarrassing secrets.

AMY
(under breath)
Damn you, mother.

JAKE
Anyways, I have no idea how that bunny got in your basket.

AMY
I'll bet.

INT. KITCHENETTE - DAY

Jake finishes pouring himself a cup of coffee and turns around to walk out when he looks up and startles, spilling the coffee all over himself.

An old-style portrait of a long-dead man is hung on the door, through which Santiago triumphantly enters.

JAKE
Damn it, Santiago, now what am I supposed to wear tomorrow?

AMY
Turnabout's fair play, Peralta.

JAKE
Who told you I was afraid of
old-timey portraits?

AMY
You did, 2 years ago at the bar
after a solve.

JAKE
(under breath)
Damn you, me.

AMY
You're out of your league, Jake,
and everyone knows it.

Jake glances out the window to see the rest of the precinct
gleefully watching before pretending to go back to their
work.

AMY
Why don't we just let it rest.

JAKE
Oh I'll let it rest alright.

Amy exits.

JAKE
Let it rest like a fox!

INT. BULLPEN - DAY

Rosa sidles up to Gina at her desk.

ROSA
5 bucks says Jake breaks first.

GINA
You are on, storm-cloud!

INT. BREAK ROOM - DAY

Amy goes to grab a snack in the vending machine and freaks
out, punching the vending machine, as she sees a toy bunny
in the slot.

INT. STORAGE ROOM - DAY

Jake goes around a corner to put a box up on the shelf, sees an old timey portrait Amy has hung on the wall, and drops the box on his own foot.

INT. BATHROOM - DAY

Jakes hands enter the room holding a live bunny. He lets go of it and gently pushes it towards Amy.

JAKE
(whispered)
Find your destiny, Mr. Sniffles!

The bunny begins hopping towards a stall, where we can clearly see Santiago's pants around her ankles.

JAKE
I believe in you!

INT. BULLPEN - DAY

Amy screams in the distance. Terry frowns and pounds his fists against the table while Charles looks at him with a cocky grin.

CHARLES
Your money's mine, Sarge.

INT. BULLPEN - DAY - LATER

Amy intently inspects several weapons at the front desk. Jake creeps out of the break room behind her wearing a giant Bunny mask, like one you might see on an Easter Bunny Costume. Charles and Rosa grin with excitement. Terry looks up and sees what's happening.

TERRY
Santiago, don't look behind you!

Amy, still holding a taser, turns to see Jake leap towards her!

JAKE
I'm an adorable rodent!

Amy screams and shoots Jake in the chest with her taser. Jake immediately spasms and falls to the ground. The entire office freaks out and leaps up to help Jake. Holt rushes out of his office.

Jake, however, immediately leaps back up and takes off the bunny mask.

JAKE
Ha! Not tazed!

AMY
That's what you all get for
thinking either of us would break!

JAKE
Thanks again for the Rabbit-Mask,
Scully.

SCULLY
No problem.

HOLT
So, let me get this straight.

Holt begins walking towards the pair.

HOLT
Instead of focusing on your work
this afternoon, the pair of you
became distracted by a childish war
of prank. Then, you loaded what may
have easily been mistaken for a
functional defensive weapon with
blanks so that you might scare your
partners and friends half-to death,
needlessly risking the general
safety of the precinct to do it.

Peralta and Santiago are ashen, their eyes wide.

JAKE
Yes, Captain.

HOLT
Is there anything the two of you
have to say for yourselves?

AMY
I'm sorry, Captain.

HOLT
You're done with the pranks,
Santiago?

AMY
Yes, sir.

HOLT
Would you say you've...withdrawn
from the contest?

AMY
Yes, sir.

HOLT
Hot damn!

Gina, at her desk, bemoans her bad luck!

GINA
Nooooo, Amy you were supposed to be
my little warrior!

Holt walks back to his office.

HOLT
I want my money, Linetti.

TITLE SEQUENCE

INT. JEWELRY STORE - DAY

The glass cases lining the store are shattered and emptied.
Officers mill about, doing their jobs with plastic gloves
on. Jake and Charles stand among them.

JAKE
Yes! A jewel heist! This is the
greatest day of my life!

CHARLES
The kind of day that could use...a
theme song.

JAKE
You know, usually, I'd say no, but
today...I'll give it a shot.

CHARLES
YES!

JAKE
(singing)
They thought that they could rob
the jewels, but they didn't count
on Peralta!

While Jake sings, Charles does falsetto Sha-la-las and
dances like a sexy go-go-girl.

JAKE
Charles, what are you doing?

CHARLES

It's like a James Bond titles sequence.

JAKE

It is absolutely nothing like a James Bond titles sequence except that I sound amazing.

The pair are approached by a bald, bespectecled man in a suit, wringing his hands and sweating.

VICK

Hello, officers, I'm Vick Kaffrey, the manager of this establishment.

CHARLES

Good to meet you. Is there anything you can tell us about what happened?

VICK

Nothing. Only that I left last night at closing time and when I came in this morning - I mean look at this.

JAKE

Don't worry, sir, I'm pretty sure this is a classic vault-replica, SWAT-imposter scenario.

VICK

(after a beat)

Then wouldn't MY vault be clean and untouched?

JAKE

(fearfully, underbreath)

...Charles, help, he thinks I understand Soderberg.

CHARLES

I see there are security cameras, could we get a look at the footage?

VICK

Of course!

INT. BACK ROOM - MORNING

The trio are huddled around a small TV in a dark, grimy room. On the screen, a group of five men in Ski masks break through the front door and quickly ransack the store before running out again. While the short video runs, Jake and Charles talk.

JAKE

This is crazy - these guys look legit.

CHARLES

I think black Ski Masks are a little down-the-middle. Where's the texture, where's the intrigue?

JAKE

(to Vick)

Alright, well there's nothing too helpful in there so I think we'll take another look around the floor and if you wouldn't mind giving this to one of our bag-men.

VICK

Bag men?

JAKE

Yeah, I really need to learn our evidence officer's name.

CHARLES

Actually, Jake, I think there's something in here.

JAKE

(surprised)

What?

CHARLES

Look.

Charles rewinds the video and they watch it again while he's speaking.

CHARLES

Four of the robbers go straight for the glass containers, but the fifth one runs straight for a hidden box under the desk.

VICK

Obviously they would go for that box, that's where we keep our most valuable pieces when we close the store.

CHARLES

Yes, but how did he know exactly where it was?

JAKE

Oh....right.

CHARLES

And, forgive me for saying this sir...but you are very sweaty.

Jake and Charles stare at the Vick for a moment.

VICK

I want to talk to my lawyer.

As Charles cuffs Vick and reads him his rights, Jake looks on with a slight consternation.

INT. BULLPEN - MORNING

Jake is sitting at his desk when Santiago walks up.

AMY

Hey Jake, I hear Charles really showed you up today.

JAKE

Very funny. He happened to be sitting closer to the screen and caught something I...

AMY

You what, Jake? Something you...missed?

JAKE

Something I was still ruminating on since I only managed to see it through my peripherals.

AMY

You better be careful, Jake. You've been coasting through your cases for a while now while Charles has had his nose to the grindstone.

JAKE

Name one time I've coasted through
a case.

INT. APARTMENT BUILDING - DAY

Santiago and a group of officers are gathered around a dead
body at a crime scene.

AMY

She's been stabbed three times.

JAKE

Shh shh shh.

Jake is standing off to the side, intently glued to a TV
that's been left on.

AMY

Jake, do you think you might take
this a little more seriously,
there's been a murder.

JAKE

The victim: modern television,
am I right? What happened to shows
like Full House? Also, the husband
did it.

INT. BULLPEN - MORNING

Rosa walks over and stands next to Amy.

JAKE

Mixology is a travesty!

AMY

You either use your skills or you
lose them. Charles is always at the
top of his game. Before long, that
might be you.

Amy points over at Hitchcock and Scully, who are working at
their computers.

SCULLY

Oh shoot. Hitch, do you remember my
first pet's name? I forgot my bank
account password.

HITCHCOCK

Dorene?

SCULLY

Thanks! Oh wait, no that's my daughter.

Jack looks on fearfully. Amy's cellphone rings and she answers. Her eyebrows immediately furrow in a look of concern.

ROSA

Ha! What an idiot.

AMY

Wait, wait, Gina, slow down. What's wrong?

EXT. GINA'S APARTMENT - MORNING

Amy and Rosa walk up to Gina, who is pacing in the hallway outside her apartment near an elderly lady in a folding chair quietly knitting.

GINA

Where have you been! Ms. Neen has been robbed!

AMY

We came as soon as you called us.

ROSA

9-1-1 probably would have been faster.

GINA

Please, I know the people who answer our phones. They're useless. There's been a robbery!

MS. NEEN

If I was here, I would have stabbed him through the eyes with these needles.

GINA

If only, Ms. Neen.

ROSA

Awesome.

AMY

Rosa! Alright, Gina, tell us exactly what happened.

GINA
 I was leaving my apartment around
 nine, like the bright morning star
 I am.

EXT. GINA'S APARTMENT - EARLY MORNING

Gina opens her door, moaning and staring at her phone. Just as she exits her apartment, Ms. Neen's door slams and Gina looks over to see a man in a hoodie running away with a DVD player.

GINA
 Is that you, Ms. Neen?!

EXT. GINA'S APARTMENT - MORNING

GINA
 But it was not Ms. Neen!

MS. NEEN
 I'd have ripped off his penis and
 hung it from my ceiling fan.

ROSA
 Ms. Neen's great.

GINA
 Damn straight.

MS. NEEN
 Thank you, dear! Have a beanie!

Ms. Neen gives Rosa the beanie she's been knitting.

AMY
 Alright, Ms. Neen if we can just
 get a list of all the items you're
 missing, we'll get on it right
 away.

GINA
 Great, great, great. I've already
 compiled a profile of possible
 suspects.

AMY
 What?

GINA
 We're gonna get back this DVD
 player. I think our best lead is
 Mr. Giodornio from four.

MS. NEEN

He's hated me ever since I turned him down for the senior center fall cotillion.

GINA

You can do better, Ms. Neen. He sounds like a home-cooked pizza.

Amy and Rosa are taken aback.

INT. HOLT'S OFFICE - NOON

Holt sits working at his office. Terry scrambles in and gently shuts the door behind him, peeking out the crack to make sure no one is watching.

HOLT

Sargent Jeffards, my office is off limits during Hide-and-Seek.

TERRY

We're in trouble.

HOLT

(disinterested)

Is that so?

TERRY

Hitchcock and Scully are throwing a dinner party.

HOLT

(frightened)

Jesus!

Holt pops out of his chair and peaks out his office window, just as Terry did, to make sure no one is watching.

HOLT

Are you sure?

TERRY

I heard them discussing details in the kitchen.

HOLT

How long do we have to come up with an excuse?

In the brief moment both Terry and Holt are looking away from the door, Scully and Hitchcock throw open the door and enter the office. Terry and Holt leap in surprise. Hitchcock and Scully are unfazed.

SCULLY

Hello Captain, hello Sergeant.

HOLT

Why, hello, detectives. It's good to see you. I was just thinking about the plans I made with my husband this evening.

HITCHCOCK

Your husband is doing a series of guest lectures at Northwestern University this week.

HOLT

Why, yes, my plans were to think of him during my dental appointment.

SCULLY

You went to the dentist a month ago and proudly announced your clean bill of health.

HOLT

You can never visit the dentist too much.

HITCHCOCK

Then you must have forgotten the article published this February in Health Quarterly which stated the excessive stress put on your teeth by the intense scrubbing of dental hygenists should be limited to once every six months.

HOLT

Ah yes...that was a fascinating piece. I suppose I'll have to cancel my appointment.

HITCHCOCK

Fantastic! Now that you have a free evening, Scully and I were wondering whether you would join us at my house for a dinner party!

HOLT

(giving in)

Yes, of course, I'd be delighted.

TERRY

That does sound like a great time,
but -

HOLT

Sergeant Jeffards will be joining
us. He was just telling me how his
evening was completely free.

TERRY

What?!

SCULLY

Fantastic! We were just going to
invite him!

HOLT

I had a feeling.

INT. BULLPEN - DAY

Charles sits working at his desk. Jake walks over, trying to
hard to look casual, and sits down in a nearby chair.

JAKE

Hi, Charles.

Charles immediately drops everything.

CHARLES

(pure sunshine)
Hi, Jake! What's up?

JAKE

You know, the usual. Busting bad
guys, being police.

Charles laughs.

CHARLES

Right?! You're tellin' me!

JAKE

You know, you did a really good job
being a police earlier.

CHARLES

(flattered)
Stop.

JAKE

No, it's true. In fact, Amy was
even saying you might be the best
detective in the precinct.

CHARLES
(serious)
No. That's simply not true.

JAKE
Right?!

CHARLES
I mean, does she even know how many cases you've solved?

JAKE
She couldn't. She wasn't there!

CHARLES
Right. It was just you and me. I've always been there, helping out, doing my thing, so I know better.

JAKE
(hesitant)
Right...

Charles smiles reassuringly then goes back to his work.

JAKE
What if we had some fun!

Charles drops everything once again.

CHARLES
Yes!

JAKE
We could have a contest.

CHARLES
I love it.

JAKE
We could see who can catch more of these jewel thieves.

CHARLES
Just for fun right?

JAKE
Totally just for fun.

CHARLES
Alright, let's do it!

JAKE

Oh we'll have so much fun!

Charles laughs gleefully while Jake laughs insincerely.

COMMERCIAL BREAK

INT. INTERROGATION VIEWING ROOM - AFTERNOON

Charles and Jake watch Vick stew in the interrogation room.

JAKE

He won't say a word.

CHARLES

Well, all our evidence is circumstantial.

JAKE

And who's fault is that.

CHARLES

Right, sorry.

JAKE

Ok. We'll have to offer him a deal.

INT. INTERROGATION ROOM - AFTERNOON

Jake throws open the door and saunters into the room. He throws an empty file down on the table.

JAKE

So, Vick, call me Howie Mandel because it looks like you need to make a deal.

VICK

Why would I have to do that?

JAKE

Because we've got you!

VICK

Your evidence against me is purely circumstantial and you have no other leads in the case. You're hoping to scare me into incriminating myself by promising a reduction of my "sentence" but in truth, I'll be free to go in less than 36 hours at which point I'll more than likely be filing a lawsuit against your precinct.

JAKE
 Oooo you are a lot less nervous
 than earlier.

VICK
 I have a good lawyer. Speaking of
 which, could I get your badge
 number?

INT. INTERROGATION VIEWING ROOM - AFTERNOON

Jake enters. Charles is waiting, having watching the
 previous encounter.

JAKE
 He's close.

CHARLES
 Good job, Jake! Mind if I give him
 a shot!

JAKE
 Be my guest!

Charles walks out of the interrogation viewing room just as
 Holt walks in.

JAKE
 Captain! What are you doing here!

HOLT
 Trying to think my way out of a
 dinner party. I find the quiet
 darkness calms me down and helps me
 to focus.

JAKE
 Yes, you're usually so boisterous.

HOLT
 What about you?

JAKE
 I'm just about to watch Charles
 interrogate the perp of stone.

HOLT
 Oh, you mean that perp of stone?

Jake looks over to see Vick crying into the table while
 Charles shoots a big thumbs up into the one way mirror.

HOLT
It would seem Charles was more up
to the task than you.

JAKE
(sarcastically)
Thanks, Dad!

INT. CONFERENCE ROOM - AFTERNOON

Rosa and Amy are looking at pictures taped to the white
board. Gina enters with flair.

GINA
Hey, I thought of a couple more
possible suspects who had it out in
a big way for Ms. Neen.

AMY
Gina, no offense to Ms. Neen, but I
doubt whoever robbed her had a
personal vendetta against her.

GINA
Just because you say "no offense"
doesn't stop that from being super
offensive.

ROSA
Amy's right, Gina. The robber
probably just saw the lights were
off and wanted a quick score.

GINA
Well before you go dismissing
genius, just listen to this: Ms.
Neen just bought a brand new, super
expensive TV and the burglar didn't
even touch it. He just went for the
cheap little DVD player. Doesn't
sound like someone after money to
me - sounds like someone after
vengeance.

AMY
Gina, why are you being so
aggressive about this case?

GINA
Ms. Neen is very dear to me, and I
don't want to see you two screw it
up!

ROSA
Well, maybe you'd like to
ride-along with us and make sure we
solve it right.

Amy looks at Rosa surprisedly.

GINA
Perfect. I'll take the rest of the
night off and meet you by the
cruiser.

ROSA
Great. See you there.

Gina exits.

AMY
What was that?!

ROSA
She thinks she knows what goes into
our jobs. We'll bring her along and
she'll get the crap scared out of
her. End of problem.

AMY
(in awe)
You're so....ruthless.

ROSA
It's true. I have no ruths.

EXT. HITHCOCK'S HOUSE - EVENING

Terry stands waiting on the sidewalk outside a very pleasant
looking house. There are well-trimmed bushes under the
well-lit windowsill. Holy walks around a corner and
approaches.

HOLT
Ah, Terry. I'm glad your here.

TERRY
I wish I could say the same, sir,
but I'd be at home with my family
if it wasn't for you!

HOLT
I apologize, Jeffards. Honestly, I
need your support tonight.

TERRY
(relenting)
Hmm. Understood, sir.

HOLT
And if I'm meant to ride this
rotted ship to the bottom of the
icy sea, I'm going to drag every
man, woman, and child I can reach
down with me.

TERRY
Hopefully it won't come to that. I
have a plan.

HOLT
Elucidate.

TERRY
After an hour, my wife is going to
call pretending to be Gina and
saying there's an issue at the
office. We can use that as an
excuse to leave.

HOLT
You've never flown higher, Sergeant
Jeffards.

TERRY
(at attention)
Thank you, sir.

INT. HITCHCOCK'S HOUSE - EVENING

The doorbell rings and a well-dressed, pretty woman opens
the door to see Holt and Terry smiling on the stoop.

MEREDITH
Oh, hello there, come on in, come
on in! I'm Meredith Hitchcock and
ooo don't tell me - your air of
distinction gives you away. You
must be Captain Holt.

HOLT
(flattered, surprised)
A pleasure ma'am.

MEREDITH
Which makes you Terry. As if I
couldn't tell from your perfect
physique!

TERRY

Why, thank you ma'am!

MEREDITH

Don't thank me, my husband has been building you up to me since he met you. I'm surprised we haven't met already!

TERRY

Me too! This house is really nice!

HOLT

Yes...very nice.

HITCHCOCK

Why, thank you, Captain! I'm so glad we could finally make this happen. I hope you like Chicken Kiev!

Hitchcock descends the stairs, dressed far more stylishly and casually than he does for work.

HOLT

I adore it.

Just then, the doorbell rings. Meredith scurries to answer it. Outside the door is Scully and a well-dressed, pretty woman holding a covered cake pan. Meredith greets her with an excited yell.

SCULLY

(to Holt and Terry)

Sorry about that, you know how the ladies can be some times.

TERRY

(genuinely)

Oh I know it.

Scully laughs and pats Terry on the shoulder, who is suddenly taken aback.

HOLT

What...is this?

INT. APARTMENT - EVENING

Jake and Charles burst through the door, guns drawn.

JAKE

Clear.

Charles makes his way to the other room.

CHARLES

(O.S.)

Clear.

Jake holsters his gun and Charles walks back into the room doing the same.

JAKE

Nobody here. He must have run.

CHARLES

Or...you know...he just went to the market or something.

JAKE

Vick said we would find one of them here!

CHARLES

Alright, ok!

JAKE

But it doesn't matter, because no one can escape leaving clues.

Jake begins slinking around the apartment while Charles confusedly watches.

CHARLES

Jake?

JAKE

Yes, Charles.

CHARLES

What are you doing.

JAKE

Searching for clues.

CHARLES

Cool. Whatever works, buddy.

JAKE

Aha!

Jake, gloved, grabs a small scrap of paper out of the garbage bin. Charles walks over and looks at it.

CHARLES

It's an address.

JAKE

In the warehouse district. I bet this is where they stashed the jewels.

CHARLES

Yeah, maybe.

JAKE

Let's go, I bet we'll find him there!

CHARLES

Hmm.

JAKE

What?

CHARLES

I was just thinking about that empty case of water bottles by the door.

An empty case of water bottles is sitting by the door.

JAKE

So? What about it?

CHARLES

I don't know, it's kind of strange. He's got a purifier on his faucet.

JAKE

Well, it's probably broken. Let's go, I want to get these guys!

CHARLES

Right, sorry! Let's go!

They both run out the door.

EXT. APARTMENT BUILDING - NIGHT

Amy and Rosa sit in the front seats of a police cruiser, with Gina leaning up from the back. They are all staring at a darkened building across the street with its lights off and a black van parked out front.

GINA

So there was a van just like that one outside Ms. Neen's apartment when she got robbed?

ROSA

Yup. We put out an APB.

GINA

Well then what are we waiting for, let's get in there!

AMY

Woah, Gina! These aren't some kids playing pranks. There could be real criminals in there who won't hesitate to hurt you.

ROSA

There's nothing more dangerous than a criminal backed into a corner. Bad things can happen.

AMY

We can't let you go in there with us.

GINA

What?!

AMY

I'm sorry, Gina, it's for your own good.

ROSA

Wait here. We'll be right back.

Amy and Rosa exit the car.

INT. HALLWAY - NIGHT

Amy knocks on the door.

AMY

This is the police, would you please come to the door.

MAN'S VOICE (O.S.)
Uhh could you come back a little
later?

Rosa raps on the door.

ROSA
Open up now.

MAN'S VOICE (O.S.)
No!

Rosa kicks the door open and the pair charge inside, drawing their weapons.

INT. APARTMENT - NIGHT

A naked man sits is lying on the ground covered in glowing paint and rubbing his body against a giant canvas.

VON
Hey!

Rosa and Amy try to keep their cool despite their obvious surprise.

AMY
Uhhh...put your hands on your head!

VON
What is the meaning of this?

ROSA
Sir, we had reason to suspect you
were a robber.

VON
I am an artist!

Von stands up confrontationally. Rosa and Amy avert their eyes.

ROSA
With all due respect, sir, the
lights were off.

VON
How else am I supposed to see
glow-in-the-dark paint?!

AMY
Oh, don't act like that's a normal
thing.

Von, as he talks, walks over to the door, where a robe is hung on the wall.

VON

I'm sorry, were you expecting acrylics? Watercolors, perhaps? Oh I'll give you watercolors. I could use watercolors to paint a time-machine - a magical time-machine which could carry you to an era when the medium was relevant.

Amy and Rosa holster their weapons.

AMY

We are so, sorry, sir, we didn't mean to interrupt you. The city will pay for any damages to your door.

VON

Well, you're damn right they will-

Von reaches for his robe up on the wall, but while he's facing the still open doorway, Gina leaps around the corner and Maces him in the face.

VON

AHHHHH!

GINA

Aha! Ms. Neen has had her revenge!

Still naked, screaming, and covered in glowing paint, Von falls towards Rosa, who jumps out of the way, letting him fall back onto his canvas.

Rosa and Amy look at each other with fearful concern.

ROSA

Should I have caught him?

INT. DINING ROOM - NIGHT

Terry, Holy, Hitchcock, Scully and their wives sit laughing around their delicious looking food.

HOLT

And that's when I told him:
"Sir...you are Renee Fleming of stitching."

Everyone at the table laughs uproariously, even Terry.

DONNA
 (to Scully)
 Oh, dear! Do you remember when we
 went to go hear Parsifal at the
 Met?

SCULLY
 How could I forget it!

HOLT
 (intrigued)
 And? How was Kaufman?

DONNA
 To die for.

Scully nods slowly in solemn agreement.

MEREDITH
 You know, Terry, as a hobby, I've
 been experimenting with making new
 yogurts. I was wondering -

TERRY
 Stop right there.

HITCHCOCK
 (knowingly)
 Terry loves Yogurt.

Just as Meredith stands to retrieve the yogurt, Terry's cell
 phone begins to ring. The ring-tone: Beyonce's Drunk in
 Love. Terry answers.

TERRY
 Hello?

The smile falls off Terry's face.

TERRY
 Oh hi, Gina.

That catches everyone's attention.

TERRY
 Mm-hmm. Oh really? Right now, you
 say?

Terry looks over at Holt, sitting close next to Scully and
 his wife. Suddenly, he straightens up and a bright smile
 pops back onto his face.

TERRY
 Alright, then. Thanks, Gina.

Terry hangs up the phone.

HOLT
 What did Gina want?

TERRY
 She had something happening at the office she said she might need our help with, but then she figured it out.

HOLT
 Right. She told me she might be having that problem but she usually figures these things out.

SCULLY
 Well that's funny.

TERRY
 What?

SCULLY
 Gina's not at the office. She's out on a ride-along with Amy and Rosa. I heard them talking about it earlier.

INT. CONFERENCE ROOM - AFTERNOON

ROSA
 It's true...I have no Ruths.

Scully is sitting at the back of the conference room, eating a messy sandwich with a hankie stuffed into his shirt.

SCULLY
 Ruth! That's it!

Amy and Rosa stare.

SCULLY
 That's my daughter's name! Hoh boy, I was beginning to feel like a real goose.

ROSA
 How...long have you been in here?

INT. DINING ROOM - NIGHT

SCULLY

If Gina's not at the office, why
would you say she was.

Hitchcock takes his napkin off his lap and slaps it onto the
table

HITCHCOCK

Well, Scully. It seems our guests
made plans to run away from this
horrible evening.

Holt and Terry are speechless.

HITCHCOCK

Well?! What do you have to say for
yourselves?

HOLT

(after a beat)
...it was all Jeffard's idea!

INT. WAREHOUSE - NIGHT

An outside door silently peeps open. Jake and Charles creep
into the warehouse, guns drawn, peering into the darkness
carefully. They pass by a shelf filled with many assorted
items, including a TV, lamp, and DVD player.

CHARLES

I don't think anyone is here.

JAKE

(shouting uncertainly)
This is the police! We've solved
your brilliant plan, please tell us
where you are so we can arrest you!

CHARLES

Jake, look!

Charles points towards a trash can filled with emptied
bottles of water.

CHARLES

These are all the same brand as
that emptied crate in the suspects
apartment?

JAKE

So what? People get thirsty when the heat's on them.

CHARLES

First of all, that was awesome.

JAKE

I know, I even started a voice memo before I said it so I could listen later!

Jake holds up phone.

CHARLES

Second, there are bathrooms and sinks and stuff both here and at the apartment. Why would he be drinking so many bottles of water unless he was spending most of his time hiding out somewhere without a tap?

JAKE

Like where.

Tires skid in the distance. Jake and Boyle look up and run for the door.

EXT. WAREHOUSE - NIGHT

Jake and Charles burst out the door just as a large black van skids around a distant corner. Charles puts his hands on his hips, and Jake kicks the wheel of their police cruiser.

COMMERCIAL BREAK

EXT. APARTMENT BUILDING - NIGHT

Amy, Rosa, and Gina storm out of the apartment building.

ROSA

I thought I told you to stay in the car!

GINA

Well I clearly was not going to do that, so whose fault is this?

AMY

Gina, I don't think you realize how dangerous this might have been for

AMY
 you. You're just lucky that wasn't
 an actual robbery.

ROSA
 And lucky he isn't going to sue.

INT. APARTMENT - NIGHT

Eyes red and watering, Von stands wrapped in a blanket by Amy. He looks down at his can, which he has just fallen onto.

VON
 (awed)
 I'm....a genius.

EXT. APARTMENT BUILDING - NIGHT

GINA
 He couldn't have done that without
 me.

AMY
 He said it was a perfect expression
 of blinding pain and police
 brutality.

GINA
 You're welcome.

AMY
 Gina, you had no place in that
 bust. This isn't your world.

GINA
 Oh and you guys are doing such a
 good job?

AMY
 At least we know what we're doing!

GINA
 Well, fine, if you don't need me I
 guess I'll just go home.

AMY
 You probably should!

Gina starts walking away.

GINA
(mocking)
Shoot me a text if you bust in on
any more gross, naked people just
so I know the city is safe!

AMY
Oh I'll send you pictures of every
long, pale-

ROSA
Stop.

INT. DINING ROOM - NIGHT

Hitchcock paces the room angrily.

HITCHCOCK
Well doesn't this just take the
cake.

SCULLY
(angrily)
We brought that cake.

TERRY
Let me explain - this is a
wonderful party, we just weren't
expecting-

HITCHCOCK
Expecting what? To have a good
time? I suppose you expected some
sort of disaster? That our wives
would be anything but beautiful?

SCULLY
That we would eat with our hands
and bake the cake before we got
here!

TERRY
You didn't bake the cake?

SCULLY
We like it fresh!

HOLT
Please, everyone!

MEREDITH
It takes a while, but we play
dominoes while we wait.

HOLT

Madam...

The room quiets.

HOLT

Sergeant Jeffards and I are genuinely sorry. We wrongfully passed judgment on friends when, in truth, they were doing us the honor of inviting us into their homes. And to the pair of you lovely young women, I am especially sorry for not getting to know you better. I am ashamed.

TERRY

I am too.

HOLT

You should be, it was your plan.

TERRY

Oh, my plan?! -

SCULLY

That's a nice apology, but I don't know if we'll be able to forgive you so easily.

HITCHCOCK

Yeah. You guys have been really mean.

HOLT

Let us make it up to you. We'll keep the party going - Scully I would absolutely love to see your beautiful home!

SCULLY

Well, alright. Donna, grab the batter pan.

INT. BREAK ROOM - NIGHT

Amy and Rosa walk past the open door to the break room and double take.

AMY

Jake?

Jake is lying face-down on the couch, arms at his sides. He moans incomprehensibly.

ROSA
I thought you said that couch
smelled like a million farts.

Jake lifts his head up so he might be understood.

JAKE
Well, maybe that's all I deserve,
Rosa.

ROSA
Fair enough.

Rosa begins walking out, but Amy very subtly stops her. She
nods towards Jake, as if cuing an emotional response.

ROSA
(sighing)
Jake, I see you're acting like a
freak, what's wrong?

Jake, with exaggerated effort, sits up on the couch.

JAKE
You were right. That's what's
wrong.

AMY
What?

JAKE
You were right. Earlier. About
Charles being a better detective
than me.

ROSA
I doubt it. I heard Charles once
let a perp get away because he was
in a bounce castle.

Jake moans once more and falls back down on the couch.

ROSA
What?

AMY
Jake was also in the bounce castle.

JAKE
(muffled)
I said it would pump blood into our
brains.

AMY

Jake, you know you're a good detective. Is the idea of Charles being better than you really the problem here?

JAKE

Amy, this is a simple, shallow, surface-level problem. Stop trying to read into me with your Freudian mumbo-jumbo. God, you're just like my mom!

ROSA

Come on, Jake. You've been acting like a spaz all day.

JAKE

Fine! Ok, I guess I'm a little immature-

ROSA

Yeah.

JAKE

-but I always thought I made up for that by being the best, you know? If I'm just another detective then it's like...I'm just another jerk. Am I even worth having here?

Rosa grunts and hits Amy's arm.

ROSA

Gina.

Amy's eyes widen in realization.

AMY

Oh my God, you're right.

ROSA

I'll call her.

Rosa leaves the room, taking out her cell-phone. Amy turns back to Jake.

AMY

Jake, you're a great detective. If you don't like other things about you, you can change them.

Amy follows Rosa out. As she exits, we see Charles enter the precinct and collect some things from his desk.

INT. BULLPEN - NIGHT

Jake exits the break-room and approaches Charles.

JAKE
Hey, partner.

CHARLES
Hey. Looks like we're back at square one.

JAKE
Thanks to me.

CHARLES
Don't say that.

JAKE
I said it, Charles! Now let's just figure this thing out.

CHARLES
Alright, well, I put out an APB for a van matching our description, I figure the perps been hiding out in there because he knows we'll be tracking him down.

JAKE
Alright. Why not just run away?

Charles' eyes widen.

CHARLES
Wait.

JAKE
Go for it, you've got this.

CHARLES
I've got this.

JAKE
You're making the solve.

CHARLES
I can feel it like a wave.

JAKE
Ride that wave!

Charles smiles. He turns towards Jake and nods. Jake fist pumps the air.

JAKE

Yes! Let's go nab a bad guy!

EXT. APARTMENT BUILDING - NIGHT

Amy and Rosa sit in the front seats of a police cruiser. Jake and Charles lean up from the back. The black van is parked outside yet another darkened building.

ROSA

This is really good work, Charles.

JAKE

That it is. I wasn't thinking in this direction at all.

CHARLES

Come on, guys, both cases involved these black vans. It all seems simple you consider the possibility that they're the same guy. Why's he breaking into houses? To steal the things he needs to live in Van because he's too scared to go out in public.

ROSA

And taking some other stuff to make it seem less suspicious.

AMY

It really does seem simple!

JAKE

(forced)

It would seem simple! How simple it would seem! Simple!

ROSA

You're circling.

JAKE

Right. Great solve, Charles, let's get in there.

AMY

Not yet.

CHARLES

What are we waiting for?

Gina raps on the backseat window of the cruiser.

GINA

Hiiiiii!

She opens the door and climbs in.

JAKE

Gina? What are you doing here?

AMY

We need her help identifying the perp and his car.

ROSA

What do you think, Gina. Is that the car you saw this morning?

GINA

Yes, for sure. I'd recognize that obsidian blackness anywhere - for it was etched into the criminals soul.

ROSA

Perfect, let's go.

INT. APARTMENT - NIGHT

A man in a mask rifles through the kitchen. With a crack, the door flies open. Before the robber has a chance to run, Rosa, Amy, and Jake are in the room, guns drawn.

AMY

Freeze!

ROSA

Charles, get the light.

Charles, bringing in Gina, rounds the corner and turns on the light. Amy, glancing to the side, jumps with a scream.

A giant bunny head sits in the corner of the room.

JAKE

Wait, why are you here?

A floorboard creaks behind them and the team spins round, Gina macing Captain Holt full in the face.

The entire room is still for a moment.

HOLT

(calmly, deliberately)
I am in excruciating pain.

SCULLY

I'm so sorry, Captain, let me get
you some water.

HITCHCOCK

I'd say we're about even.

SCULLY

Hey, Donna, there's someone in our
kitchen!

END