

BROOKLYN NINE NINE

"Anniversorry"

Written by

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COLD OPENINT. SHAW'S BAR - NIGHT

JAKE and CHARLES walk inside, they settle at the counter. They wave to HITCHCOCK and SCULLY at a table in the far corner of the room.

JAKE  
Whaddya think is going on with them?

CHARLES  
I do not know, Jake. Perhaps we should go over and ask?

JAKE  
Nah, this our time. Guy time! You and me, Charles.

Hitchcock and Scully don't notice. Their focus directed to the laptop on the table in front of them. Hitchcock and Scully high five each other with a loud CLAP.

Jake and Charles exchange a confused look but shrug it off.

JAKE (CONT'D)  
It's good to be out with ya Charles.

CHARLES  
I know Jake. I missed you so much while you were on your honeymoon.

The BARTENDER waits in front of the two.

BARTENDER  
Are you two going to order something?

CHARLES  
Of course, barkeep. I will have a German stout--

JAKE  
Aw, come on Charles! This is our night out, away from responsibilities. Let's go hard. Two shots of vodka and keep em coming!

The bartender returns with two full shot glasses.

Charles smiles warily, he picks up the glass.

Jake mimics him, with a genuine smile.

CHARLES  
To boys night!

JAKE  
To boys night!

Jake and Charles throw back the shots. The bartender shakes his head, he refills their glasses.

Meanwhile Hitchcock and Scully finish their iced tea, stand and scurry out of the bar suspiciously.

INT. CAPTAIN HOLT'S DINNING ROOM - NIGHT

HOLT and KEVIN eat dinner in silence.

KEVIN  
You missed another message. Cheddar was being incredibly adorable.

HOLT  
I'm sure it was adorable, Kevin. I did not intentionally miss it.

Kevin places his fork down in a calm manner.

KEVIN  
You need a new phone, Ray.

HOLT  
No, no. This one is fine.

Kevin frowns.

KEVIN  
Not when you miss texts I send you.

Kevin and Ray stare at each other in silence.

HOLT  
I am concerned my information will not transfer properly.

Kevin merely blinks at Ray. He lifts the fork and takes a bite of his food.

CHEDDER BARKS from under the table.

EXT. SIDEWALK - MIDNIGHT

Jake and Charles wobble out of the bar.

CHARLES  
I can't believe the bartender took  
our keys.

Charles hiccups.

JAKE  
I know right? I MEAN we didn't  
even... like drive here.

Jake and Charles giggle.

EXT. STREET - LATE NIGHT

Jake and Charles stumble down a crowded street. They make it  
across the road.

DRUMS echo around the park.

CHARLES  
Oooo its a performer! Lets go  
watch.

JAKE  
Yea! Outdoor music!

EXT. CENTER OF PARK - LATE NIGHT

Jake and Charles follow the sidewalk.

Two DRUMMERS bang away on their setup. A couple of people  
mingle around. They dance to the beat.

HOT DOG GUY approaches Jake and Charles who exchange grins.  
They stumble over to the cart.

HOT DOG GUY  
HOT DOGS! GET YOUR HOT HOT DOGS  
HERE!

CHARLES  
Two hots dogs please.

Charles hiccups once more and drops a wad of crumpled cash in  
the outreaching hand of the HOT DOG Guy.

Jake and Charles cradle the hot dogs. Jake points to a bench  
close to the drummers. They plop down and eat.

**END OF COLD OPEN****ACT ONE****EXT. PARK BENCH - MORNING**

Jake wakes up, abruptly, with a pigeon on his chest. It pecks on a large crumb from the hotdog bun.

Jake shouts, the pigeon flutters off.

JAKE

Wah... where... Oh no. Ugh.

Jake holds his head. His jacket pocket vibrates. Jake pulls his phone out. The screen reveals 19 missed calls from Amy.

CHARLES

Don't do it like that, no, just give me the cheese and everyone walks away happy.

Jake frowns, he stands up, walks around the bench and squints at Charles sprawled on the ground behind the bench.

JAKE

Charles wake up!

Charles sits up, a shoe in his hand.

CHARLES

Jake! Jake oh... my head hurts... what happened?

JAKE

I think we drank too much... but whose shoe is that?

Jake and Charles stare at the black shoe. They look at their own feet.

CHARLES

Huh... who gave me their shoe?

JAKE

Why are you still holding it?

Charles gets up. A large, muscular black man stomps over to them. He wears a uniform with a name patch with the name JOHN.

JOHN  
What kind of man takes another  
man's shoe!?

He grabs the shoe from Charles. He puts on the shoe. He walks off.

Jake and Charles look at each other, then laugh. Jake pats himself down.

JAKE  
Gotta make sure I didn't lose anyth-  
oh no... where's my badge?

Charles shrugs, they both do a 180 turn. Charles stops. He points at a tree.

CHARLES  
Isn't that your badge? In that  
raccoon's hand?

Jake squints. The raccoon has his badge in its' mouth.

Jake approaches the tree. His hands out.

JAKE  
Easy... easy... good raccoon...

The raccoon scurries down the trunk and runs away.

JAKE (CONT'D)  
No!

Jake takes off after the raccoon, Charles on his heels.

INT. NINE-NINE - BULLPEN - MORNING

TERRY eats a yogurt while at his desk. Scully and Hitchcock snicker.

Terry turns and stares them down with a quizzical expression.

Scully and Hitchcock turn away in their chairs while they whistle.

INT. CAPTAIN HOLT'S OFFICE - MORNING

Holt leans across his desk as he puts his phone into a box with a cord neatly bundled up.

GINA stands in the door way.

GINA  
Whatcha doing with your phone?

Holt slides the box across the desk into an open drawer.

HOLT  
Absolutely nothing, good morning  
Gina.

INT. NINE-NINE BULLPEN - MORNING

A delivery man walks into the NINE-NINE, he wheels in an unmarked box. Accompanied by an officer.

DELIVERY GUY  
I got a package for Hitchcock and  
uh... Scully?

Hitchcock and Scully wave to the delivery guy.

He places it by Hitchcock and Scully who exchange a secret smile.

DELIVERY GUY (CONT'D)  
I'm going to need one of you to  
sign this.

Hitchcock takes the device from the delivery guy. He signs it, the delivery guy hands him a slip of paper then leaves.

INT. CAPTAIN HOLT'S OFFICE - MORNING

Gina peeks out of the office, she stares at Hitchcock and Scully. The officer and the delivery guy retreat to the elevator.

HOLT  
Is there something I may help you  
with, Gina?

Gina turns toward the desk.

GINA  
You getting rid of your phone?

Holt keeps a blank expression.

HOLT  
Of course not, Gina.

Gina and Holt stare each other down.

INT. NINE-NINE BULLPEN - MORNING

Hitchcock and Scully lift the unmarked package and slowly make their way towards the break room.

Hitchcock and Scully pant hard.

TERRY  
Do you two need some help with that?

HITCHCOCK  
No, no we got it.

SCULLY  
Just eat your yogurt.

Terry frowns.

INT. CAPTAIN HOLT'S OFFICE - MORNING

Gina backs out of the room. She closes the door, then stands in front of the window.

Holt gets up from his chair. He walks over to the window. He reaches up and tugs on the strings, the blinds shift closed.

TERRY  
Gina, what are you doing to Captain Holt's window?

Gina pulls away from the window, a smudge from her nose on the glass.

GINA  
Oh, nothing Terry... Nothing at all.

Jake and Charles walk in stiffly, both wearing sunglasses.

Jake has a bandage on the left side of his neck.

TERRY  
What happened to you?



GINA  
Yeah, and what's up with your neck?  
Why do you guys smell like old hot  
dogs

Jake laughs awkwardly.

CHARLES  
We totally didn't pass out in the  
park last night so don't even  
bother asking!

Terry and Gina exchange a look of disbelief.

JAKE  
Uh, has anyone seen Ams today?

Terry points behind Jake, Gina smiles mischievously.

Jake turns around slow.

AMY stands a couple of feet away from Jake. Her arms across  
her chest.

AMY  
Morning Jake, nice of you to show  
up.

JAKE  
Heeeeeey Ams... baby, it's... good  
to see you.

AMY  
Can we talk privately?

Amy does not wait, she walks into the breakroom.

Jake watches her, he looks at Charles who motions for Jake to  
follow.

INT. NINE-NINE - BREAK ROOM - MORNING

Jake approaches Amy warily. Amy hovers by the counter.

AMY  
Jake... what... Happened to your  
neck and more over, what happened  
last night?

Jake puts his hand over his bandage.

JAKE

Well you see... what happened was umm Charles and I were having a boy's night out and we drank too much so the bartender took our keys...

Amy taps her foot.

JAKE (CONT'D)

E--even though we didn't drive there you know so... neither of us had our keys to get into our place and then there was this drummer and a hotdog guy and a pigeon and then there was this huge guy who looked a lot like Terry.

AMY

And your neck?

Jake laughs nervously once more.

AMY (CONT'D)

Jake if you do not tell me right now...

JAKE

I got... scratched by a raccoon.

AMY

Why were you that close to a raccoon?

JAKE

Well he took my badge, Ams.

Amy huffs indignantly. She walks by Jake and out of the breakroom.

INT. NINE-NINE BULLPEN - MORNING

Jake follows Amy out, but she goes to the elevator. Jake holds the doors open.

AMY

Jake, I have work to do.

JAKE

Come on Ams, why are you angry?

Amy pushes the close button.

AMY

The fact that you're even asking me that just makes me more angry.

Jake steps back, the doors close. Jake winces, he presses his hand to the bandage.

The elevator dings, Jake's expression lights up. The doors slide open to reveal ROSA.

ROSA

Why are you hovering by the elevator smiling like an idiot?

JAKE

Hey Rosa, I was just... it doesn't matter.

Jake steps aside to allow Rosa off the elevator.

Jake walks, dejected, to his desk, he plops down into his chair.

ROSA

Why do you have a giant bandage on your neck?

JAKE

Oh... uh a raccoon scratched me.

ROSA

You could have rabies and you came to work?

Terry chimes in.

TERRY

You got rabies? Jake!

JAKE

What... No I'm sure that raccoon was like... completely clean... after digging around in the garbage.

Jake frowns, he stands up slow.

HOLT

Peralta, come in here.

Jake gulps. He approaches Holt's office, Jake hovers in the doorway.

INT. CAPTAIN HOLT'S OFFICE - DAY

Holt returns to his chair, he motions his hand.

HOLT  
Take a seat.

JAKE  
Yes sir.

Jake proceeds further inside the office. He sinks into the chair.

HOLT  
You and Boyle were late this morning.

JAKE  
Yes, sorry about that. He and I had kind of a rough morning. But I promise it won't happen again.

HOLT  
Well... fine. Did you and Santiago have a good time at least before that?

JAKE  
What do you mean, sir?

HOLT  
The anniversary, she told me all about it.

JAKE  
What anniversary?

**END OF ACT ONE**

**ACT TWO**INT. NINE-NINE - BREAK ROOM - DAY

Jake paces the breakroom, Charles opens the fridge and pulls out a small container.

JAKE

I missed an anniversary that I don't remember.

Charles settles at a table, then opens the container and lifts up a homemade sandwich.

JAKE (CONT'D)

I know it's not our wedding because well... we just got married. She's so mad, Charles. She isn't even sending emojis. Look.

Jake holds out his phone to Charles. Jake sighs.

Charles takes a bite out of his sandwich.

CHARLES

You know Jake, a lot of women have anniversaries for days that go right over our heads.

Jake stops his movement.

JAKE

Like what kind of anniversaries?

CHARLES

Oh you know like one year anniversary, first kiss, um first date, first time at your apartment, first time taking a photo together, first time making love-

JAKE

Charles, no. Come on.

Charles shrugs.

CHARLES

It has to be one of those, or something similar.

JAKE

How am I supposed to know about it when she doesn't tell me?

CHARLES  
It is one of those many mysteries  
about women, Jake.

Charles finishes his sandwich. He dabs his mouth with a napkin.

CHARLES (CONT'D)  
I believe in you Jake, and I am  
willing to do anything I can do to  
help you.

Charles stands, approaches Jake. He places a hand on Jake's shoulder.

JAKE  
Thanks Charles, you're right we can  
do this. Alright! Lets go fix this!

Charles snatches a banana before they leave the breakroom.

INT. NINE-NINE BULLPEN - DAY

Jake and Charles walk to the elevator. Charles eats the banana while they walk. He disposes of the peel in a trash can before they enter the elevator.

JAKE  
Why are you so hungry?

CHARLES  
I am not sure, something about  
today. My appetite is vicious.

Jake shakes his head, then presses the button. His leg shakes with anticipation.

INT. ELEVATOR - DAY

MUZAK plays. Jake and Charles bob their heads.

CHARLES  
Jake?

JAKE  
Yeah?

CHARLES  
You need to push the button.

JAKE

Oh. Got it, right. What would I do without you?

CHARLES

You will never have to find out, Jake. I will always be with you.

Jake hits the button.

DING, the elevator doors remain shut.

Jake pushes the open button. Jake looks at Charles. Charles shrugs.

The lights go out.

Jake SCREAMS like a girl.

The lights come back on. Charles stares at Jake.

CHARLES (CONT'D)

Why did you scream?

JAKE

We will never speak of this again.

Charles nods.

Jake and Charles stumble. The elevator GROANS.

The doors slide open 5 inches. Stuck.

Jake and Charles peer up through the 5 inch crack at the top.

INT. NINE-NINE - BULLPEN - DAY

Terry comes out of the breakroom, he notices the elevator door ajar.

Terry approaches the elevator.

INT. NEAR THE ELEVATOR - DAY

Terry squats down.

TERRY

Hey guys! You okay?

INT. ELEVATOR - DAY

Charles peeks around Jake, makes eye contact with Terry.

CHARLES

Yes, Terry. But it appears we are stuck.

JAKE

Yeah, and I really need to get out. Amy is super angry and I need to fix it. And the longer she stews the harder this will be to fix.

INT. NEAR THE ELEVATOR - DAY

Terry stands up and looks around. He shouts to Hitchcock.

TERRY

Could you get maintenance on the line? Why gotta get these men out!

INT. NINE-NINE - BULLPEN - DAY

Hitchcock nods and lifts the phone.

HITCHCOCK

Could we get maintenance to come help with the elevator? Two of our detectives are stuck between floors.

INT. ELEVATOR - DAY

Charles steps in front of Jake.

CHARLES

And could you guys get us some snacks?!

JAKE

Snacks? How can you be hungry right now? Didn't you just eat a sandwich? And a banana?

CHARLES

Well yes, but Jake we don't know how long it will take for them to get us out. What if we have to eat each other?



JAKE  
That's not going to happen...

Charles places his hands on Jake's shoulders, then faces him.

CHARLES  
I would let you eat me Jake.

Jake slips out of Charles's grasp.

JAKE  
Thanks... but we're in a building,  
and they'll get us out soon I'm  
sure. So... you know... that won't  
be necessary.

INT. NINE-NINE - BULLPEN - DAY

Scully rolls his chair into the break room.

INT. BREAK ROOM - DAY

Scully rummages through some cabinets. He procures some dry snacks. He rolls out with the snacks piled in his lap.

INT. NINE-NINE - BULLPEN- DAY

Scully returns to his desk. He opens a bag of chips, eats some.

INT. NEAR THE ELEVATOR - DAY

Terry walks into bullpen.

TERRY  
I thought you were getting snacks  
for Jake and Charles?

INT. NINE-NINE - BULLPEN - DAY

Scully mid-bite stops.

SCULLY  
I snack when I'm nervous.

Terry expression disapproves.

Scully puts the snacks down, he smiles sheepish.

EXT. STREET OUTSIDE PHONE STORE - LATE DAY

Gina walks out of the store with a small bag in her hand.

Gina stops. She squints.

EXT. ACROSS THE STREET - LATE DAY

Rosa exits a hair salon with fire engine red hair.

She pulls out her phone and looks at the screen. Rosa quirks a smile.

She picks up a phone call.

EXT. STREET OUTSIDE PHONE STORE - LATE DAY

Gina drops the bag and continues to stare, while Rosa giggles and converses on the phone.

INT. ELEVATOR - LATE DAY

Jake and Charles sit on the floor, they eat chips.

JAKE

These are pretty good, what are they again?

CHARLES

They are baked chips, Jake. It makes for a crispier, finer taste than fried. Bake is always better, remember that.

Jake nods, he stares at the chip in his hand.

The elevator jostles.

Chips SCATTER across the floor.

JAKE

Guys? Everything... okay up there?

INT. NEAR THE ELEVATOR - LATE DAY

Terry bends down, he peers through the gap.

TERRY  
They are resetting the system, bear  
with us. You two need anything to  
drink?

INT. ELEVATOR - LATE DAY

Jake and Charles glance at each other before they both nod.

JAKE  
Well now that you mention it, yes.

CHARLES  
These chips are quite salty, Terry.

INT. NEAR THE ELEVATOR - LATE DAY

Terry gives them a thumbs up. He straightens, walks into the  
breakroom.

INT. BREAK ROOM - LATE DAY

Terry pulls open the fridge, he peers inside.  
Hitchcock and Scully run into the breakroom, out of breath.  
Hitchcock closes the door, then steps in front of it.  
Scully bends at the waist, he heaves loud breaths.

HITCHCOCK  
What're you doing Terry?

Scully makes his way over and stands beside him.

SCULLY  
Yes, yes... um what are you doing?

Terry turns his head between Hitchcock and Scully.

TERRY  
I was getting them... some water.  
What are you two doing? You guys  
have been acting weird all day.

Hitchcock tugs open the fridge, grabs two waters then SLAMS  
it shut.

Hitchcock hands Terry the water bottles.

SCULLY

Well there you go, they need you  
Terry.

HITCHCOCK

Don't let them down Terry.

Terry stares at them.

TERRY

Man you two are strange...

Terry walks out of the breakroom.

Hitchcock and Scully let out a loud SIGH.

INT. NEAR THE ELEVATOR - LATE DAY

Terry hands Charles the water through the gap.

CHARLES

Thank you Terry.

Charles hands Jake one of the water bottles, then opens his  
and takes a sip.

INT. ELEVATOR - LATE DAY

The lights cut off. The doors shut.

JAKE

Well. This sucks.

CHARLES

Yes, it does.

Charles crunches a chip loudly.

INT. NEAR THE ELEVATOR - LATE DAY

Terry stands up and looks at the maintenance man.

TERRY

Hey what happened?

The maintenance guy shrugs.

MAINTENANCE GUY

Not sure - it should be working  
properly now. But -- but don't  
worry I'll go investigate it.

TERRY  
Okay, thank you.

He disappears into the stairwell.

The door catches, then someone pushes it open.

Amy comes out of the stairwell.

AMY  
Oh hey Terry, do you know where  
Jake is? I have been texting him  
but it isn't getting delivered. I  
expected him to be... I don't know  
attempting to talk to his wife.

Terry grimaces.

TERRY  
You don't know? Jake and Charles  
have been stuck in the elevator for  
awhile now.

Amy turns to the elevator.

AMY  
Oh... I mean I knew the elevator  
stopped but I didn't know anyone  
was in there... that must be why I  
can't get through to him. Are they  
okay?

Terry puts his hand on Amy's shoulder.

TERRY  
Yeah, they have each other and food  
and water.

AMY  
Yeah, well I am still pretty upset  
with him. Maybe this is totally  
just karma you know?

Terry gives an awkward chuckle.

TERRY  
I am sure he didn't mean it Amy,  
you know he loves you.

Amy huffs and stares at the elevator.

INT. ELEVATOR - LATE DAY

Jake opens his phone, he turns on the flashlight function and shines it to Charles.

Charles eats a small bag of cookies.

JAKE  
Where did you get cookies??

CHARLES  
Uh, Terry gave them to me.

JAKE  
Are you going to share?

CHARLES  
Of course, Jake. I will share  
anything with you.

Charles holds put the small bag towards Jake. Jake takes a cookie, then eats it.

Charles knocks over one of the empty water bottles.

Jake shines the phone around. He stares at the water bottle then stares at the closed elevator doors.

JAKE  
HOW ARE WE SUPPOSED TO PEE?!

**END OF ACT TWO**

**ACT THREE**INT. ELEVATOR - NIGHT

Jake and Charles snore, they cuddle together on the floor.

The elevator jostles and the lights come on, then the doors slide open.

AMY  
Why does this not surprise me?

Jake and Charles wake up, startled. They scramble to their feet.

Amy looks at Jake with a disappointed expression on her face, then walks off.

JAKE  
Wait Amy!

Jake runs after her.

INT. NEAR THE ELEVATOR - NIGHT

Charles picks up the collection of garbage on the floor, he exits the elevator and disposes of the trash in the bin.

Charles waves at Terry.

CHARLES  
Thank you for the supplies and the help, Terry.

Terry nods and smiles, then answers his cell phone.

INT. STAIRWELL - NIGHT

Amy is halfway down a flight of stairs. Jake catches up with her.

AMY  
Jake I just can't believe you don't remember.

Jake takes her hand and kisses her cheek.

JAKE  
I know, I know, but I'm really  
sorry. Could you please remind me  
what I missed?

Amy pulls away and continues down the stairs. Jake watches her.

Jake retreats back up the stairs, then through the doorway into the bullpen.

INT. NINE-NINE - BULLPEN - NIGHT

Jake walks with a determined look on his face to Captain Holt's office, then knocks on his door.

HOLT (O.S.)  
Come in!

INT. CAPTAIN HOLT'S OFFICE - NIGHT

Jake opens the door and walks inside. He sits himself in front of Holt's desk.

JAKE  
I need your help sir.

HOLT  
With what, Peralta?

Jake leans forward, he stares at Holt.

JAKE  
Amy is upset with me, and I don't  
know why. She won't tell me, but  
you know.

Holt looks away from Jake.

HOLT  
This isn't any of my business  
Peralta. I have no right to place  
my nose --

JAKE  
But she told you about it, you  
obviously know.

HOLT  
I can give you a hint, but it would  
be against my ethical code to give  
you everything.



Jake nods.

HOLT (CONT'D)  
It is not an obvious anniversary,  
it is something that occurred many  
years ago, before you two began  
seeing each other.

JAKE  
Years ago... umm before we were  
together.

Holt places a hand on his desk.

HOLT  
Maybe it has something to do with  
work.

Jake stops, he looks at Holt. Holt stares at Jake with a  
sideways glance.

JAKE  
Work...

Holt nods, his hand stretches out.

HOLT  
Yes...

Jake slams his fist into his palm.

JAKE  
WORK!

Jake runs out of the office.

Holt chuckles to himself. He walks over to the door and  
closes it halfway, then stops.

INT. NINE-NINE - BULLPEN - NIGHT

Rosa walks in, with her fiery red hair.

INT. CAPTAIN HOLT'S OFFICE - NIGHT

Holt's expression shifts. He stares while Rosa takes a seat  
at her desk.

INT. NINE-NINE - BULLPEN - NIGHT

Hitchcock, Scully, and Terry all stare at Rosa.

Rosa situates herself at her desk. She looks up.

ROSA  
What?

Hitchcock and Scully busy themselves at their desks.

Terry stands and walks into the breakroom.

Holt closes the door, yanks the blinds shut.

Charles wanders in, stops.

CHARLES  
Oh Rosa! Your hair!

Rosa scowls.

ROSA  
What about it?

Charles falters. He scratches the back of his head.

CHARLES  
It... it is really pretty.

Rosa stares at Charles for a long minute.

ROSA  
Thank you.

Rosa turns her attention to her phone.

Charles walks to the breakroom.

INT. BREAK ROOM - NIGHT

Terry opens the fridge door, he pushes items aside.

CHARLES  
Hey, Terry I wanted to thank you  
for getting us out.

Terry stops, he straightens up then smiles at Charles.

TERRY  
Of course, you two are my guys.

CHARLES  
What're you doing in the fridge?

TERRY

I am searching the fridge.  
Hitchcock and Scully are hiding  
something in here and I want to  
know what it is.

Charles blinks, he approaches the fridge.

He looks inside. He points.

CHARLES

It might be that cardboard box down  
there.

Terry moves in close, he bumps shoulders with Charles. Terry  
takes out the box, he shuts the door to the fridge.

Terry smiles as he turns and carries the box to the nearby  
counter.

HITCHCOCK (O.S.)

Terry don't do it!

Scully and Hitchcock run into the breakroom. Out of breath.

TERRY

But why? What is it.

Hitchcock and Scully glance at each other.

SCULLY

Okay, okay.

Hitchcock comes closer, he takes the box from Terry, he sets  
it on the counter.

He pulls off the tape, and opens the box. He beckons Terry  
closer.

Terry approaches, wary. He looks into the box, then looks at  
Hitchcock.

HITCHCOCK

It was supposed to be a surprise.  
Scully and I entered this contest  
where you send in box tops.

Hitchcock shrugs. Terry pulls out a package of yogurt from  
the box.

SCULLY

We won it for you.

Terry smiles with wide eyes, he clutches the yogurt to his chest.

TERRY

For me?

Hitchcock and Scully nod.

Terry puts the yogurt down and grabs Hitchcock and Scully into a giant hug.

TERRY (CONT'D)

Oh you guys!!

Hitchcock and Scully turn pink.

HITCHCOCK

Can't... breathe...

SCULLY

Terry...

Terry releases them.

TERRY

Oh oh, I'm sorry. I'm just so happy.

HITCHCOCK

We... we haven't even told you the best part. It is a life time supply.

Terry gapes at Hitchcock and Scully, he hugs them again.

Charles bobs his head then joins in the hug.

CHARLES

Awwwww, so much love in this room!

**END OF ACT THREE**

**ACT FOUR**INT. CAPTAIN HOLT'S OFFICE - EARLY MORNING

Gina sneaks inside the dark office.

HOLT (O.S.)  
Good morning, Terry.

Gina scrambles under the desk.

Holt walks in. He places his personal items on the desk.

TERRY (O.S.)  
Sir, I have to show you what  
Hitchcock and Scully did for me!

Holt sighs but leaves the office.

Gina peeks over the desk. Gina snatches Holt's phone from the desk.

Gina pulls out a new phone, identical to the old phone. Gina leaves the new phone on the desk.

She walks out of the office.

INT. NINE-NINE - BULLPEN - EARLY MORNING

Gina sits at her desk, she stares at the breakroom.

Terry shows Holt the package of yogurt.

HOLT  
That is good news, Terry.

TERRY  
Isn't it? I never have to worry  
about yogurt ever again!

HOLT  
I need to check my e-mails, please  
excuse me.

Holt pats Terry on the shoulder then returns to his office.

Gina slides the old phone into an open drawer.

Holt stands in his doorway, he looks around. He holds his new phone.

GINA  
So Rosa, do tell us, why is your  
hair on fire?

Rosa pops her head from behind her computer screen.

ROSA  
I needed a change.

Holt approaches Gina's desk.

HOLT  
Your hair looks very nice, Rosa.  
Gina, let us talk in my office.

Gina smiles, she closes the drawer and stands up.

Holt and Gina walk to the office.

INT. CAPTAIN HOLT'S OFFICE - EARLY MORNING

Holt sits behind his desk, his hand motions to the chair.

HOLT  
Please, have a seat.

Gina plops herself gracelessly into the seat.

GINA  
What can I do you for?

Holt grimaces.

HOLT  
You switched my phone.

GINA  
I have no idea what you're talking  
about.

Holt waves his phone at her.

HOLT  
This is not my phone. It works  
properly.

Gina shrugs.

GINA  
Must have been a magical phone  
fairy. You know I don't do nice  
things for people.

Holt squints at Gina.

HOLT  
Is that so?

GINA  
That is, I mean, how long have you  
known me?

HOLT  
Well what you're saying makes  
sense... that is all then.

Gina nods, she stands and leaves the office.

Holt fidgets with his phone, it buzzes.

A text pops up with a photo attached of Cheddar on his back,  
belly exposed.

Holt cracks a smile.

INT. JAKE AND AMY'S PLACE - LIVING AREA - MORNING

Jake arranges a pile of files on the coffee table. Roses lay  
on the table beside it.

Jake straightens up with a tray of breakfast food when Amy  
walks in.

JAKE  
Good morning amazing wife of mine.

Amy looks around, she rubs her eyes.

AMY  
Its so early...

JAKE  
Please sit.

Amy walks over to the couch and sits. Jake places the tray  
over her lap. She inhales deep.

AMY  
Mmm, it smells amazing...

Jake confesses.

JAKE  
Charles came over early and helped  
me with breakfast.

Amy smiles at Jake. Jake sits beside her and lifts the files, then hands them to her.

She takes them, then looks at him.

JAKE (CONT'D)

I know what I missed, it was the very first case we successfully finished together.

Amy smiles broader.

AMY

I know it seems like I was making a big deal out of nothing...

Jake shakes his head.

JAKE

No, no, it is important. I see it now. And I am sorry I did not realize sooner.

Amy clutches the files to her chest, tears glimmer in her eyes.

INT. NINE-NINE - BULLPEN

Amy and Jake walk in together. Hand in hand. They exchange a kiss, Amy returns to the elevator.

Jake stops and stares at Rosa. Rosa shoots him a death glare. Jake looks away while he approaches his desk.

Jake settles at his desk, Charles comes from the breakroom.

Charles high fives Jake.

CHARLES

So, Amy forgave you?

JAKE

Yes, she did. All is well in the married life of Jake and Amy.

CHARLES

Glad to help, anytime Jake.

JAKE

I know, Charles. I really appreciate it.

Terry eats a yogurt near his desk.



TERRY  
I am glad you and Amy made up,  
Jake.

Jake gives him a weird smile.

JAKE  
Thank you, Terry. I am too. Eating  
yogurt again?

TERRY  
Terry's got a lifetime supply.

Terry retreats into the breakroom.

Jake shakes his head, and smiles.

CHARLES  
Shall we do it again in three  
weeks?

Jake looks up at Charles, Jake grins.

JAKE  
Aw yeah!

**END OF SHOW**