

"FINDING BOYLE"

Written by

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Based on:

Brooklyn Nine-Nine

INT. SHAW'S BAR - NIGHT

The dimly-lit bar is fairly empty. Music quietly plays and mixes with the sounds of hanging televisions. Some PATRONS sit at tables and booths. NINE-NINE MEMBERS mill around drinking and indistinctly talking.

JAKE PERALTA and TERRY JEFFORDS sit at a corner booth, enjoying a drink as CHARLES BOYLE approaches.

JAKE PERALTA
Hey, Boyle! Come join us.

Jake pats the booth. Charles looks incredibly anxious as he sits down next to Jake. He picks up a random drink already at the table.

TERRY JEFFORDS
Good work today, Boyle.

Charles's hand shakes as he brings his drink to his mouth. The drink dribbles out of his mouth. Jake makes a disgusted face.

JAKE PERALTA
Okay, Charles, what's going on? You're acting even more weird than normal.

Charles sets down his glass. He leans in closer to Jake and Terry and looks around the bar anxiously.

CHARLES BOYLE
As you know I showed up here a lot later than you guys because I wanted to check out the new Indonesian restaurant. The satay was delicious, but a bit-

JAKE PERALTA
Charles, you're doing the thing where you over-explain non-important food details again. Get the the point.

CHARLES BOYLE
Right. When I was walking over here after dinner, I could've sworn that I saw Paul Andrews.

Jake and Terry immediately change their expressions from laid-back, to very concerned and serious.

JAKE PERALTA

Andrews? The guy you put in prison last year for burning down a bunch of restaurants?

TERRY JEFFORDS

(Unbelieving)

That's impossible. He was sentenced to ten years and no early time out for good behavior.

CHARLES BOYLE

I know, but when I put him in jail, he vowed to get his revenge on me once he was out of prison. I I'm scared, Jake. I'm just glad he didn't see me.

JAKE PERALTA

I'm sure it wasn't him, Boyle. You've got nothing to worry about. Plus, like Sarge said, it's impossible for him to already be out.

Charles nods solemnly. A nearby television cuts to a breaking news segment. Next to the NEWS REPORTER is a picture of PAUL ANDREWS.

NEWS REPORTER (O.S.)

Breaking news, as we've just found out that serial arsonist Paul Andrews has recently escaped from prison. His whereabouts are unknown at this time, but officials warn residents to be on the look out.

Charles, Terry, and Jake all look at one another, shocked. Charles faints.

INT. NINE-NINE PRECINCT - CONFERENCE ROOM - NIGHT

The Nine-Nine Gang sit in the conference room. They look serious, concerned. Charles hides behind the white board stand. Jake stands in the middle of the room. All eyes are on him.

JAKE PERALTA

Alright, listen up. First, Boyle wants me to thank you all for coming back and staying late tonight. We've gotten more news.

JAKE PERALTA (CONT'D)

Paul Andrews escaped earlier this morning and has been wandering around since. Two officers are already posted at his old apartment and two more are at his mother's.

Jake takes a deep breath. Serious, for once.

JAKE PERALTA

We have reason to suspect that Andrews is going to try and find and potentially harm Boyle. We've decided to keep him here overnight until we have Andrews in custody.

INT. NINE-NINE PRECINCT - BULLPEN - NIGHT

Everyone is at their desks, working hard. Keyboards click, phones ring. GINA LINETTI sits at her desk, playing Kwazy Cupcakes loudly. Charles approaches Gina's desk, apprehensively.

CHARLES BOYLE

Gina, can we talk?

GINA LINETTI

(Dismissively)

Not now, Charles. I'm really busy.

Comical, cartoonish sounds emit from Gina's phone. Charles looks more scared than hurt. He sits down behind Gina's desk and puts his head on his knees. He makes a pitiful noise. Gina rolls her eyes and turns to look towards Charles.

GINA LINETTI

Ugh, what, Charles? I can't concentrate when you're moaning.

CHARLES BOYLE

I'm scared, Gina. I've never been in this situation before. Nobody has ever wanted to hurt me! I'm too lovable.

Gina fake laughs.

CHARLES BOYLE

What do you do when you're scared, Gina? I need advice.

GINA LINETTI

Oh, Charles. I never get scared. Just one of the many incredible things about me. I was literally born with the inability to feel fear.

Charles puts his head back between his knees and whimpers.

GINA LINETTI

God, you are so pitiful. Okay, if I promise to protect you, will you stop your whining and get away from my desk?

Gina turns back around and picks up her phone. The game sounds start again. Charles stands up and starts to walk away.

CHARLES BOYLE

Thanks Gina, but I, uh, I'll leave it to someone else.

GINA LINETTI

(Defensively)

Oh? And why is that, Charles?

Charles's eyes go wide. He's trapped.

CHARLES BOYLE

(Stumbling)

Well, I just mean. Because you know? The reason, uh...

Charles gulps.

CHARLES BOYLE

(Quietly)

You're not a cop.

Gina drops her phone. She stands up.

GINA LINETTI

Oh! So, what, just because I'm not a cop means I can't protect myself?

CHARLES BOYLE

That's not what I-

Gina clumsily climbs over her desk to get in Charles's face.

GINA LINETTI

(Loudly)

You think you're better than me,
Charles?

The door to Captain Holt's office flies open and CAPTAIN HOLT stands in the doorway.

CAPTAIN HOLT

Gina, Boyle. What is the meaning of
this incessant yelling?

Charles shrinks back, scared. Gina walks towards Captain Holt.

GINA LINETTI

I'll tell you what the meaning is,
Captain. Boyle thinks that since I'm
"not a cop," I can't defend him. I'm
putting my life on the line being back
here tonight.

Captain Holt and Charles both look at Gina with expressions of doubt.

CAPTAIN HOLT

Gina, we all appreciate you being here
tonight during Boyle's...crisis. But
Boyle does make a point: you have no
official training or a firearm. But,
that doesn't-

Gina takes a step towards Captain Holt.

GINA LINETTI

Wow, Captain. Are you doubting my
skills. I'll have you know that my
time in my dance troupe "Dance-y
Reagan" has made me incredible agile.
Moreso than some of your officially
trained officers here.

HITCHCOCK and SCULLY stand nearby sharing a bucket of chicken wings. Captain Holt and Gina look at the feasting friends.

GINA LINETTI

Also-

Gina holds up Captain Holt's GUN.

GINA LINETTI
I stole your gun while you weren't
looking.

Captain Holt looks surprised, then angry.

CAPTAIN HOLT
Give me that.

He grabs the gun and puts it back in the holster.

GINA LINETTI
I'd make an excellent cop.

CAPTAIN HOLT
Fine. Will getting you officially
trained stop this nonsensical
bickering and allow us to get back to
focusing on finding Andrews?

GINA LINETTI
Oh, absolutely Captain.

Captain Holt rolls his eyes. He surveys the room.

CAPTAIN HOLT
Peralta, Jeffords, take Gina to the
training academy and get her course
certified.

Gina looks excited. She pulls out her phone and takes a
selfie. Everyone is in the background.

GINA LINETTI
Yay! I'm gonna live Tweet the entire
thing.

Jake crosses his arms. He looks at Captain Holt.

JAKE PERALTA
Respectfully, Captain, I think I
should stay here with Boyle. He's
gonna spiral without me here.

CAPTAIN HOLT
Detective Boyle is a grown man, he
will be fine without you babysitting
him.

Charles is curled up under his desk like a child.

CAPTAIN HOLT
 Santiago, Rosa, Hitchcock, Scully, and
 I will be here to make sure nothing
 happens.

Charles scoots forward a bit, still under his desk. Jake and Charles give each other a half-hearted smile.

JAKE PERALTA
 Give us a call if anything happens.
 We'll be close.

Terry grabs his equipment and Gina excitedly follows closely behind him. Jake goes to Charles's desk and bends down to his level.

JAKE PERALTA
 You sure you're gonna be alright?

CHARLES BOYLE
 Holt is right, Jake. I'll be fine
 here. I appreciate the concern.

The two give each other a more genuine smile. They fist bump.

EXT. NINE-NINE PRECINCT - PARKING LOT - NIGHT

Terry and Jake walk towards a police car. Gina follows a distance away, busy typing on her phone. She bumps into Terry. Terry looks annoyed.

TERRY JEFFORDS
 Gina! You need to be paying more
 attention.

Gina rolls her eyes and puts her phone away.

GINA LINETTI
 No, Sarge. You need to be paying more
 attention.

Gina holds up Terry's gun. She pretends to shoot. There's a soft click. Safety off.

GINA LINETTI
 Pew, pew, pew!

BANG. The gun goes off. Terry, Jake, and Gina all gasp.

INT. NINE-NINE PRECINCT - BULLPEN - NIGHT

Charles is pacing around the Bullpen. Holt, Rosa, and Santiago all look visibly agitated.

CHARLES BOYLE

Y'know what? I'm actually starting to calm down a bit...yeah...

CRASH. A nearby window SHATTERS. Holt, Rosa, and Santiago jump. Charles screams and faints.

GINA LINETTI

(Distant)

My bad!

Holt and Rosa stare at the ground where Charles fainted while Amy has a hand on her chest in fear as she looks at the window.

END ACT ONE

EXT. TRAINING ACADEMY - NIGHT

Gina, Terry, and Jake pull up to the training academy in their police car.

JAKE PERALTA

Okay Gina. Now this is serious stuff here, okay? We can't just go around, guns blazing.

GINA LINETTI

Jesus Peralta, I got it. If Hitchcock and Scully can do this kind of stuff everyday then it can't be that hard.

Jake, Gina, and Terry walk up to the front door of the building. Jake pats his pockets. No keys. He turns around slowly.

JAKE PERALTA

You know, before we go inside I think we should establish some more ground rules.

GINA LINETTI

Yeah, yeah, just open the door, dingus.

TERRY JEFFORDS

Peralta let's just show her around
first and then talk about logistics.

JAKE PERALTA

Yeah, no! You're totally right.

Jake, Terry, and Gina all stand around awkwardly as Jake
gives a cheesy smile to Terry.

GINA LINETTI

Give me the keys, Jake.

JAKE PERALTA

Oh, Terry's got them! Isn't that
right, Terry?

TERRY JEFFORDS

Jake that is the one thing I asked of
you to have before we left.

JAKE PERALTA

God Terry! It's late at night and I
haven't any cold brew all day. Forgive
me for not being perfect for once.

TERRY JEFFORDS

How are we going to train Gina if we
can't get inside of the building.

JAKE PERALTA

Don't you worry, I came prepared.
There are cones in the trunk for a
little obstacle course action and I
even have a cardboard cutout of Bonnie
Bedevil from Die Hard.

Gina looks up from her phone to give Jake a judgmental look.

JAKE PERALTA

Don't ask.

Terry sighs and looks up to the sky, clearly defeated.

TERRY JEFFORDS

This is going to be a lot of work.

INT. NINE-NINE PRECINCT - BULLPEN - NIGHT

Boyle is sitting in a chair, waking up from when he fainted.
Rosa holds an ice pack to his forehead while Santiago fans

him with files.

CHARLES BOYLE

Sorry about that, guys. I don't know
what got into me.

Charles looks over at the broken window again and starts to
panic.

CHARLES BOYLE

You guys didn't fix the window yet?
I'm right in the line of fire! I'm too
young to die!

Holt comes out from around the corner.

CAPTAIN HOLT

Will you just calm down, we'll fix it.
(pause)
Rosa and Santiago, fix the window.

ROSA DIAZ

No way, Captain-

AMY SANTIAGO

You got it, Captain-

Rosa holds up her hand in annoyance and takes a deep breath
in.

ROSA DIAZ

C'mon Santiago get a grip. You know we
should be focusing on finding out this
guys whereabouts anyway!

AMY SANTIAGO

That's true. Captain, why don't you
just make Hitchcock and Scully do it.

Hitchcock and Scully nap peacefully together in a corner.
Holt is unamused.

CAPTAIN HOLT

(serious)
That's hilarious. I could almost burst
into tears I'm laughing so hard.

Rosa and Amy stare blankly at Holt.

CAPTAIN HOLT

You're serious.

ROSA DIAZ

It's a window, Captain. This is a

throwaway task that even tweedledee
and tweedledum over there can figure
out.

CAPTAIN HOLT

Fair point. Hitchcock! Scully! Get up.

Scully abruptly wakes up and looks around groggily.

NORM SCULLY

I'm up, I'm up. What's going on.

CAPTAIN HOLT

You two are going to fix the window
over there.

Hitchcock stirs and sits up, mumbling to Scully.

MICHAEL HITCHCOCK

What? What's in it for us.

CAPTAIN HOLT

What's in it for you is you get to
keep your jobs. Fix the window.

Hitchcock and Scully get up off the ground, mumbling and
bumping into each other as they scurry into the supplies
closet.

ROSA DIAZ

Okay now that the morons are busy with
the window we should focus on Andrews.

AMY SANTIAGO

Boyle why are you so sure that he'd
come for you now? He vowed his revenge
over a year ago.

ROSA DIAZ

Honestly Boyle if I didn't have to see
you everyday, I probably wouldn't
remember who you are.

(pause)

No offense.

Holt and Santiago hesitantly nod in agreement as to say "fair
point."

CHARLES BOYLE

(hurt)

You guys don't understand. I saw red

in his eyes when he threatened me. I rated each of those restaurants 5-stars when I knew deep down they deserved 4.5 and now the universe is making me pay for my crimes.

Rosa rolls her eyes.

ROSA DIAZ

Fine, whatever. But you need to chill if you want our protection for the rest of the night.

CHARLES BOYLE

I have never been more attracted to you in my life.

ROSA DIAZ

Oh shove it, Boyle.

AMY SANTIAGO

What is our official plan? Just so everybody's on the same page.

CAPTAIN HOLT

I think Diaz is right, we should be thinking about Andrews and where he could be right now.

Rosa smirks proudly.

CHARLES BOYLE

No! You guys aren't listening to me! We have to act like he's on his way here right now, because he is.

Charles thinks for a moment and then snaps his fingers like he's having an "aha" moment.

CHARLES BOYLE

Aha! I got it!

ROSA DIAZ

It's going to be stupid, don't do it.

CHARLES BOYLE

I call it: Operation Home Alone.

AMY SANTIAGO

What? Home Alone? As in "8 year old Kevin McCallister makes traps for his

robbers" Home Alone? Aren't we too old for this.

CHARLES BOYLE

You can be too old for a lot of things, but you're never too old to be afraid.

(pause)

It's a Home Alone quote.

Rosa smacks her hand on her head.

CAPTAIN HOLT

What the hell is Home Alone?

Rosa, Amy, and Charles look at Holt in shock and disgust.

CHARLES BOYLE

You have so much to learn Captain.

EXT. TRAINING ACADEMY - NIGHT

Jake and Terry set up the last of the cones and "dummies" for their homemade obstacle course. Gina is sitting criss cross applesauce on the ground while playing games on her phone.

Jake rubs his hands together in satisfaction.

JAKE PERALTA

Okay. It's all set up for you Gina.

TERRY JEFFORDS

She doesn't even care, she's too busy napping on the ground.

GINA LINETTI

Excuse you...

Jake runs through the course one time to show Gina how it's done. He goes all out doing high knees and everything. She keeps taking her eyes off of Jake to stare at Terry and wink.

JAKE PERALTA

Okay Gina, your turn.

Gina lazily walks through the cones and then claps for herself when she gets to the other end. Terry shakes his head.

TERRY JEFFORDS

You're defeating the whole purpose of

this Gina! You were the one who said you wanted to protect Boyle.

GINA LINETTI

I mean, I do! This is just not what I expected, and I didn't really wear the right shoes for this.

JAKE PERALTA

It's fine, Terry! We'll just have her try something else.

GINA LINETTI

Terry I think I'd benefit more if I watched you do it.

TERRY JEFFORDS

Gina, what does that have to do with anything.

GINA LINETTI

Ughhh this sucks! Just show me how to fight and use a gun and crap.

JAKE PERALTA

"And crap" psh. That's not how this works Gina, alright? You must first master the art of stealth.

TERRY JEFFORDS

Fine, I'll run through it! Maybe it'll get you to stop complaining.

GINA LINETTI

Whatever you say, hot stuff.

INT. NINE-NINE PRECINCT - HALLWAY - NIGHT

Rosa, Boyle, Holt, and Santiago set up traps of their own.

AMY SANTIAGO

Okay people it's crunch time, what do we got? Holt?

CAPTAIN HOLT

I think I have something very cruel in store for our perp.

Amy looks at Holt proudly.

AMY SANTIAGO

Let's hear it! I'm sure it's
brilliant.

Holt rubs his hands together before gesturing to the floor where there are a bunch of Star Wars Legos scattered everywhere.

CAPTAIN HOLT

Legos.

The room falls silent and everyone stares at Holt.

CAPTAIN HOLT

Oh c'mon you guys! Nothing hurts more
than stepping on a bunch of legos.

AMY SANTIAGO

(fake laughs)

No! no, it's great, Captain, that's so
good, yes.

(pause)

Okay, um...Boyle? What do you got?

CHARLES BOYLE

Well unlike Captain over here, I have
an absolute classic plan that also
doubles as Home Alone nostalgic joy.
All it took was plastic wrap, trip
wire, a fan, and some feathers. I call
it "invisiboyle."

Holt shakes his head.

CAPTAIN HOLT

I've seen enough. I'm gonna step away
and see how Peralta and Jeffords are
doing with Gina.

Holt steps to a corner of the room and turns his back to everyone as he pulls out his phone and begins typing.

ROSA DIAZ

Boyle, no one cares, let's talk about
my trap now.

CHARLES BOYLE

(mumbles)

Jake would've loved it.

ROSA DIAZ

Well mine is hilarious, I saw it in a comedy film one time.

AMY SANTIAGO

Rosa, what's your idea?

ROSA DIAZ

We threaten him with a flamethrower.

CHARLES BOYLE

That sounds like something from Saw.

ROSA DIAZ

Like I said, it made me laugh.

AMY SANTIAGO

Well something very "Home Alone esc" that I thought would be great is the ol' bear trap.

So basically, you step into the doorway to enter where the window is, and little do you know that this net-

Amy points to a net laying on the ground.

AMY SANTIAGO

-will scoop you right up to the ceiling! Boom, perp caught.

Amy stands with her hand up, awaiting a high five. She high fives it herself eventually.

CAPTAIN HOLT

Yup. Okay. Thank you Peralta.

Holt hangs up the phone and turns back to face everyone.

AMY SANTIAGO

How is it going?

CAPTAIN HOLT

It's....going...so how about that window? Hitchcock? Scully?

Holt starts to step into the hallway to find H and S.

AMY SANTIAGO

Wait, Captain don't!

Holt's foot gets caught in the net, making him fall flat on his butt and scooped into the net attached to the ceiling.

CAPTAIN HOLT

I'm seething with rage right now. Get me down from here immediately.

AMY SANTIAGO

(panic)

Oh my god! I'll save you Captain!

Amy rushes to the Captain's aid with a pocket knife.

ROSA DIAZ

I'll check on Hitchcock and Scully.

Rosa opens the supply closet to find Hitchcock and Scully napping again. This time, with a tarp draped over them like a blanket and tape in Scully's hand.

ROSA DIAZ

Wake up, idiots!

Hitchcock stirs and aggressively taps Scully's face.

HITCHCOCK

We're up, we're up.

Hitchcock, Scully, and Rosa turn their heads at a voice in the distant.

ANDREWS

(distant and off-screen)

Charles Boyle!

Boyle is heard screaming like a little girl from the other room. His eyes start welling with tears. Amy is aggressively sawing at the rope with her comically small pocket knife.

CHARLES BOYLE

(scared)

It's happening. My time has come.

CAPTAIN HOLT

Hurry up Santiago!

AMY SANTIAGO

Aaaaalmost got it!

Rosa smacks Boyle in the head.

MICHAEL HITCHCOCK
Who was that? Was that Jake?

ROSA DIAZ
No, stupid. It's freakin' Andrews.

AMY SANTIAGO
(off-screen)
Aha!

A loud thump is heard followed by a groan from Holt. He slowly stands up.

AMY SANTIAGO
Sorry! Are you okay Captain?

CAPTAIN HOLT
I'm fine. Everyone get in the evidence locker, now!

Rosa steps away from Hitchcock and Scully and runs back into the main room. Holt waves Rosa, Santiago, and Boyle past him and into the EVIDENCE LOCKER.

CAPTAIN HOLT
Don't worry about me, I'll stay out here and try to diffuse the situation.

AMY SANTIAGO
Okay, I'll call the guys.

As Amy pulls out her phone on her way into the locker. Holt shuts the door behind them.

Holt pats himself down to check for his gun and out of the corner of his eye sees Scully and Hitchcock looking like lost little puppies in the other room.

NORM SCULLY
Are...were we supposed to go in the locker too?

Holt shakes his head.

CAPTAIN HOLT
Idiots.

The voice rings out again.

ANDREWS

(off-screen)

I know you're in there Boyle! I can tell by your girly scream!

Back in the locker, Rosa and Amy have their hands over Boyle's mouth as he's screaming like a girl in fear again.

ROSA DIAZ

Ugh! Did you just lick my hand?

END OF ACT 2

EXT. OBSTACLE COURSE - NIGHT

Jake is on the phone as Terry and Gina chat off-screen.

JAKE

Alright. We'll be right over.

Jake crosses over to Terry and Gina

JAKE

Pack it up. That was Santiago, they have eyes on Andrews. He's at the precinct. They're gonna need backup.

GINA

Damn does this stuff just *happen* to you guys?

TERRY

Gina what do you think we do every day?

GINA

I don't know but I watch a lot of sexy cop shows and it's nothing like this.

INT. THE EVIDENCE LOCKER - NIGHT

Rosa, Santiago, and Boyle are inside the locker while Holt, Scully and Hitchcock stand just outside. Boyle is pacing out of nerves. Rosa is pacing out of anger.

ROSA

Holt why do we all have to be in here? We're cops why don't we just get this guy?

HOLT

Our top priority right now is keeping Detective Boyle safe. That's why you two are going to stay here and protect him while we keep watch. He makes one funny move and we advance.

A monitor sits on the desk showing live footage of The Bullpen.

ROSA

Fine. But if Boyle farts one more time it's game over.

BOYLE

You know I get gassy when I'm anxious.

Rosa angrily approaches Boyle.

ROSA

Well you better learn to clench your cheeks cause I'm getting tired of it.

SANTIAGO

Rosa, Boyle is in a really troublesome time right now and we need to..

ROSA

(interrupting)

Shut up.

SANTIAGO

Okay.

Rosa turns and walks away from Boyle. She pauses and turns back around and jolts her head forward at him as if to say "come at me, bro". He squeals and lets out a tiny fart. Rosa fumes and crosses to the locked door.

ROSA

Scully. Where's the key, I want out.

SCULLY

Oh no problem. It's just right here.

Scully pulls out a comedically large key ring with dozens of keys on it. He begins shuffling through them. He tries a key on the door.

SCULLY

Nope. Not that one.

He shuffles and tries another, taking his sweet time.

SCULLY

Nope. Heh Heh. Not that one either.

He tries another.

SCULLY

Nope.

Rosa fumes and gives Scully a death glare. Scully is blissfully unaware.

EXT. THE NINE-NINE PRECINCT - FRONT DOOR - NIGHT

Terry, Jake and Gina sneakily enter towards the front door. Terry and Jake have their guns drawn.

JAKE

(whispering)

Alright. On my signal. Gina, you stay out here. We can't risk you getting hurt.

GINA

(not whispering at all)

Yeah leave the woman. Alone. At night. On the streets of Brooklyn. Real keen cop senses ya got there Peralta.

TERRY

Just, stay behind us.

Gina gives them a stank face like an 8 year old pouting.

JAKE

Alright. Three. Two. Go!

Jake slams his body on the door. It doesn't budge. He fumbles back. He clears his throat and adjusts his vest. Gina cackles.

GINA

Brawn too? Boyle was right, I don't have what it takes to be at your guys' level.

JAKE

They must've padlocked the door from the inside when they brought Boyle back. But how did Andrews get inside?

TERRY

Santiago didn't say anything about it on the phone?

JAKE

No all I heard was Rosa growling and Boyle yelling "**insert funny fart/poop joke here**" in the background.

Gina looks off to the side and notices a drain pipe leading up to the broken window. She walks towards it. The boys continue to mutter different ways to get in.

JAKE

What if...chainsaw?

TERRY

Jake where are we gonna get a chainsaw?

GINA

Guys...

JAKE

Not now a Gina the cops are talking.
(to Terry)
Buzz saw?

TERRY

That's worse.

Gina rolls her eyes and looks back at the drain pipe. She gives it a look as if mustering up the courage. She rolls up her sleeves and attempts to hike herself up. She fails and stumbles dramatically.

GINA

(to herself)
Ow what the hell.

Gina ponders. Suddenly Jake and Charles' faces pop up in a dramatic flashback.

JAKE (V.O.)

(more dramatic than earlier)
Not now Gina the cops are talking.

BOYLE (V.O.)

I'll leave it to someone...else.

Gina's determined face returns. She tries again. This time

she is successful and shimmies up the pipe off screen. The boys don't notice.

JAKE

I only know of like one other kind of saw.

TERRY

Why does it have to be a saw?

INT. THE EVIDENCE LOCKER - NIGHT

Everyone inside the locker is yelling inaudibly. Rosa is angry. Boyle is defending his gas. Santiago is defending Boyle. Scully is still shuffling through the keys as if nothing were happening. Hitchcock is encouraging Scully. Captain Holt is straight faced as ever.

NORM SCULLY

Hey, hey! Guys I found it!

MICHAEL HITCHCOCK

Atta boy Scully!

Scully opens the door. Everyone falls dead silent and stares at the door.

Beat.

Simultaneously everyone in the locker advances towards the door and the chaos resumes as they try to go through the door at the same time.

INT. BULLPEN - NIGHT

The room is dark. Gina lifts herself through the broken window and clumsily falls onto the ground. Andrews stands in the corner of the room. Gina doesn't notice him.

GINA LINETTI

Ugh. This is nothing like Kwazy Cupcakes.

ANDREWS

(to Gina)

Hey!

Gina's eyes widen. She bolts.

GINA LINETTI

Not Kwazy Cupcakes! Not Kwazy

Cupcakes!

Gina stealthily makes her way through the precinct's elaborate traps. The crew from the evidence locker enter and stand in awe.

She passes each trap with ease except one. She is briefly stopped when she steps on a single lego.

GINA LINETTI

Ow! Jeez!

Captain Holt motions towards the legos as if to say "see I told you so!"

As Gina passes each trap, Andrews gets caught in them. Feathers are shot at Andrews.

GINA LINETTI

Cupcake Frenzy!

Jake and Terry enter run in. They saw the whole thing. Gina puts Andrews' hands behind his back and brings him to the ground.

GINA LINETTI

You have the right to remain my bitch!

CAPTAIN HOLT

That was incredible, Linetti. But, you still don't have the jurisdiction to arrest him though. Or...make him your bitch.

GINA LINETTI

Oh yeah? Well who has the gun?

Gina holds up Captain Holt's gun. Holt yanks it back from Gina like a child taking a toy. He puts it back in his holster in a pouting manner.

JAKE PERALTA

Gina! That like, wasn't excruciatingly painful to see!

GINA LINETTI

Funny, that's what my ex-boyfriend told me the first time we had sex.

CAPTAIN HOLT

Peralta is right. You've improved

tremendously.

GINA LINETTI

And that's what he said the last time.
Heh heh!

Gina gives Jake a fist bump. Rosa takes Andrews' hands from Gina and cuffs them.

ROSA DIAZ

You're done Andrews. How did you even know we were here anyways?

PAUL ANDREWS

I was following a live tweet from someone named "sexyginaofficial".

All heads turn towards Gina who is once again on her phone.

GINA LINETTI

Ohhhh ha yeah that's on me.

Gina shows her phone to the squad.

CAPTAIN HOLT

(reading tweet)

"On our way to the precinct to save Boyles from the pyromaniac. Hope he's sexy. #staytuned."

Gina begins typing on her phone.

GINA LINETTI

Spoiler alert! He kinda looks like a rat.

Santiago takes Gina's phone from her hands. Boyle crosses over to Andrews.

CHARLES BOYLE

So why'd you do it Andrews? What did you have against all of those innocent restaurant owners, and why'd you have it out for me so bad?

PAUL ANDREWS

You call those frauds restaurant owners? I've worked at Jimmy's Diner for 25 years and followed your food blog just as long. You rated all of those sad excuses for food joints all

5 stars and what did Jimmy get? A lousy 4.5!

TERRY JEFFORDS

All of this was because of a stupid food review?

CHARLES BOYLE

Hey I'll have you know my blog is one of the most highly respected...

Santiago wraps her arm around Boyle and covers his mouth. Still holding Gina's phone in the other hand.

Rosa takes Andrews off-screen.

GINA LINETTI

So Captain. How's that for not being a cop huh?

CAPTAIN HOLT

Maybe we were wrong about you Linetti. I'd be happy to recommend you to the training department to get you certified, for real.

CHARLES BOYLE

He's right Gina. We were wrong. Thank you.

CAPTAIN HOLT

So I guess I'll be seeing you in training then.

GINA LINETTI

Mmmmmm nah. I just wanted to prove to everyone that I'm not just the charming, beautiful and dainty secretary everyone thinks I am.

(beat)

Well that and I ran out of breath walking to the start line of that obstacle course and I can *not* do that shit every day.

Everyone nods in agreement.

END OF SHOW

