

BROOKLYN NINE-NINE



M.E. Time
#01006

Written by
Gil Ozeri

Directed by
Troy Miller

Production Office:
4024 Radford Avenue
Republic Bldg, 2nd Floor
Studio City, CA 91604
(818) 655-8150

Pink Revised Pages (9/8/13)
(p.32,33)
Blue Revised Pages (9/4/13)
(p.15,16)
Shooting Draft (9/3/13)

All rights reserved. © 2013 NBC Studios, LLC.

No portion of this script may be performed, published, reproduced, sold, or distributed by any means or quoted or published in any medium, including any web site, without prior written consent of NBC Studios, LLC.

Disposal of this script copy does not alter any of the restrictions set forth above.

BROOKLYN NINE-NINE

Ep.106 "M.E. Time"

Pink Revised Pages
9/8/13

CAST LIST

DET. JAKE PERALTA Andy Samberg
CPT. RAY HOLT Andre Braugher
SGT. TERRY JEFFORDS Terry Crews
DET. AMY SANTIAGO Melissa Fumero
DET. CHARLES BOYLE Joe Lo Truglio
DET. ROSA DIAZ Stephanie Beatriz
DET. HITCHCOCK Dirk Blocker
DET. SCULLY Joel McKinnon Miller
DR. ROSSI Mary Elizabeth Ellis
GABE Houston Rhines
UNIFORMED OFFICER Wayne Lopez
SUE Amanda Reed
MRS. PATTERSON Becky Thyre
PURSE-SNATCHER Joel Rene Martinez

BROOKLYN NINE-NINE

Ep.106 "M.E. Time"

Pink Revised Pages
9/8/13

SET LIST

<u>INTERIORS</u>	<u>EXTERIORS</u>
99 th Precinct <ul style="list-style-type: none">- Briefing Room- Holt's Office- Bullpen- Break Room- Hallway- Interrogation Room	
Restaurant	
Patterson's Apartment	
Dr. Rossi's Apartment <ul style="list-style-type: none">- Living Room*	
Medical Examiner's Office <ul style="list-style-type: none">- Hallway	
Car	
Cop Bar	

BROOKLYN NINE-NINE

Ep.106 "M.E. Time"

Pink Revised Pages
9/8/13

DAY BREAKDOWN

NIGHT ONE

Scene 1, 3

DAY TWO

Scenes 2, 4, 5, 7 - 10, 12 - 14, 16, 17

NIGHT TWO

Scenes 18, 19, 21, 23, 25

DAY THREE

Scenes 20, 22, 24, 26, 27, 29 - 42

NIGHT THREE

Scene 43, 44

FLASHBACKS

Scenes 6, 11, 15, 28

COLD OPEN

1 INT. RESTAURANT - NIGHT (N1) 1

AMY, in a nice dress, is on a date with a handsome guy, GABE.

AMY
I'm so glad we could finally do this.

GABE
I know, Kylie says you're always stuck at the precinct.

Amy's phone BUZZES. She looks at the caller ID.

AMY
Speaking of. This is work right now.
Sorry --
(answering)
What's up, Peralta?

INTERCUT with JAKE, who is on his phone, in A HALLWAY.

JAKE
Captain just called. He wants everybody back here. We got a lead on the Nightingale Strangler. He's in Brooklyn.

She holds up a "one second" finger to her date.

JAKE (ON PHONE) (CONT'D)
We're looking for a white male. Five ten. Brown hair. Medium build. Small scar on his right cheek.

Amy looks over at Gabe. He's five-ten. He has brown hair. There's a small scar on his cheek.

AMY
...Oh. Okay.

Reveal Jake is actually in the restaurant, nearby, looking at Amy's date over her shoulder.

JAKE (ON PHONE)
His M.O. is, he finds lonely women with no friends, drugs their food, and guts them in his van. Last seen wearing...a salmon shirt, grey blazer.

Gabe wears a salmon shirt and grey blazer. He smiles at her as he eats his SALAD. She starts to suspect...

JAKE (ON PHONE) (CONT'D)
Witnesses say he has a lot trouble
fitting lettuce into his mouth --

AMY
(annoyed)
Okay. Where are you?

As Jake walks up to Amy...

JAKE
Apparently, he has the world's smallest
penis and he doesn't know how to use it --
(then instantly, to Gabe)
Hi there, Jake Peralta, I'm Amy's boss.

AMY
That's not true. What are you doing
here?

JAKE
I'm just here with my date --
(looks around)
-- who is now leaving. Worth it. Okay,
have a great night!

Jake leaves.

GABE
Your boss seems really nice.

AMY
He's not my boss!

END OF COLD OPEN

ACT ONE

2 INT. BRIEFING ROOM - MORNING (D2) 2

Roll call. Jake stands at the WHITE BOARD, changing his number to one more than Amy's. Terry, Amy, Rosa, Charles, Scully, and Hitchcock watch.

JAKE

...And by closing a record five felonies in one week, Peralta pulls ahead. Oh, I closed five felonies in one week, in case you hadn't heard.

AMY

We heard.

JAKE

You did? How?

3 INT. BULLPEN - LAST NIGHT - FLASHBACK (N1) 3

Jake stands on his desk.

JAKE

Five felonies in one week! Five felonies in one week! Light it up Boyle!

Charles drop some Mentos powder into two 2L SODA BOTTLES, and TWIN GEYSERS of SODA SHOOT UP.

4 INT. BRIEFING ROOM - BACK TO SCENE (D2) 4

Jake wipes his forehead and licks his finger.

JAKE

Mmmm. That's the sugary sweet taste of triumph.

ROSA

You should shower more.

TERRY

Updates on open cases?

JAKE

Don't have any, because I closed all mine. Did you guys hear about my five felonies in one week?

CHARLES

I just caught a DOA on Bessimer Street.

TERRY

You're the primary -- you're in charge.
Take Diaz and Peralta.

CHARLES

Yes. My fantasy threesome.
(immediately)
Of cops on a case.

HOLT enters the room and stands by the doorway.

HOLT

Detectives. Our monthly crime statistics
are due. I want all paperwork on your
closed cases by tomorrow. Scully, you
can just write, "I didn't close any," on
a piece of paper.

SCULLY

You got it.

AMY

I already got my paperwork in, Captain.

HOLT

(curt)

Then I guess this reminder isn't for you.

Jake whispers to Amy.

JAKE

Yikes. I think he hates you more than
me.

AMY

No, he doesn't. We have a good
relationship. We're on the same page.

HOLT

Something to share with the rest of us,
Santiago?

AMY

No sir. I wasn't -- Peralta was the one
who was talking!

JAKE

God, you must've been the worst fourth
grader ever.

AMY

Joke's on you -- I skipped fourth grade.

HOLT
Santiago!

She straightens up, ashamed. Jake snickers at her.

HOLT (CONT'D)
Anything else? No? Dismissed.

5 INT. BULLPEN - MOMENTS LATER (D2) 5

People filter back to their desks.

AMY
Hey Boyle, I know you haven't had Peralta
as a secondary in a while. Be careful:
it can be rough.

JAKE
What?! I'm a great secondary.

Off Amy's skeptical look...

6 INT. INTERROGATION ROOM - A MONTH AGO - FLASHBACK (FBD) 6

Amy faces down a THUGGISH PERP with TATTOOS.

AMY
So you were just "borrowing" those cars?

We hear LOUD BANGING on the ONE-WAY MIRROR, then...

JAKE
(muffled)
Ask about his bank account!

Amy starts to speak but is cut off by more LOUD BANGING.

JAKE (CONT'D)
(muffled)
Ask about his bank account! Ask about
his--

The MIRROR BREAKS. Jake stands with his fists still up.

JAKE (CONT'D)
(to Amy, calmly)
-- bank account. You should ask about
his bank account.
(calling off)
Captain! Santiago broke the glass.

7 INT. BULLPEN - BACK TO SCENE (D2) 7

AMY
You can't give up control. You're terrible at following your primary's orders. You just do whatever you want. I could go on and on and on.

JAKE
...is something no lover of yours has ever said.
(to Charles)
I can be a great secondary, and I'll prove it!

CHARLES
I know you will, Jake-in-the-box.

JAKE
Don't call me that ever again, I'm driving, we're leaving now, carry my bag.
(off Amy's look)
...but you should choose the music, Primary.

8 INT. CAR - MOMENTS LATER (D2) 8

"Consider Yourself" from "Oliver" plays, Charles HAPPILY SINGS ALONG. REVEAL Jake CRINGING as he drives.

9 INT. BULLPEN - NEAR HOLT'S OFFICE - LATER (D2) 9

Amy approaches Holt, who stares at his official PHOTO.

AMY
It's a great picture, sir.

HOLT
I hate it.

He removes it from the wall and throws it in a trash can.

AMY
Me, too. It's a bad picture of a good man!

He stares at her. She smiles nervously.

AMY (CONT'D)
So! I have an eyewitness in the purse-snatcher case. Only problem is the sketch artist is out sick. How do you want me to proceed?

HOLT
Figure it out, Santiago. It's your case.

AMY
(taken aback)
Yes. I'll do that. Thank you.

She doesn't know what to do, so she bows a little.

HOLT
Are you bowing?

AMY
No. This is how I walk.

She walks off, still hunched in mid-bow.

10 INT. BULLPEN - CONTINUOUS (D2) 10

Amy, mid-bow, walks up to Rosa, who's packing up to leave.

ROSA
What do you want, Quasimodo? I gotta go
meet Boyle and Peralta.

AMY
Is there something wrong with the
captain? Seems like he's in a bad mood.

ROSA
I don't know. Who can tell?

11 INT. HOLT'S OFFICE - FLASHBACK - TWO WEEKS AGO (FBD) 11

Rosa walks up to Holt, who looks dejected.

ROSA
You okay, Captain? Tough weekend?

HOLT
I went to Barbados with my husband. It
was glorious. We wove hats out of palm
fronds. I've never been happier.

Off Rosa's confused look...

12 INT. BULLPEN - BACK TO SCENE (D2) 12

ROSA
Guy's impossible to read. Don't even
try.

Amy looks out the door and sees Holt on his cellphone.

HOLT
(into phone, totally deadpan)
That is, without question, the funniest
story I've ever heard.

13 INT. PATTERSON'S APARTMENT - LATER (D2) 13

Jake, Charles and Rosa enter the apartment. On the floor is the body of a morbidly OBESE MAN (Frank Patterson) under a sheet -- all we see is the mountainous arc of his belly.

JAKE
Well, I think we have some idea what
killed him. Spoiler alert: it was not
starvation.

A UNIFORMED COP approaches.

JAKE CHARLES
What do we got? What do we got?

JAKE (CONT'D)
Sorry, sorry. You're primary. You're in
charge.

UNIFORMED OFFICER
Frank Patterson. 38 years old. Married,
no children. Wife found him this morning
and called it in.

CHARLES
Any signs of forced entry or a struggle?

UNIFORMED OFFICER
No.

JAKE
Are you sure? Looks like his belt put up
a struggle against his stomachs.
(then)
Sorry, that was my last fat joke.

CHARLES
Okay, well, let's take a look --

JAKE
Hold on. Someone close the door -- there
may be a pride of lions on their way here
right now.
(then)
Sorry, that was my last fat joke.

Jake starts looking around. Rosa turns to Charles.

ROSA

What are you thinking, Boyle?

Before Charles can answer...

JAKE

I'm calling natural causes.

(pointing at clues)

Heart meds, home defibrillator, and a
"frequent customer" gift basket from the
cardiac wing of Brooklyn Methodist. This
case is open-and-shut. Like his mouth
was, constantly. Sorry, that was my last
fat joke.

(then, more serious)

Diaz, check the bathroom for more meds.
Boyle, see what you can find in the
bedroom. I'll take the kitchen.

Jake heads off. Rosa looks at Charles.

CHARLES

Yep. That's exactly what I was going to
say to do. It's like he's so good at
following my orders, he's saying them
first. Weird.

Charles smiles weakly.

14 INT. BULLPEN - DAY (D2)

14

Amy walks up to Terry's desk.

AMY

Hey Sergeant, you know how you're really
good at doodling?

Amy points to some impressive drawings on Terry's desk of
guns, jaguars, protein bars, muscles.

TERRY

I know you think you're complimenting me,
but calling them doodles is an insult.
You a big fan of Picasso's doodles?

AMY

Sorry. Can you please draw a perp for
me? The sketch artist is sick and the
captain wants this done right away. He's
in a bad mood.

TERRY

Is he? I can never read him.

15 INT. HOLT'S OFFICE - FLASHBACK - ONE WEEK AGO (FBD) 15

Terry walks up to Holt.

TERRY
You look chipper, Captain -- you have a fun weekend?

HOLT
There was a small fire in my house. I lost many photo albums of treasured memories. I'm devastated.

Off Terry's confused look...

16 INT. BULLPEN - BACK TO SCENE (D2) 16

AMY
I'm telling you -- he and I have a connection, and there is something bothering him. Can you help me out?

Terry nods. Amy beckons to SUE, the eyewitness.

AMY (CONT'D)
Ma'am, can you describe the perp to Sergeant Jeffords, please?

SUE
He had dark, curly hair, a neck tattoo--

TERRY
Wait slow down. Start with the eyes. Were they desperate? Lonely? Did they betray heartache?

SUE
Um, they were brown.

He tosses the pencil on the table.

TERRY
Do you even want your purse back?

Amy rolls her eyes: this is gonna take forever.

17 INT. PATTERSON'S APARTMENT - LATER (D2) 17

Rosa asides to Jake.

ROSA
So far you've managed to tell three fat jokes and completely bulldoze Charles.
(MORE)

ROSA (CONT'D)

Is that your idea of being a good secondary?

JAKE

First of all, I've told four. Second, I'm helping -- I started to catalogue the refrigerator contents, but it turned out there wasn't enough paper on Earth. Five fat jokes!

A UNIFORMED OFFICER laughs. Jake gives him a nod.

JAKE (CONT'D)

Thanks, Arnie.

(to Rosa)

See, Arnie thinks I'm doing great.

ROSA

Jake, for once, just hang back and let Charles do his job.

JAKE

Arrrgh, fine. I'll just stand here motionless like a tree until Charles gives me an order.

Jake makes a show of standing stock still.

ANGLE ON: Charles talks to PATTERSON'S WIFE.

CHARLES

I'm so sorry for your loss, Mrs. Patterson. Could you tell me what happened after breakfast that morning?

MRS. PATTERSON

I went out to walk the dog, and when I came back he was dead. I'm just in shock. We were going on a cruise together next week.

(starting to break down)

He had pre-purchased the unlimited soda package. He loved soda so much.

CHARLES

(tenderly)

I'm sure the industry mourns his passing.

ANGLE ON: Jake is still in a frozen pose.

DR. ROSSI, an ATTRACTIVE WOMAN, crosses in front of him towards the body.

JAKE
Motion, re-activated.

Jake crosses over to Dr. Rossi, who kneels by the body.

JAKE (CONT'D)
Hi. I'm Detective Jake Peralta.

DR. ROSSI
I'm Dr. Rossi -- the new Medical
Examiner. Don't let me get in your way,
I'm sure you have a lot to do.

JAKE
Actually, I've been told to do nothing.
So:

He leans suavely.

JAKE (CONT'D)
What brings you here?
(immediately)
I'm leaning on a dead guy.

18 INT. BULLPEN - LATER THAT NIGHT (N2)

18

Charles and Rosa walk back to his desk holding a MASSIVE
amount of paperwork.

ROSA
Bank records, stuff from his desk, and
(points to large stack)
--grocery lists. That dude loved food.
You want some help?

CHARLES
Nah, I got this. Go home.

ROSA
Thanks, Boyle. Nice of you.

Holt approaches...

HOLT
How's the Patterson case looking?

CHARLES
Looks like natural causes, but I'll know
for sure once I get the autopsy results
tomorrow. Jake volunteered to follow up
with the M.E. My man is all over it.

19 INT. RESTAURANT - SAME TIME (N2) 19

Jake and Rossi are on a date.

JAKE

To you, and to the enormous dead fat man
who brought us together.

They clink glasses. Jake takes a sip of water.

ROSSI

A surprising number of people die every
year from choking on sips of water.

JAKE

That is surprising. Seems so easy to
swallow. Maybe just for me.

(re: Rossi's food)

Everything okay?

REVEAL: Rossi has dissected her chicken like it's a cadaver,
and pinned it open using two forks.

ROSSI

More than okay. Look at the way the
tendons cling to the bone. The striated
muscle tissue structure is gorgeous.
Total yum.

JAKE

Well, this place is known for their
clinging tendons and striated muscle.

She giggles.

ROSSI

I'm really glad you were able to sneak
away from your case.

JAKE

It's not technically my case. I got all
the time in the world.

ROSSI

(flirty)

Actually, based on your age, weight, and
skin pallor, I'd say you have thirty
years, tops.

He laughs, but looks a little creeped out...

END OF ACT ONE

ACT TWO

20 INT. BULLPEN - THE NEXT MORNING (D3) 20

Amy and Rosa work at their desks. Jake walks in and Charles, holding some files, approaches.

CHARLES

Hey Jake. First of all: for being such great secondaries, I got you and Rosa lemon-infused madelleines, dusted with Tunisian almonds.

ROSA

I'm allergic to almonds.

She tosses it in the trash.

CHARLES

(sotto)

That was 22 dollars.

(then)

So, have you heard anything from the M.E.? She hasn't sent the autopsy report.

JAKE

That's weird. Maybe probably a ton of other people died and she got busy. That's what definitely happened.

CHARLES

Just let me know when she calls.

Charles exits and Jake turns to Amy and Rosa.

JAKE

Hey, I need to ask you guys something. Can you keep a secret?

ROSA

Do you know anything about my life?

JAKE

Good point, no I do not. So... you know that new Medical Examiner? I kind of had sex with her last night.

AMY

What?

JAKE

Sorry -- I forgot who I was talking to. Sex is this thing that two adults do with their bodies when they're attracted to each other.

Amy rolls her eyes.

ROSA

He's right, Santiago. Do you not know that?

AMY

I meant: what were you thinking? She was supposed to be doing an autopsy for your primary, Charles.

JAKE

Guy died of natural causes -- it's not a big deal. So...back to last night. As you can imagine, I'm usually up for anything. But I can't tell whether this was weird or sexy...

21 INT. ROSSI'S APARTMENT - LIVING ROOM - FLASHBACK - LAST NIGHT 21
(N2)

Jake and Dr. Rossi make out on her couch. She pulls away.

ROSSI

Wait. Close your eyes for a second.

JAKE

Mmm. Okay.

Jake closes his eyes. She takes an ice cube out of her whiskey, and rubs it on Jake's lips.

JAKE (CONT'D)

Gahh! What are you doing?!

ROSSI

I like 'em cold.

22 INT. BULLPEN - BACK TO SCENE (D3)

22

Rosa and Amy shrug.

ROSA

Not that weird.

JAKE

"Cold." Like a dead guy.

AMY
You're reading into that.

JAKE
Am I?

23 INT. ROSSI'S APARTMENT - LIVING ROOM - FLASHBACK (N2) 23

She traces lines on his body with her finger.

ROSSI
You have a really nice chest.

JAKE
...Thank you.

ROSSI
I'd love to crack it open. And put my hands all over your organs. I wonder how much that appendix weighs. It feels really inflamed.

JAKE
Yeah it does. Wait. That's bad, right?

24 INT. BULLPEN - BACK TO SCENE (D3) 24

AMY
Ew! Please tell me you ran out of there.

JAKE
No. I can't explain why, but I sort of started to get into it...

25 INT. ROSSI'S APARTMENT - LIVING ROOM - FLASHBACK (N2) 25

Rossi wears a negligé and a white lab coat.

ROSSI
(sexy)
Oh no. What do we have here?

REVEAL: Jake is sprawled over the floor like a dead body. Eyes open, his face is frozen in a death grimace.

JAKE
A 34-year-old Caucasian male, who is dead. Very dead.

ROSSI
Mmmm. Cause of death?

JAKE
Initial assessment: Blunt force trauma.

ROSSI

What do I find when I probe a little farther?

JAKE

Bruising on the neck, and there's ocean water in the lungs.

ROSSI

Ooooh. The body's been moved. When did you die, body?

JAKE

Four days ago.

She immediately loses interest.

ROSSI

Too long. Bloating. Odors.

JAKE

...24 hours?

ROSSI

Purrrrrfect.

She shuts his eyes like he's a dead man.

26 INT. BULLPEN - BACK TO SCENE (D3)

26

Amy has her fingers in her ears. Rosa is inscrutable.

AMY

Stop stop stop! Weird weird weird!

JAKE

Rosa, what's your call: weird or sexy?

ROSA

Weird.

JAKE

I knew it. But also sexy?

ROSA

No. Weird. But more importantly, that's what you were doing while Boyle was grinding through paperwork?

AMY

Told ya. Worst secondary in the unit.

JAKE

I can't win with you guys. I take over the crime scene, I'm a bad secondary. I blow off work to have weird sex with a hot coroner, I'm a bad secondary. What do you want from me?

Charles reenters.

CHARLES

What are you guys talking about?

JAKE

...uh... weird sex stuff that has nothing to do with work.

CHARLES

(proud)

I had sex on a futon once. And it was in couch mode.

27 INT. BREAK ROOM - LATER (D3)

27

MANY UNFINISHED SKETCHES of the perp lie around -- Terry is in perfectionist mode. Amy watches as he finishes a gorgeous CHARCOAL PORTRAIT. He has an ANTIQUE BRIEFCASE next to him with an extensive set of PASTELS, PAINTS, and BRUSHES.

AMY

Sarge, all of these are fine. How much longer are you going to work on this?

TERRY

It's questions like that that made Van Gogh cut off his ear. You can't put a clock on art.

(off her look)

Ten minutes.

AMY

Great. Let's catch this guy, so we can give Holt some good news. I want to cheer him up.

SCULLY

How do you even know he's in a bad mood? It's impossible to read that guy.

28 INT. HOLT'S OFFICE - FLASHBACK - ONE WEEK AGO (FBD)

28

Holt, furious, yells at Scully.

HOLT
(shouting)
-- this the most incompetent, worthless
report I have ever read in my life! Get
your act together, or so help me god, you
will not live to see retirement!

29 INT. BREAK ROOM - BACK TO SCENE (D3)

29

SCULLY
It's like, "What's that guy thinking,"
you know? He's an enigma.

AMY
I can read him, and if anyone can figure
out what's bothering him, it's me. He
and I are exactly the same. Except I'm
younger, Cuban, female, single, and
straight.

SCULLY
(scoffs)
Captain Holt's not gay.
(off their looks)
Captain Holt is gay?!

AMY
Seriously, man -- just retire.

30 INT. BULLPEN - LATER (D3)

30

Charles and Jake are at their desks. Charles studies stacks
of Mr. Patterson's records.

HOLT
Boyle, where's my paperwork on that DOA?

CHARLES
Still waiting on the autopsy report. It
was supposed to come in first thing this
morning, but so far, nothing.

HOLT
That is unacceptable. I'll call the M.E.
and find out what happened.

Jake stands up.

JAKE
Buh buh buh.
(off Holt's death stare)
Sorry. First of all, it looks like it
was natural causes.
(MORE)

JAKE (CONT'D)
Also, I'm the secondary, and it was my responsibility to get that report, so I'm gonna go down there and get it myself.

HOLT
Good. But don't you ever "buh buh buh" me again.

JAKE
Okay, but I wasn't --

HOLT
(deadly serious)
Buh buh buh buh buh. Just go.

JAKE
Yeah, I'm gonna regret introducing you to that.

He heads out.

31 INT. BULLPEN - ROSA'S DESK - LATER (D3) 31

Charles approaches Rosa, who is at her desk.

CHARLES
Rosa, can I show you something?

ROSA
What's up?

Charles shows Rosa some documents.

CHARLES
Patterson's wife told me they were going on a cruise together next month, but her credit card bill only shows one ticket booked. Either she's lying, or she "knew" he was gonna die.

ROSA
Hmm. Nice find, Boyle.

CHARLES
This could be a murder. Where is that autopsy?
(checks his watch)
Jake went down to the M.E. an hour and a half ago and I still haven't heard from him.

ROSA
Jake went to get the autopsy results?

CHARLES

I know, isn't he the best? He's really coming into his own as a secondary. I want to get him another thank-you present -- does he come across as a "pinot" guy to you, or is he more of a shiraz?

ROSA

You know what? I think we should go down there. See what's holding him up.

32 INT. MEDICAL EXAMINER'S OFFICE - LATER (D3)

32

Rosa and Charles enter the morgue. Dr. Rossi is adjusting her skirt.

DR. ROSSI

Detectives. Hello. What brings you here?

ROSA

Your shirt's buttoned wrong.

Rossi starts fixing her buttons.

DR. ROSSI

Ha, so it is, well, thanks for coming by--

CHARLES

We came to get that autopsy report. Is Detective Peralta here? He's supposed to be here.

DR. ROSSI

I haven't seen him.

We hear a muffled cough. Rosa walks over to the freezer, pulls open a drawer. Jake lies on a slab, naked, covering himself with something.

ROSA

Found him.

JAKE

Hiiiiiiieee.

(beat)

Could you hand me my pants, please? It's very cold in here.

END OF ACT TWO

ACT THREE

33 INT. MEDICAL EXAMINER'S OFFICE - LATER (D3) 33

Jake stands, wrapped in a white sheet, in front of Charles, Rosa and Rossi.

JAKE

This isn't what it seems like.

ROSA

Yes, it is.

JAKE

Listen, here's what's going on: it all started when I came down here for the autopsy report. And in conclusion, here we are. So, if you'll excuse me...

He starts to climb back in.

ROSA

Cut the crap, Peralta.

JAKE

Fine. I'm sorry I delayed the autopsy results. But, it's not a big deal -- everyone knows it's natural causes.

CHARLES

Not anymore. We think it could be a murder.

JAKE

Like murder murder? Or like, his mouth murdered him by making him eat so much his heart exploded?

ROSA

Murder murder. We need that autopsy to know for sure.

ROSSI

Um, I haven't gotten to it yet.

CHARLES

You've been down here for two hours -- what, did you have sex forty times?

JAKE

Forty times?! Look, I'm sorry. We didn't think it was murder.

CHARLES

It shouldn't matter. I'm your primary and I asked you to do something. And if it's okay, I'd like to be upset with you.

JAKE

Well, if this might be murder, let's not waste time on how this is my fault, or how bad a secondary I am, or why I'm suddenly turned on by formaldehyde.

They all look grossed out, except for Rossi.

JAKE (CONT'D)

Maya...Dr. Rossi, can you perform the autopsy right now?

ROSSI

With a body that size, I need my assistant. And I gave him the rest of the day off when Jake showed up here.

They all turn to look accusingly at Jake.

JAKE

Fine. I will assist you. Because I am an amazing secondary. Anyway, how gross could it be?

ROSSI

It's not gross at all. It's hot. Now gown up and put on some waterproof boots.

34 INT. BULLPEN - LATER (D3)

34

The PURSE-SNATCHER is in the HOLDING CELL. Terry, Amy, Scully, and Holt.

HOLT

Caught him?

AMY

Yes sir! He was easy to pick up. He looked just like the Sergeant's sketch.

She holds up Terry's FINISHED SKETCH. It's amazing.

SCULLY

You could be a professional artist, Sarge. Like on the boardwalk.

TERRY

(disgusted)

You think I should draw caricatures?

(MORE)

TERRY (CONT'D)

That's garbage art. I don't draw giant-head people on surfboards.

SCULLY

I'm sayin', you could -- you're that good.

AMY

Captain, the credit really goes to Sergeant Jeffords. Without his refined artistic skills--

HOLT

Finish the paperwork by noon -- I want it included in the crime stats.

He walks off.

PURSE-SNATCHER

I gotta say, I always hate how I look in pictures, but this is so flattering.

Amy, listening, gets an idea.

AMY

Sergeant, I need you to do one more drawing for me.

She retrieves the official photo of Holt from the trash can and hands it to Terry.

AMY (CONT'D)

It'll cheer the captain up! He's gonna be over the moon. He may even lean back in his chair a little and nod slightly.

TERRY

This is a lot of pressure. If I do this, it has to be done right.

(intense)

Scully? Get me my oils.

35 INT. MEDICAL EXAMINER'S OFFICE - DAY (D3)

35

Jake and Rossi, in lab coats, lean over Patterson's body, which is out of frame. Jake is grossed out.

ROSSI

Okay, now, just hold open the chest cavity for me...

JAKE

Ugh, wow, okay. I can do this.

(looking away)

(MORE)

JAKE (CONT'D)
It's not a big deal, it's just like
holding open really slimy elevator doors.
(he sneaks a peek)
For a family of aliens. Oh my God.

ROSSI
There are signs of stress on the heart,
but that's no surprise. Look at that
stomach lining -- it's a real beaut.

JAKE
(looking away)
Ahhhhghghgh.

ROSSI
Put your hands in the lung and just start
scooping.

JAKE
One sec, please.

36 INT. MEDICAL EXAMINER'S OFFICE - HALLWAY (D3) 36

Jake is completely grossed out. Charles is there.

JAKE
Aarrrrghhhh. Blblblblblblbl.

CHARLES
You need me to go back in there with you?

JAKE
No. This is my duty as secondary. I
deserve it.

37 INT. MEDICAL EXAMINER'S OFFICE - MOMENTS LATER (D3) 37

Jake returns.

JAKE
I'm back and I'm good and I'm ready to
go.

ROSSI
This is one of the unhealthiest people
I've ever seen. It was like slicing into
an overstuffed ravioli. You really want
me to keep digging?

JAKE
(grossed out)
Yes. The primary detective on this case
thinks it's a murder. We treat it like a
murder.

ROSSI

Okay. Oh -- hear that?! That "gooosh" is the sound of gas escaping from his large intestine. We call it a "death bubble."

JAKE

Nope. Not ready yet.

Jake rushes off.

38 INT. MEDICAL EXAMINER'S OFFICE - HALLWAY (D3)

38

Jake HYPERVENTILATES. Charles is there.

JAKE

Eeeh haaa eeeh haaa.

CHARLES

Are you hungry?
(handing him a bag)
I got you an egg salad sandwich.

Jake HYPERVENTILATES TWICE as fast.

JAKE

Eeeh haaa eeeh haaa.

39 INT. HOLT'S OFFICE - LATER (D3)

39

Holt works at his desk. Amy enters, holding a framed painting to her chest.

AMY

Knock knock.

HOLT

You can knock with your hands. Saying it is ridiculous.

AMY

Okay, well, I know that you're having a bad day...

He stares at her, blank-faced.

AMY (CONT'D)

...I think you're having a bad day. So to cheer you up, I had Terry do this painting, to replace the photo you hated.

She turns the painting around, revealing a beautiful OIL PORTRAIT of Holt. He looks somber and dignified.

HOLT

I threw away the photo because I think it's ostentatious to hang pictures of yourself, especially when you haven't earned a place on the wall.

AMY

Ah.

HOLT

But you would have me hang a baroque oil painting of myself, like I'm a North Korean dictator. No ornate gold frame? And why am I not astride a noble steed, clad in armor?

AMY

(lost)

We can add a horse!

HOLT

You wasted your time, Terry's time, and now my time on this. You should've been filing the report on the purse snatcher.

AMY

Oh I did. It's already in the system.

Holt looks at the CRIME STATS he's holding, then nods.

HOLT

Good. Thank you. Dismissed.

Amy thinks...and walks out.

40 INT. MEDICAL EXAMINER'S OFFICE - DAY (D3)

40

ROSSI

Hey, I'm glad you're back. I just finished up. Here's his stomach contents.

She holds up a GIGANTIC GARBAGE BAG.

JAKE

Oh. That's where they went.

ROSSI

But here's the cool part. See the fresh scarring to the liver? I'd say your partner was on to something. Cause of death: poison, ingested.

JAKE
(mustering his strength)
Boyle was right. I gotta go tell him.

ROSSI
You could go do that.
(flirty)
Orrrrr, we could move on...
(walking her fingers up his
chest)
...to the next post-mortem.

JAKE
Nope. Sorry. The spell has worn off.
No more weird dead guy sex for me ever
again. It's nothing personal, but sex is
for the living. Isn't that right, buddy?

He turns to A CADAVER.

JAKE (CONT'D)
Oh my god! You have no eyes! That's
horrifying!

He runs off.

END OF ACT THREE

ACT FOUR

41 INT. HOLT'S OFFICE - MINUTES LATER (D3)

41

Amy enters Holt's office.

HOLT
What now, Santiago?

AMY
I figured out why you've been so... tense. You're worried about the monthly crime statistics.

HOLT
That's not your concern.

Amy sits down and puts a STACK OF PAPERS on his desk.

AMY
I just checked the stats myself. Our arrest numbers haven't improved since you got here. They're exactly the same as last month.

HOLT
If this is your strategy to cheer me up, it's backfiring.

AMY
Sir, I don't think you realize how good "flat numbers" are. I went back 12 years -- a precinct's numbers almost always get worse under new leadership. But ours didn't. That's a win.

Holt takes that in.

AMY (CONT'D)
It's just your first month. Morale is much higher, people are working harder. You're well on the way to earning a place on the wall.

Holt leans back in his chair, and nods slightly.

HOLT
Thank you, Santiago.

She smiles.

AMY
You know, we're birds of a feather, you and I.

HOLT
I hate clichés.

AMY
Right. Sorry.

She walks off.

42 INT. INTERROGATION ROOM - LATER (D3)

42

Charles and Jake sit with Patterson's wife.

CHARLES
We know you killed your husband. That
cruise you planned was for one. Plus the
autopsy showed clear signs of poison.

JAKE
For the record, the inside of your
husband was very gross.

CHARLES
My only question is why'd you do it?

A beat. She sighs.

MRS. PATTERSON
He drove me to it. He had affair after
affair. He was like Don Draper.

JAKE
(to Charles)
Permission to make a fat joke.
(off his nod)
Don Draper?! Is your TV the right shape?

MRS. PATTERSON
It's just... he had an insatiable
appetite for women.

Charles nods at Jake.

JAKE
Among other things.

CHARLES
Mrs. Patterson, you are under arrest for
the murder of your husband.
(smiles)
God, it feels so good to say that.
(to Mrs. Patterson)
Sorry -- probably not for you.

MRS. PATTERSON
It's okay. I shouldn't have killed
anyone.

Jake clasps Charles's shoulder proudly.

43 INT. BULLPEN - TERRY'S DESK - END OF SHIFT (N3) 43

Terry, Amy, Rosa, Scully, Hitchcock. They're admiring
Terry's painting.

ROSA
Sarge, that painting is tight.

TERRY
It's terrible. The brushwork is sloppy.
Poor use of negative space. I'm a fraud.

Holt walks up.

HOLT
Not at all. It's incredibly well
executed. I'd like to take it home for
my husband. He'll be glad you made me
look so happy.

He leaves.

TERRY
I was trying to make him look serious. I
still can't read him.

ROSA
No one can.

AMY
I can. He likes it.

44 INT. COP BAR - LATER (N3) 44

Jake sits with Charles and Rosa and a ROUND of BEERS.

ROSA
Nice job, Boyle, you nailed it.

JAKE
Of course he did. He's a great primary.
I'm sorry I was such a bad number two.
(sincere)
For the first time in my life, I may have
been a jerk.

CHARLES
It's not the first time, Jake.

Jake is taken aback. Charles smiles.

CHARLES (CONT'D)
You've still never been a jerk.

JAKE
No, Charles, I was. And I'm sorry.

Jake puts his arm on Charles' shoulders.

CHARLES
What a wonderful moment!
(looking at his phone)
Ugh. The DA wants to set bail for
Patterson's wife. They need me to send
them all the files.

Jake looks from Charles to Rosa.

JAKE
I'm secondary -- let me take care of that
busy work. You guys stay and finish
celebrating.

Jake starts to exit. *

ROSA
You sure you're not just slipping away
for some more weird dead guy sex? *

JAKE
(laughs) *
Ha ha ha. *
(then, intensely serious) *
We will never speak of that again! *
Never! *

Jake exits. *

CHARLES

So. Crazy day, huh?

*

ROSA

I hate small talk. Let's drink in
silence.

CHARLES

Perfect.

END OF SHOW