

The Office

"The Break-In"

by
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Based on characters created by
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& Stephen Merchant
and
Greg Daniels

COLD OPENINT. BATHROOM - MORNING - DAY 1

JIM, KEVIN and OSCAR are standing in front of the bathroom stall. The door is wide open. They are taking turns tossing playing cards into the toilet. Kevin is up. He throws one.

KEVIN

Damn it!

JIM

Tough rocks, pal. Better luck next time.

OSCAR

It was close, though.

Dwight enters.

DWIGHT

What is going on here? The lavatory is expressly reserved for hygiene purposes.

JIM

Yes. Dwight, thank God you're here. We need your help.

DWIGHT

Why?

JIM

Because, none of us can seem to make it into the toilet.

DWIGHT

You are wasting company time.

JIM

Then would you please show us how to be more accurate with our throwing?

DWIGHT

Oh, please, it's all in the hips.

He reaches out to take some of the playing cards from Jim, but Jim pulls away.

JIM

It's two dollars for five turns.

Dwight heaves a sigh, and digs out his wallet. Jim smiles at the camera.

(CONTINUED)

CONTINUED:

DWIGHT
That's overpriced.

JIM
Just keeping up with the market.

Dwight pulls out the money and hands it over.

END OF COLD OPEN

(CONTINUED)

CONTINUED: (2)

ACT ONE

FADE IN:

INT. OFFICE - EARLY MORNING - DAY 2

The place is a mess. Papers and office supplies are everywhere. Several POLICE OFFICERS are interviewing the staff in small groups around the office.

EXAMINERS are taking photos and tagging areas of interest.

INT. OFFICE - RECEPTION AREA - CONTINUOUS

PAM leans up against her desk, while an OFFICER takes notes.

PAM TALKING HEAD

PAM

We were broken into. When I came in this morning, the place was a total mess. I really wasn't scared. It was actually exciting, until I realized that the police wanted to keep us here all day for questioning.

(pause)

Why couldn't they have just made a bomb threat?

INT. OFFICE - RECEPTION AREA - MOMENTS LATER

A DETECTIVE is taking photos of the door, where the lock was broken. CREED stands over his shoulder, admiring the broken door.

CREED TALKING HEAD

CREED

It was very good. Very clean. I've seen work like that before, and I can tell you...they'll never catch him.

INT. MICHAEL'S OFFICE - A LITTLE LATER

RYAN sits across the desk from Michael.

MICHAEL

What if this is only the beginning of a radical urban crime wave? We're not safe. None of us.

(CONTINUED)

CONTINUED:

RYAN

Michael, the people in this office take their cues from you. You need to keep it together.

MICHAEL

That's so... You don't know what it feels like, Ryan, to be violated. You sit in your high corner office and you never worry about real problems.

RYAN

Actually, I was up until 4:30 this morning organizing P&L statements because the company is being audited.

MICHAEL

Oh! Well! Excuse me! I am in trauma, Ryan. Aren't you worried about how this is going to affect our image?

RYAN

I'm more worried about how this is going to affect our insurance premiums.

MICHAEL

Oh, money. Yeah. We can replace Angela's posters for a few dollars. But what about her sense of security? You know how much it'll cost to replace that? It's absorbenant.

INT. OFFICE - JIM AND DWIGHT'S DESKS - A LITTLE LATER

Dwight gets to his desk and finds a handwritten note on his keyboard. He reads it, looks over his shoulder and walks off.

EXT. PARKING LOT - A FEW MINUTES LATER

Dwight walks around the corner of the building, looking cautiously around him.

JIM (O.S.)

Dwight!

Dwight stops in his tracks and looks over into the bushes.

Jim is hiding near the trees, wearing a trench coat with the collar popped. He keeps his hand over his mouth while he talks.

(CONTINUED)

CONTINUED:

DWIGHT
Jim, what is this?

JIM
Keep it down. I don't know if we're safe.

DWIGHT
From what? Why are you covering your mouth?

JIM
Because they might have lip readers.

DWIGHT
(nervous)
Who?

JIM
Damn it, Dwight, think about it. Why would someone break into the office?

DWIGHT
To vandalize. Possibly to sniff markers.

JIM
Maybe. Maybe they had other intentions.

DWIGHT
Like what?

JIM
What do you know about wiretapping?

DWIGHT
Everything. Why?

JIM
We're being spied on, Dwight, I know it. They want us to think it was a simple burglary. Meanwhile, they're listening to our calls; reading our memos. They're probably even watching us right now. Soon they'll be able to predict our behavior and use it against us.

DWIGHT
Impossible, I'm entirely unpredictable.

JIM
I knew you'd say that. We can't communicate in the office anymore.

(CONTINUED)

CONTINUED: (2)

JIM(CONT'D)

Unless, of course, it's in a language they couldn't possibly understand.

DWIGHT

(nodding)

I read you loud and clear.

DWIGHT TALKING HEAD

DWIGHT

I am an exceptional linguist. In addition to English, I am fluent in Dutch, Russian, Esperanto, binary and Elvish.

(pause)

I tried learning Wookie last summer, but the syntax was ridiculous.

JIM TALKING HEAD

JIM

Last week, Pam and I watched "All the President's Men" on TCM. So, that deserves a lot of the credit for this one.

INT. MICHAEL'S OFFICE - A LITTLE LATER

Michael inspects one of the toys on his desk that has been damaged. Dwight enters.

MICHAEL

Yes.

DWIGHT

Shh.

MICHAEL

What?

Dwight makes a throat-slashing motion.

DWIGHT

(Dutch gibberish)

He gives Michael a grave look.

INT. STAIRWELL - A FEW MINUTES LATER

Dwight and Michael speak in the corner.

DWIGHT

I have reason to believe that we are being spied on.

(CONTINUED)

CONTINUED:

MICHAEL
That's ridiculous.

DWIGHT
Is it?

MICHAEL
Yes.

DWIGHT
I have it on good authority that our
offices are being monitored. Possibly by
terrorists.

MICHAEL
Good authority? How good?

DWIGHT
Not great. Moderately reasonable. Maybe
erratic.

MICHAEL
God, Dwight. You're being paranoid.

DWIGHT
We can't take that chance. There are
company secrets at risk.

Michael gets serious.

MICHAEL
You think we have company secrets?

DWIGHT
Not for long.

Michael shakes his head.

MICHAEL
I have a lot of things to take care of,
Dwight. Corporate says we're being
audited.

DWIGHT
The ledgers have been compromised. We
cannot hand over any information until
the depth of this breach has been
ascertained.

Michael walks away.

DWIGHT (CONT'D)
It's not safe in there, Michael!

(CONTINUED)

CONTINUED: (2)

Dwight stands alone for a moment. He pulls out his pocket knife and pries the nearby thermostat off the wall, checking behind it.

INT. MICHAEL'S OFFICE - A FEW MINUTES LATER

Michael paces angrily behind his desk. He pounds a heavy fist on the desktop.

INT. OFFICE - CONTINUOUS

Andy looks over from his desk to see Michael in his office, slumped, defeated.

INT. MICHAEL'S OFFICE - CONTINUOUS

Michael stands over his desk, head down.

ANDY (O.C.)
I know where you are.

Andy stands in the doorway.

ANDY (CONT'D)
It's a very dark place, isn't it?

MICHAEL
Yes, Andy, it is.

Andy enters, shuts the door behind him.

ANDY
It's important for you to know that your anger is okay.

MICHAEL
Yeah.

ANDY
It's okay, Michael.

INT. MICHAEL'S OFFICE - A FEW MINUTES LATER

Michael and Andy sit on the floor behind the desk, drinking Cokes.

MICHAEL
Why would somebody do this to us?

ANDY
It's aggressive anger, broseph.

(CONTINUED)

CONTINUED:

MICHAEL

I just want to find who did this and
break them in half.

ANDY

No, sir. That is the wrong approach.

MICHAEL

Is not.

ANDY

What we do with our anger validates our
feelings. But, if we're not careful, it
can seriously hurt others. Do you really
want to hurt anyone in this office?

MICHAEL

No.

ANDY

No. You would never let anyone in this
office get hurt, would you?

A beat.

MICHAEL

(moment of clarity)

Oh, my god.

MICHAEL TALKING HEAD

MICHAEL

People have been hurt in this office. As
their boss, it is my job to see that they
get better.

INT. OFFICE - MOMENTS LATER

Michael steps out of his office.

MICHAEL

Conference room! Ten minutes!

INT. CONFERENCE ROOM - A FEW MINUTES LATER

The staff sit in repose, while Michael takes center stage.
His hands are behind his back.

MICHAEL

I have discovered who is responsible for
breaking into our office. I will now
show you the culprit.

(CONTINUED)

CONTINUED:

He pulls a handheld mirror from behind his back, reflecting the faces of the staff.

PHYLLIS

That's my vanity mirror.

MICHAEL

We are the perpetrators of this egregious event. There is no blame to be shift--

A knock at the door. A man, RICHARD, stands there.

MICHAEL (CONT'D)

Come in.

RICHARD

Are you ready for me?

MICHAEL

Yes.

Richard takes center stage.

RICHARD

Hello, everybody. I'm Richard V.

EVERYBODY

Hi, Richard.

MICHAEL

I am Michael S.

Silence.

RICHARD

Well, as most of you know, I work the retail department over at Vance Refrigeration. But what you may not know is that I'm an alcoholic. I've been sober for eleven years, and for the past eight years, I've been volunteering as a coach and sponsor for the Scranton Area Recovery Program.

(a beat)

Hello, Meredith.

Meredith nods, averts her eyes.

STANLEY

I have a question.

RICHARD

Yes.

(CONTINUED)

CONTINUED: (2)

STANLEY

Actually, it's for Michael. Where is this going?

MICHAEL

Richard is here to help us.

RICHARD

Yes, Michael said that the people in this office are suffering from addiction.

PAM

What kinds of addictions?

RICHARD

Well, he didn't say.

MICHAEL

Everyone in this office is sick. We are all part of the social sickness, and we need to get better. Richard, could you walk us through the five step recovery?

RICHARD

I'm not familiar with a five step recovery. We use a twelve step program. I have some literature here.

Richard takes a pamphlet out of his jacket, hands it to Michael.

MICHAEL

Wow, twelve. That's excessive.

RICHARD

Well, breaking an addiction is a very lengthy and involved process.

MICHAEL

Maybe for the sake of time, you could pare it down to five steps. Or less.

RICHARD

No, I can't.

MICHAEL

Right. But we need to.

RICHARD

Michael, that's not how this works.

(CONTINUED)

CONTINUED: (3)

DWIGHT
(raising his hand)
Michael, let me.

DWIGHT TALKING HEAD

DWIGHT
I have been rewarded for my efficiency on three separate occasions. I know how to cut out the fat; I've been doing it ever since I was a child. I keep the fat congealed in a jar and use it later on bread and toast.

INT. CONFERENCE ROOM - MOMENTS LATER

Back to the scene.

RICHARD
Maybe I should come back when you folks have more time.

MICHAEL
That won't be necessary.

Michael takes the pamphlet from Richard's hand and ushers him out.

INT. MICHAEL'S OFFICE - A LITTLE LATER

Michael sits at his desk, skimming down the twelve step pamphlet.

MICHAEL
A lot of these are pretty stupid. I don't see the need for half of these.

INT. OFFICE - MOMENTS LATER

Phyllis is on the phone.

PHYLLIS
You bet. And there's an added ten percent benefit if--

Dwight takes the receiver out of her hand and speaks to the customer.

DWIGHT
Remain calm. This line is not secure. Dunder Mifflin is therefore suspending all business calls until such time as security is reinstated.

(CONTINUED)

CONTINUED:

He hangs up. Phyllis reacts.

Across the room, Jim smiles proudly.

INT. OFFICE - RECEPTION AREA - A FEW MINUTES LATER

Jim approaches Pam.

JIM

I told Dwight that the office is bugged.

PAM

Nice.

JIM

He thinks they're listening to our calls.

Pam starts to laugh, but sobers...

PAM

What if they are? Do you think?

JIM

What?

PAM

It's possible.

JIM

No.

Pam looks unsure.

PAM

Yeah, you're right.

Jim walks away. Pam waits a few beats, and discreetly picks up her phone, listening carefully, tapping her finger on the mouthpiece. Realizing the absurdity, she hangs up.

INT. OFFICE - CONTINUOUS

Michael comes out of his office, holding a shortened list of steps to recovery.

MICHAEL

Hello.

They all give him their attention.

MICHAEL (CONT'D)

There are problems in this world. Each
and every one of us is to blame.

(CONTINUED)

CONTINUED:

JIM

Mmm. Nope.

MICHAEL

Yes. Acceptance. That's the first step.
Second, admit there's a higher power.
That's Ryan.

ANGELA

No, it isn't.

MICHAEL

Denial ain't just a river in Egypt,
Angela. Okay, "make a list of all
persons we have harmed and become willing
to make amends to them all."

Michael reveals a list on scrap paper.

MICHAEL (CONT'D)

I have made a list of all of my
wrongdoings, and I will rectify each one
of them. It's called Karma.

Jim gives the Jim Look; he's heard this somewhere before...

MICHAEL (CONT'D)

For instance, I bought an alarm clock,
used it for a week and returned it for
store credit.

MEREDITH

You also hit me with your car.

MICHAEL

Yes.

DWIGHT

And you kidnapped a pizza delivery boy.

MICHAEL

(shaking head)

That... Okay, you know what?! I am not
the only one with blood on my hands! You
have all sinned.

(to Jim)

Heartbreaker.

(to Pam)

Engagement breaker.

(to Dwight)

Cat killer.

(to Kevin)

Glutton.

(CONTINUED)

CONTINUED: (2)

MICHAEL (CONT'D)

(to Creed)
Sexual deviant.
(to Angela)
Bitch.

ANDY
What about me?

MICHAEL
Homewrecker.

JIM
Homewrecker?

MICHAEL
Wall-puncher. Wall-wrecker.
Homewrecker. The point is, I have
allowed all of this pain to go on
unmitigated. But no longer. We're going
to make amends. As a group. With
community service.

The staff process this.

END OF ACT ONE

(CONTINUED)

CONTINUED: (3)

ACT TWO

INT. DUNMORE HIGH SCHOOL - AFTERNOON

Michael enters enthusiastically. The others lag behind, huddling around the entry way.

TOBY

Michael, I don't think we should be here without permission.

MICHAEL

You have my permission. To leave.

TOBY

I mean, there are children here.

MICHAEL

Yes. Get a good look at them before you lose custody of your own. The rest of you, go wherever you feel needed. Children are the future; inspire them. Make sure they don't make the same mistakes you did.

Michael turns and leads them past the main office. A SECRETARY looks through the window with suspicion.

INT. HALLWAYS - A FEW MINUTES LATER

Pam and Jim stroll.

JIM

In a few short minutes, I have gone from my least favorite place to my second least favorite place.

PAM

I think it's fun, we can be like a high school couple.

She takes his hand.

JIM

Oh, good. Because those worked out.

They walk on.

INT. SCHOOL LIBRARY - A FEW MINUTES LATER

Michael enters the library in awe.

(CONTINUED)

CONTINUED:

MICHAEL

This is where it all happens. This is the nerve center of academics.

A matronly LIBRARIAN approaches.

LIBRARIAN

May I help you?

MICHAEL

Yes. You can help me help you.

LIBRARIAN

I'm sorry, who are you?

MICHAEL

My name is Michael. I am here for the children. I'm here to fill them, and to save them.

INT. CAFETERIA - LUNCHTIME

Kids load up their trays with food. Stanley, Creed and Kevin do the same.

INT. CAFETERIA - A FEW MINUTES LATER

Kevin, Creed and Stanley sit at the end of a long lunch table with other students.

As they eat, one BOY is staring at them.

BOY

Are you guys, like, teachers or something?

STANLEY

We're substitutes.

BOY

So why don't you eat in the teacher's lounge?

STANLEY

Because we hate the other teachers.

BOY

(smiles)
Nice.

A beat.

(CONTINUED)

CONTINUED:

KEVIN

Can I have your croutons?

INT. CHOIR ROOM - A LITTLE LATER

A quartet is warming up. As they harmonize, we go down the line to see that Andy is their tenor.

INT. GUIDANCE OFFICE - A LITTLE LATER

Toby noses around inside the guidance office, looking at the inspirational signs on the wall. The RECEPTIONIST notices him.

RECEPTIONIST

Hello.

TOBY

Hello.

RECEPTIONIST

May I help you?

TOBY

I'm just--just looking.

RECEPTIONIST

Are you a parent?

TOBY

Yes.

RECEPTIONIST

Oh, did you have an appointment with Mr. Tannis?

TOBY

No.

RECEPTIONIST

I'm sure he can fit you in, if you like.

TOBY

No, I mean I...okay.

The guidance councillor, MR. TANNIS, comes out. He looks eerily similar to Toby. He hands something to the receptionist.

MR. TANNIS

Cindy, can you see if there's a fax for these test scores?

(CONTINUED)

CONTINUED:

RECEPTIONIST

Sure.
 (motions to Toby)
 Frank, this is...

TOBY

Toby.

RECEPTIONIST

Toby. He's a parent.

MR. TANNIS

(offers a hand)
 Hi, Toby. Frank Tannis.

They shake.

INT. COUNCILLOR'S OFFICE - LATER

Toby and Mr. Tannis sit and talk.

MR. TANNIS

Human Resources?

TOBY

Yeah.

MR. TANNIS

How did you get into that?

TOBY

Well, I did my undergrad at U-Penn, and when I got the offer at Dunder Mifflin, I just never made it to grad school.

MR. TANNIS

U-Penn? I went to Penn State.

TOBY

I almost went there.

MR. TANNIS

That's too bad. You could have had my job.

His receptionist comes into the office with some papers in hand.

RECEPTIONIST

Frank, those test scores just came for you.

(CONTINUED)

CONTINUED:

MR. TANNIS

Oh, just set them by the phone. Thanks, honey.

She winks at him, sets them down and leaves. Toby looks shocked. Mr. Tannis notices the look.

MR. TANNIS (CONT'D)

It's all right. She's my wife.

TOBY

You married the receptionist?

MR. TANNIS

Yeah, it's a stretch, right? But, then again, why not?

Toby looks pained.

INT. ART ROOM - A LITTLE LATER

The lights are dimmed. The classroom is empty. A few lights shine on pieces of student artwork. Jim and Pam peruse the displays.

PAM

Jim... Look at this.

She summons him over to a sculpture of a tortured face.

JIM

Yikes.

PAM

It's beautiful, isn't it?

JIM

It looks like the face Michael made when he drank vinegar.

PAM

It has so much pain and honesty to it, don't you think?

Jim ponders it.

PAM (CONT'D)

Do you like it?

JIM

See, I like this one more.

(CONTINUED)

CONTINUED:

He motions to the sculpture next to it. It's two figures embracing.

Jim puts his arm around Pam's waist.

INT. AUTO SHOP - A LITTLE LATER

Kids are tooling under the hood of a Chevelle. Dwight stands nearby, arms folded. He wears a shop apron and goggles. He surveys the students' progress.

DWIGHT

That's never going to hold it.

Kids fumble around some more. Dwight steps in.

DWIGHT (CONT'D)

Give me that.

He takes the tool and gives it a few cranks under the hood.

DWIGHT (CONT'D)

Hold this in place.

A boy looks around, unsure.

DWIGHT (CONT'D)

Yes, you! Come on!

The kid steps up, holds something in place under the hood. Dwight goes around and turns on the car. When the engine turns over, the kid removes his hand and everyone is excited.

Dwight shouts and throws his fist in the air.

INT. CHOIR ROOM - LATER

Andy and the kids sing an A Capella version of "Salisbury Hill" by Peter Gabriel.

INT. AUTO SHOP - AFTERNOON

Dwight draws on a small marker board, debating with the SHOP TEACHER as students look on.

DWIGHT

...and the output will be twice as high.

SHOP TEACHER

But the convertor can't oxidize that much hydrocarbon. You'll pump twice as much poison into the air.

(CONTINUED)

CONTINUED:

DWIGHT

A small price to pay for optimal performance.

The Shop Teacher thinks it over.

SHOP TEACHER

Let's try it.

DWIGHT

Yeah!

INT. SCHOOL LIBRARY - A LITTLE LATER

Michael sits with a group of students at a table. They all have books.

MICHAEL

So, why did Holden Caulfield go to New York?

GIRL

He got kicked out of school.

MICHAEL

Wrong. You've got to read into the subtext. There was an uprising; he went to join the resistance.

BOY

I don't think so.

MICHAEL

It was either that, or go to Iraq. What would you do?

BOY

It was written in the 40s...

A SECURITY GUARD approaches.

SECURITY GUARD

Excuse me.

MICHAEL

Hello.

SECURITY GUARD

Do you have a pass?

MICHAEL

Yes.

(CONTINUED)

CONTINUED:

SECURITY GUARD

May I see it?

MICHAEL

I don't need one.

SECURITY GUARD

Yes. You do. Who are you here with?

MICHAEL

I am here on my own accord, on an errand of goodwill.

SECURITY GUARD

You're going to leave, now.

MICHAEL

No.

SECURITY GUARD

What?

MICHAEL

Our study group is not done.

BOY

Dude, you don't even know what this book is about.

Michael's feelings are hurt.

MICHAEL

I just can't reach you. I give up. I give up.

He stands and faces the Security Guard.

MICHAEL (CONT'D)

Do with me as you will.

INT. GUIDANCE OFFICE - LATER

Toby and Mr. Tannis are still talking.

MR. TANNIS

Well, our daughter Cassie was that way. Couldn't get her to go near a book on her own unless you're going to read it to her. My wife and I will sit with her every night and read until we all just fall asleep on the couch.

Toby is not enthused.

(CONTINUED)

CONTINUED:

MR. TANNIS (CONT'D)

Those are the golden moments, you know?

TOBY

Sure.

The PRINCIPAL abruptly enters the guidance office.

PRINCIPAL

Frank?

MR. TANNIS

Hey, Marty. Toby, this is our principal, Martin Wolczek.

TOBY

Hi.

PRINCIPAL

Frank, I need to steal you away for a sec. We have a little situation.

MR. TANNIS

Sure.

PRINCIPAL

(to Toby)

I'm very sorry to intrude.

TOBY

(muttering)

No, I think I'm ready to go anyway...

Mr. Tannis gets up to speak to the Principal. They step just outside the door, where Toby can still hear them whisper.

PRINCIPAL

We have a couple of visitors in the building, and we need to get a handle on it pretty quick.

MR. TANNIS

Is it serious?

PRINCIPAL

We don't know yet. I think we have to assume it is.

Toby looks nervous.

INT. ART ROOM - LATER

All the lights are out. A middle-aged ART TEACHER in a painter's smock enters, and begins straightening the room.

She flips a switch, turning on the exhibit lights, and reveals Jim and Pam making out against the wall. They are startled.

INT. PRINCIPAL'S OFFICE - LATER

Pam and Jim walk in, slightly embarrassed. Around the room, everyone from the office is sitting with the same look of shame, having been caught. Michael, Andy, Creed, Kevin, Stanley, etc.

But no Dwight.

INT. PRINCIPAL'S OFFICE - MOMENTS LATER

The Principal is addressing the office crew.

PRINCIPAL

You cannot come onto school grounds unannounced without authorization. That's a serious liability, for you and for us.

MICHAEL

We have an arrangement with you people.

PRINCIPAL

Really? What is that?

MICHAEL

It's in your customer contract, that was included with our company prospectus.

PRINCIPAL

Yeah, the arrangement is that you sell us our paper.

MICHAEL

We are full service. You would never get this kind of service from a large cap retailer.

PRINCIPAL

No, they would have more sense than this.

MICHAEL

Fine. Maybe we just won't do this again.

(CONTINUED)

CONTINUED:

PRINCIPAL

I hope you don't. Because not only will we terminate our contract; we'll press charges.

Michael rises.

MICHAEL

Their future is in your hands.

PRINCIPAL

I can take it.

MICHAEL

That's what she said. Good day.

Michael leaves.

EXT. DUNMORE HIGH SCHOOL - CONTINUOUS

As Michael exits, defeated, a vintage Chevelle comes screaming past the school. Dwight is at the wheel. The shop kids stand on the side of the drive, cheering him on.

Michael pulls up his collar and walks on.

INT. OFFICE - RECEPTION AREA - LATER

Pam is at her desk, Jim leans on the counter.

PAM

So, I was thinking next we could go to the junior high, and just kind of work our way backwards.

JIM

Yes. The elementary school has a very romantic teacher's lounge.

INT. OFFICE - A FEW MINUTES LATER

Dwight sets down a box of tools he swiped from the auto shop. He begins unpacking drill bits, pliers, claw hammers, etc.

He checks around him, and discreetly cuts the wires leading to his telephone.

INT. OFFICE - JIM AND DWIGHT'S DESKS - EVENING

Jim puts on his coat and looks over at Pam, who is getting ready to head out. He glances in Michael's window, and motions for Pam to wait a minute.

INT. MICHAEL'S OFFICE - CONTINUOUS

Jim enters. Michael is sitting by the window, staring out.

JIM
Five o'clock whistle.

MICHAEL
Uh-huh.

Michael doesn't turn to face him.

JIM
You heading out?

MICHAEL
Not yet.

Jim starts to back out.

MICHAEL (CONT'D)
I just wanted to make a difference. Just try to get myself out of the red. And they wouldn't give me a chance.

JIM
Well, there's always Monday for that, right?

MICHAEL
Yeah, Monday. Let's see how many more lives I can screw up between now and then.

Jim takes a moment.

JIM
Michael...do you know how much better my life is because of this office? I mean, at first it was just a job. But look at what we have here. We've been through everything together. I met Pam because of this place. I made lifelong friends.

A beat.

JIM (CONT'D)
And you're one of them. You're one of my favorite people.

Michael slowly turns his chair around to face Jim. Michael takes a deep breath.

(CONTINUED)

CONTINUED:

MICHAEL
Monday...

JIM
(nods, encouraging)
Monday.

MICHAEL
Thanks, Jim.

Jim exits. Michael rises from his chair and begins to put on his coat.

END OF ACT TWO

(CONTINUED)

CONTINUED: (2)

TAG

INT. OFFICE - RECEPTION AREA - DAY 3

Dwight stands on top of the reception desk and uses the claw hammer to smash away the ceiling tiles around the intercom. He begins to rip apart the wiring and inspect it.

END OF SHOW