

The Office

Season 10

Episode 23 – One Last Hoorah

Fan Fiction by

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INTRO

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

Everyone is silently working away when they hear the office entry door open. Everyone quickly looks over at reception to see who it is. ERIN turns away from the entrance to address everyone.

ERIN

No, it's just the stupid vending machine guy.

ERIN turns back to the man, who is indeed from the vending machine company.

ERIN

Why you gotta do us like that, vending machine guy?

VENDING MACHINE GUY

I've came here for restocking every third Tuesday of the month for the last five years.

ERIN

I'm not about to count how many times that is, vending machine guy.

VENDING MACHINE GUY

My name's Rick! It says it right here on my uniform – the same uniform I've worn for five years!

ANDY

Hey, vending machine guy? Why don't you just do your job and get the hell out of here.

The VENDING MACHINE GUY (RICK) storms off into the kitchen, shaking his head the entire way.

PAM looks at the camera and raises her eyebrows.

INT. DWIGHT'S OFFICE - DAY

PAM talking head at DWIGHT's desk.

PAM

I don't even know why we're still doing these anymore. The whole documentary is ruined now that Dwight's little surprise is out of the bag.

CAMERAWOMAN

(unseen)

We know, and we know how frustrated you all are. Can you just restate what's going on here?

PAM rolls her eyes.

PAM

Fine. So, our fearless - or shall I say fearful - leader was caught red-handed late last week. What was he caught red-handed with, you might ask? Well, the guy turned out to be the puppet master in bringing all of the old crew back to Scranton. Back to Dunder Mifflin, actually.

PAM holds up a piece of paper with an email printed on it.

PAM

We don't know much, but we managed to print out a few emails before his computer went to sleep and locked us out.

PAM turns the paper around to read it. She clears her throat.

PAM

This one says, "Mose - the Halperts' kids are headed back up to Scranton for a visit to see their grandparents this weekend. Commence Operation Homesick in support of Operation Reunion."

PAM looks back at the camera.

PAM

We really don't know what "Operated Homesick" consisted of, but you don't really need to know the details when you know it worked out for him, do you? And to be honest, I don't know what to be more shocked about: the fact that Dwight successfully tricked a bunch of us into coming back to Scranton, or that Mose has an email address and knows how to use the computer.

INT. CALLROOM (ATHLEAP) - DAY

DARRYL talking head. He looks furious.

DARRYL

I gave up the best tacos in the world and year-round sun to transfer to this place. Was it directly Dwight's fault? Maybe not. But he was involved somehow. I'd personally provide him with some fists to the face to find out more, but he's been M.I.A. since the day we found out. We're all just dying to-

DARRYL looks past the camera and out of the room.

DARRYL

Yo! That's-

He sits back down.

DARRYL

Nah, that's not him. See what I mean, though? We're all on edge here. I'm one minute away from burning this place to ashes.

He looks at his watch.

DARRYL

Have to wait 'til one o'clock, though. Got a steak sandwich on its way and I'll be damned if he takes that away from me, too.

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

Everyone is sitting at their desk but not working. The Athleap employees are also in the Dunder Mifflin office, just standing around.

NELLY

So, how do we flush him out?

STANLEY

There's no way to flush him out. That man's long gone by now. He knows he's a dead man if he gets anywhere near us.

MICHAEL

What if we track his phone?

JIM

That's a great idea, Michael. Can you tell us how you're planning on tracking his phone?

MICHAEL

No . . . but it can't be that hard. They do it on T.V. all the time. In fact, I think I saw Kevin

Bacon do it once – and he's just an actor!

JIM

Right . . . but seriously, we need to get him back here. Pam and I are packing up our bags and heading back to Austin tomorrow if he doesn't show.

PAM

Well, I don't know about *that* soon, but yeah . . .

KEVIN

It can't be that hard! Let's just think like Dwight.

KEVIN closes his eyes.

KEVIN

Beets . . . farming . . . turkey sandwich . . .

KEVIN opens his eyes.

KEVIN

Darn it. Sorry, guys. It started out well, but then I thought about what I had for lunch.

ALLEY

Wait . . . that might actually be a good idea.

PHYLLIS

How do you mean?

ALLEY

I mean, the guy's like freakin' obsessed with this place, isn't he?

ANDY

Yeah, huge hard-on for this place.

PAM

Andy, come on . . .

ANDY

No, I'm serious! I've actually seen him tent up in client meetings when the word "paper" is mentioned.

PHYLLIS

"Tent up"?

CLARK

Yeah, it's when the part of your pants in the crotch region elevates so it looks like a camping tent.

Everyone collectively "ew"s.

ANGELA

I mean, Andy's technically not wrong. Sometimes I dress up as a ream of paper for him.

Everyone looks at ANGELA, judging her.

ANGELA

What? I only do it on his birthday. It's not like an every night thing.

PAM

And you really had no idea about any of this?

ANGELA

No.

PAM

And you know nothing about where he is?

ANGELA

I don't know anything. But I know he has about thirty cousins around town, so he could be anywhere.

ERIN

I got it, guys!

PAM

You got what?

ERIN

Well, if Dwight loves this company so much, then he'd never let it fail. It's like his child.

PETE

You really think he'd know if it were about to go under?

ERIN

Yep.

JIM

That's true . . . he'd never leave this place without some sort of way to keep tabs on it.

ANDY

So, what do we do?

JIM smiles and puts his hands in his pocket.

JIM

We do nothing.

PHYLLIS

Nothing?

JIM

Nothing.

STANLEY

Now you're speaking my language.

STANLEY pulls a sleeping mask out from his desk drawer, puts it on and immediately starts snoring.

JIM

Seriously . . . everyone ignore
your work.

Everyone scoots away from their desk, turns their monitor around, etc.

MEREDITH

How long do we have to do this
for?

JIM

Not sure. Could be days before he
notices.

Beat.

DWIGHT

(unseen)

Ahhhh!

DWIGHT kicks his foot through a ceiling tile and leaps to the ground. He points his finger at everyone around the room.

DWIGHT

Nice try! But it'll take a lot
more than a work protest to bring
this company to the ground! I'll
do all your jobs! I'll do . . .

DWIGHT looks around, quickly realizing he got carried away with his desire to protect the company.

Everyone stands up from their seat, crosses their arms and stares at DWIGHT.

DWIGHT looks at everyone and smiles, letting out a light, fearful chuckle.

DWIGHT
Who wants to go home an hour early
today?

He lightly chuckles in fear again.

Opening credits roll.

EPISODE

INT. DWIGHT'S OFFICE - DAY

DWIGHT talking head at his desk. He has a black eye.

DWIGHT
Yeah, so Operation Reunion didn't
go as planned. I mean, it did, but
that idiot Nate blew it for me. Of
course, it was only a matter of
time until one of them decided to
leave again.

DWIGHT flinches and lightly touches his black eye.

DWIGHT
Oh, this thing? No, no one punched
me. I tripped on the carpet while
trying to run away and my face
landed on a corner of a ream of
paper. So, I suppose my undoing
was the very thing I was trying to
protect and make whole again.

INT. CALLROOM (DUNDER MIFFLIN) - DAY

ANDY talking head. He's wearing a Cornell tie.

ANDY

Am I pissed Dwight found a way to drag me back to Dunder Mifflin? Absolutely. But, there were no applicants to fill my old job at Cornell, so I've got that waiting for me. Cornell would never lie to me like Dwight did. I mean, other than that time in undergrad when a homeless man on campus convinced me he was the dean in disguise. Spent a lot of hours holding my breath from that awful smell on him.

Cut to a TOBY talking head in the same spot.

TOBY

Am I mad at Dwight for tricking me into coming back here?

TOBY chuckles.

TOBY

I mean, at least these people are *almost* my friends.

TOBY shakes his head, snapping out of thinking about the silver lining.

TOBY

I mean . . . the nerve of Dwight!
How could he do this to me?

TOBY wafts his hand at the camera.

TOBY

Eh, who am I kidding? I'm too lazy to go anywhere else at this point.

Cut to a STANLEY talking head in the same room. He's drinking out of a martini glass and finishes what's left in it.

STANLEY

What? Oh, that old thing? I couldn't give a rats ass about that!

STANLEY erupts with laughter, then reaches down and pulls up a bottle of tequila. He fills up his martini glass and chugs the entire glass.

CAMERAMAN

(unseen)

You alright, Stanley?

STANLEY pours another glass, looks at the camera and toasts the camera crew.

STANLEY

As long as I keep this healthy buzz, I'll be golden.

He chugs the entire glass again.

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) – DAY

Everyone is seated in a circle, including the Athleap employees. The only person missing is DWIGHT.

CREED

I don't get what all the fuss is about! He got me out of jail!

MEREDITH

What happened to you being "Reed,"
hmm?

CREED waves MEREDITH off.

CREED

Oh, who cares about that guy?

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

Cut to a CREED talking head right outside the conference room.

CREED

Reed Stratton was a real person.
He's just no longer a real person
is all. Catch my drift?

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) - DAY

Cut back to the office employees sitting with their chairs in a circle.

JIM

Honestly, I can't be that pissed at the guy. Was he the mastermind? Absolutely. But we all had some say in this in the end. Did he find a creepy way to manipulate my children into convincing us to move back here? Yes. But Pam and I could have told them "no."

RYAN

What about me, hmm? I was supposed to be a lottery winner. I gave up my dream to collect my winnings only to be played for a fool. Played like a violin, I tell ya. Me and Kelly both. I feel like we should at least convince him to pay her and me, like, half of what he put on that fake lottery ticket.

PAM

Isn't that a little much, Ryan?
Come on . . .

RYAN

No, I think half of what he put down is totally fair. If I was greedy I would say, like, three

quarters or something. But I'm a reasonable guy.

ERIN

Well, I don't know about you guys, but I'm happy you're all here for our wedding this weekend.

PETE

Yeah, seriously, talk about a blessing in disguise.

GABE

A blessing in disguise? Do you even know how much torture that will be for me? Now I'll have to look at our wedding book and think of your real wedding, Erin.

PETE

You have a wedding book of the two of you?

GABE

Yes. It's a lot of Photoshop, but there is this one adorable picture of Erin and me arguing in the background of a Christmas party.

PETE

I would be mad, but my confusion is currently trumping that feeling.

OSCAR

Erin, of course we're happy everyone's back to be at your wedding.

NELLY

Speaking of which, how do you all feel about this? You know, the ones who never left this place.

Everyone who was still at Dunder Mifflin when the others returned looks around at each other.

KEVIN

We feel . . .

KEVIN looks around, opening his mouth and waiting for someone else to speak.

CLARK

Bad. We feel bad.

KEVIN

. . . great. We feel great.

CLARK

Really, man? Is your brain operating on dial-up?

KEVIN

Heck yeah . . . the dial is turned all the way up.

OSCAR

Yes, we feel bad, but it's good to have you all back, to Erin's point.

MEREDITH

Seriously. You all said you'd visit but no one ever visited.

TOBY

I visited a few times.

MEREDITH

No, Toby, that doesn't count. Come on, we're being serious here.

MICHAEL

Yeah, nobody wants you visiting anywhere, you sad demon.

Beat.

PAM

So, what's everyone's plan now?

DARRYL

Psh, I'm talking to Wallace and convincing him to send me back to Austin. I can get my old life back in a jiffy.

ERIN leans into the circle and looks at DARRYL.

DARRYL

After Erin and Pete's wedding, of course.

ERIN smiles and sits back in her seat.

ANDY

So, a last hoorah, huh?

Beat.

JIM

Yeah, I suppose so.

Everyone sits in silence for a few seconds, looking somber.

INT. BREAKROOM - DAY

ANDY, OSCAR, ERIN and NELLY (the investigation team that cracked Operation Reunion) sits at a table together.

ANDY

So, that's it, huh?

OSCAR nods his head.

OSCAR

I suppose that's it.

ANDY

Welp, it's been real. I feel like I should try to become a real detective or something.

NELLY

Please, please don't do that. I beg you. You simply cannot survive another Baby-Wah-Wah level of humiliation.

ANDY

I was kidding. Cornell wouldn't survive without me. They need me right now.

ERIN

Wait, hasn't it been surviving without you while you've been working at Dunder Mifflin?

ANDY

Yes . . . but barely.

OSCAR

Well, I suppose there's nothing left to do than shake hands and congratulate each other on a closed case that's ironclad.

NELLY

I suppose. It just feels like there's more to the story, though. Like we're missing a big piece of the puzzle.

ERIN

Hmmmm . . .

Everyone looks down at the table, then looks at the camera crew.

CAMERAMAN

(unseen)

What?

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

CLARK goes over to PETE's desk and leans against it.

CLARK

So, where's your shindig at for tonight?

PETE

What, you mean the rehearsal dinner?

CLARK

Right, that thing.

PETE

It's at Cooper's. Starts at seven.

CLARK

Sa-weet. That'll be fun.

MICHAEL

Are you sending those details out via email? I didn't see them on the wedding invite.

PETE

Oh . . . you know, Erin and I decided it's best if it's just close family and the wedding party at the rehearsal dinner.

MICHAEL rapidly shakes his head, offended and confused.

MICHAEL

Really? That seems a little counter-insensitive. I mean, if I had been in Scranton for my

wedding, I'd have invited everyone to the rehearsal dinner.

CLARK

Dude, by saying counter-insensitive you're saying it is a sensitive thing to do.

MICHAEL

Fine, it's anti-counter-insensitive. I didn't want to go anyway, I was just speaking for everyone else who might have wanted to attend.

INT. MAIN OFFICE (ATHLEAP) - DAY

DARRYL walks over to JIM's desk.

DARRYL

Yo.

JIM

Yo yourself.

DARRYL

I was thinking of organizing a little farewell at Poor Richard's tonight.

JIM

Really? Even with the wedding tomorrow?

DARRYL

For sure. The wedding's a wedding, man. We'll have to be all composed and wear tight-ass ties and stuff. This can be a real farewell.

JIM

Alright, I'm game.

DARRYL

Cool, I'll go tell the rest of the Athleap squad.

DARRYL walks away.

JIM

Oh . . . I . . .

DARRYL is too far away at this point. JIM looks at the camera.

INT. CALLROOM (ATHLEAP) — DAY

JIM talking head.

JIM

I thought he meant everyone . . .
Dunder Mifflin folks included. I mean, I guess it makes sense. I'm not part of that company anymore. *This* is my workplace, and those four people out there are my coworkers.

JIM does a half smile that's clearly steeped in disappointment.

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) — DAY

The camera is filming a talking head of a man we've never seen before. The camera is also super out of focus and shaky.

ANDY

(unseen)

It looks foggy. Why does it look foggy?

RANDOM MAN

Because you have to focus. Here, one sec . . .

The RANDOM MAN gets up and approaches the camera. He starts fiddling with it, then sits back down. It's focused on him now. He waves at it. It's obvious now that this is one of the documentary crew.

ANDY

Alright, buster, who do we have here?

DOCUMENTARY CREW MEMBER

Right . . . yeah. So, I'm Adam, and I'm one of the camera operators. I've actually been involved with the doc since the first one. So . . . yeah, I've seen a lot.

ERIN

(unseen)

You're terrible at this.

ADAM

I know. That's because I'm usually the one behind the camera.

OSCAR

(unseen)

OK, enough smalltalk. We want to talk about the current documentary you're making . . . the follow-up to the first one.

ADAM

Sure. So, our goal is to capture footage showing how much things have changed over the last seven or so years.

ERIN

(unseen)

You were following us for the past seven years?!

NELLY

(unseen)

No, Erin, I think he means filming us recently to compare us to how things used to be . . . seven years ago.

ADAM

Correct.

ANDY

(unseen)

Catch anything good, ya sicko?

ADAM clears his throat.

ADAM

Um, yeah, sure. We got plenty.

OSCAR

(unseen)

Like what?

ADAM

Well, let's take you for example, Oscar. When we left off, you were running for state senate. So, we picked back up a half a year ago and you were still here, but obviously very content with everything.

OSCAR

(unseen)

Psh, I don't think "content" is the right word.

ANDY

(unseen)

And me?

ADAM looks even more uncomfortable now.

ADAM

Well, you were . . . I mean, obviously going to Cornell to work.

NELLY

(unseen)

It's OK, you can say "a viral sensation."

ADAM

Well, that, too. But, yeah, when you came back, Andy, you obviously dropped that job at Cornell. And you weren't even a viral sensation anymore! Ha . . . ha.

No one behind the camera laughs.

NELLY

(unseen)

OK, so last question, mister: why does PBS want to take advantage of us again? Are they running out of quality content or something?

ADAM looks confused.

ADAM

What? No, definitely not. PBS will have Sesame Street for an eternity, so they'll survive off of that alone.

ERIN

(unseen)

Then why are you here?

ADAM

You seriously don't know by now?

ANDY

(unseen)

We clearly don't, dude, so answer the question.

ADAM sighs.

ADAM

We're not here for PBS. PBS doesn't even know about this.

OSCAR

(unseen)

You're lying.

ADAM

No, I'm not. We're here because Dwight hired us to come back.

OSCAR

(unseen)

Very funny . . .

ADAM

No, I'm serious . . .

ADAM reaches in his pocket and pulls out a piece of paper. ANDY grabs it and holds it in front of the camera until it focuses. It's a check that clearly says it's from DWIGHT.

NELLY

(unseen)

Good lord, the man is insane.

ADAM

He's really not. I mean, do you even know why he-

ANDY steps in front of the camera and points back at it.

ERIN

No! No! I don't want to hear your lame excuses! Get your butt back behind that camera!

ANDY shakes his arms and rubs his shoulders. After noticing the camera is on him, he assumes a normal pose.

ANDY

What? It's not from holding the camera. I just . . . worked out my shoulder muscles this morning.

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

JIM walks up to PAM while holding his briefcase. He bends down and gives her a kiss on the cheek.

JIM

Bye.

PAM

Have fun, babe. I'll save a plate at home for you.

JIM smiles at PAM, then meets the rest of the Athleap team near the office exit. The group departs for Poor Richard's.

MICHAEL walks over to PAM's desk, kneels and puts his head in his hands on her desk.

PAM

Yes, Michael?

MICHAEL

I just noticed Jim and a bunch of others depart for the day.

PAM

Oh, yeah, they're going to a work happy hour.

MICHAEL

A what? Pam, some of you are leaving as soon as next week. And they choose to spend their Friday night without us?

PAM

I wouldn't take it personally . . .

MICHAEL stands up.

MICHAEL

Whenever people say that, I take it extra personally.

MICHAEL stands in front of the office.

MICHAEL

Excuse me, everyone!

Everyone looks over.

MICHAEL

Some people in this office building think it's OK to go to happy hours without other people in this office building.

PHYLLIS

Why is that not OK?

MICHAEL

Because . . . because we are a family. It's like going on vacation and leaving your child at home.

MICHAEL takes out a tape recorder from his pocket and puts it to his mouth.

MICHAEL

Movie idea: parents leave kid at home. Kid has to fend for himself.

STANLEY

That's Home Alone.

MICHAEL

Yes, Stanley, that would be an appropriate name for that film. Good job, buddy.

MICHAEL puts the tape recorder back in his pocket.

MICHAEL

It's not OK! And in lieu of Dwight shunning himself from everyone, and everyone shunning Dwight, I am number two and I am hereby ordering an emergency meeting at Poor Richard's.

CLARK

I mean, I'm always down for a reason to leave work a little early.

PETE

Erin and I have our rehearsal dinner, so we can't make it.

MICHAEL

You can shut the hell up . . .

Everyone looks judgingly at MICHAEL for his comment.

MICHAEL

Because you're going to have a great time at your rehearsal dinner. But seriously, everyone else, pack up your things and let's roll.

Everyone is content with MICHAEL's orders to leave work a little early for a happy hour.

MICHAEL looks at the camera.

MICHAEL

See? I've still got that boss-level power.

Cut to a new scene as most of the office has emptied out - everyone except MICHAEL, that is. He pushes in his chair and notices DWIGHT still moping in his office.

MICHAEL looks at the camera and gives the "one second" gesture as he heads into DWIGHT's office.

INT. DWIGHT'S OFFICE - DAY

DWIGHT is sitting at his desk, blankly staring at a piece of paper.

There's a knock at his door.

DWIGHT

Come in . . .

MICHAEL enters and walks up to DWIGHT's desk. DWIGHT looks up at him.

DWIGHT

Oh, Michael. What can I do for you?

MICHAEL plops a Dundie trophy on the desk.

DWIGHT

What's this?

MICHAEL

This was the last Dundie I received before I left this place.

DWIGHT

(sadly mumbling)

And why are you showing it to me?

MICHAEL

I'm showing it to you because I want you to have it.

DWIGHT

What?

MICHAEL

Dwight, this place was like a second home to me. Actually, it was like a fourth or fifth home because my mom and I moved around so much when I was young, but you get the point.

DWIGHT

I'm not sure I do . . .

MICHAEL picks up the trophy and studies it.

MICHAEL

I always told myself I would come back and visit. But you know what? Besides your wedding, I never did. My life was moving so fast with Holly and the kids and Colorado. I mean, Colorado literally moves so fast. Everyone is in crazy good shape there - it's unbelievable. But my point is that I made a promise to everyone here that I didn't keep. And then you made all this happen. Is it creepy how you managed to do it? A little. But it also shows how much you care about this place. But, more importantly, it shows how much you care about the people here. So, I think you deserve the "Best Boss Award" for something like that.

MICHAEL goes to hand DWIGHT the award, but stops when his hand is halfway across the desk. He pulls the trophy back toward him.

MICHAEL

Wait . . . one second . . .

MICHAEL pulls out his phone, positions the Dundie next to his face, makes sure DWIGHT is in the background and takes a selfie. He brings his hands down and starts typing on his phone. He turns his phone around to show DWIGHT. The camera cuts to MICHAEL's phone and it's an Instagram post with the selfie. The caption says "Just an Assistant to the Regional Manager hanging out with the 'Best Boss' around!" DWIGHT smiles at this, as does MICHAEL.

MICHAEL

My kids are gonna be so embarrassed.

MICHAEL extends his hand again and hands the trophy to DWIGHT.

MICHAEL

So, what do you say we go crash this Athleap happy hour?

DWIGHT nods and stands up, still holding the trophy.

DWIGHT

I would like that very much. They'll never see me coming.

MICHAEL

That's what she said.

INT. POOR RICHARD'S PUB - DAY

Everyone from the Athleap team is sitting at a booth drinking beer, but they all look a little bummed out.

DARRYL

I'm sorry, guys. I just didn't think this through. Thought we could use some team bonding after all this craziness, but somehow this doesn't feel right.

KEVIN

Yeah, I for one am very underwhelmed by these wings.

KEVIN holds up his basket of wings.

KEVIN

I mean, I'm totally gonna eat all these, go puke and rally in the bathroom, and then order more, but I'm still really disappointed in them.

KEVIN takes a big bite of the wing in his hand.

ALLEY

Agree, D-Man. I barely knew those fools and I'll miss them. I mean, if you tell any of them that I'll kill you, but it's the low-key truth.

JIM

It's alright. Who knows, maybe Dwight will play us again and bring us back together in five years for the company's benefit.

GABE

You think he'd bring me back, too?

Beat.

ALLEY

Nah.

Suddenly, the doors into Poor Richard's are heard opening. The camera pans around to reveal a bunch of the office employees walking in.

JIM

Wait, what?

ANDY

You couldn't stop us, Tuna! You tried to keep us away but we just won't quit!

PAM walks up to the Athleap team.

PAM

I'm sorry. They insisted. Well, it's more like Michael insisted.

DARRYL

Actually, it's all good. It's totally all good.

DARRYL hands PAM a beer from the booth.

As everyone settles in, the door into Poor Richard's can be heard opening again. Confused as the bar is typically empty at this hour, everyone looks over only to see MICHAEL and DWIGHT walking in.

MICHAEL steps in front of DWIGHT and crosses his arms with a very stern look on his face.

MICHAEL

Now, I know Dwight was a manipulative little brat and that we're all furious at him, but this is our last time hanging out as a family. And I'll be damned if one of my children gets left at home when we all go on vacation.

Cut to JIM, who looks at PAM.

JIM

(whispering)

Is that Home Alone?

PAM nods and rolls her eyes.

Cut back to MICHAEL standing in front of DWIGHT.

MICHAEL

And if anyone has anything bad to
say, they'll get to meet
"Ka" . . .

MICHAEL holds up a fist.

MICHAEL

And "Pow."

MICHAEL holds up his other fist.

MICHAEL

Got it? And Toby just might meet
them anyway.

DARRYL stands up from the booth and slowly walks over to
MICHAEL. He gently pushes MICHAEL aside and stares at
DWIGHT for several seconds. When everyone thinks DARRYL is
going to punch DWIGHT in the face, he raises his hand and
holds it out in front of DWIGHT. DWIGHT, taken aback by
this, slowly reaches out and shakes DARRYL's hand.

DARRYL

Dwight . . .

DWIGHT

(softly)

Yes?

DARRYL

Would you like a shot from the
bar?

DWIGHT smiles lightly.

DWIGHT

Yes, that would be exquisite.

The two men go to the bar. Everyone shrugs and continues talking, all somehow content with DWIGHT hanging out with them for the evening.

Cut to a MICHAEL talking head near the front of the bar.

MICHAEL

Thank god. Oh, thank god, because there's no way I could've let "Ka" and "Pow" meet Darryl. I was really just hoping Toby would jump up and say something. I've never punched Toby and I've never been in a bar fight, so that would've been two things crossed off my bucket list at once.

OUTRO

INT. POOR RICHARD'S PUB – NIGHT

Everyone in the office is still drinking and talking when the entry doors to the bar can be heard opening again. Loud and annoying, everyone looks over at them. It's ERIN and PETE. They are greeted with applause and cheering, and do a little happy dance as they enter wearing their formal outfits from the rehearsal dinner.

MICHAEL

Heeeey!

MICHAEL runs up to them, clearly a little tipsy. He gives them both a hug, then steps backward.

MICHAEL

Wow! Wow, what a surprise. I just can't-

MICHAEL, in his oblivious state of excitement, tosses his hands up like a referee making the "good" sign for a field goal. This results in a nearby TOBY getting accidentally punched in the face.

Everyone gasps.

MICHAEL

. . . believe you made it.

MICHAEL turns around, only to see that it's TOBY that he has punched. He tries his very best - which isn't enough - not to smile as TOBY clutches his face in pain.

Cut to a MICHAEL talking head in the front of the bar again.

MICHAEL

Well, I guess dreams really do come true. Let that be a lesson for all of you kids out there who also share the dream of punching the devil in the face at a bar. Anything can happen.

MICHAEL drunkenly raises his glass and cheers the camera before walking out of frame.

END OF EPISODE