

the office

E-MAIL SURVEILLANCE

Directed by

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COLD OPEN

FADE IN:

1 INT. MICHAEL'S OFFICE - DAY 1 1

MICHAEL is sipping coffee, staring out the window. A concerned look comes over him. The camera looks out the window and finds...

2 EXT. PARKING LOT - CONTINUOUS - D1 2

A YOUNG MUSLIM MAN with a backpack is walking into the building.

3 INT. MICHAEL'S OFFICE - CONTINUOUS - D1 3

Michael dials his phone in a panic.

MICHAEL
Pick up, pick up, dammit.

SPEAKERPHONE (V.O.)
You have reached the security desk at-

MICHAEL
(to camera)
This is bad.

Michael hangs up and runs out of his office.

4 INT. OFFICE - CONTINUOUS - D1 4

Michael runs in from his office.

MICHAEL
Everyone, lock the doors, turn out the lights, pretend not to be here.

JIM
(calmly)
Are we in danger?

MICHAEL
I don't know. There's no time to think about if this is real.

He runs to lock the door and turn out the lights.

MICHAEL (CONT'D)
Sush sush sush sush.

Everyone is quiet. There is a KNOCK on the door. They wait. Then another TAP TAP TAP.

5 MICHAEL TALKING HEAD

MICHAEL
The IT tech guy and me did not get off to
a great start.

END OF COLD OPEN

ACT ONE

FADE IN:

6 INT. OFFICE - ACCOUNTING AREA - D1

6

OSCAR is bouncing his knee up and down while he works.
ANGELA sighs. He looks up to see Angela staring at his leg.

ANGELA

You're going to have to stop that.

Oscar moves his leg under the desk, out of view. A beat.

ANGELA (CONT'D)

I can still feel it.

7 INT. MICHAEL'S OFFICE - D1

7 *

SADIQ, the Muslim IT tech, is working at Michael's computer.
Michael hovers.

MICHAEL

I tried to install it myself, but you
guys have everything so password-
protected--

SADIQ

That just means you have to enter your
password. What's your password, Michael? *

Sadiq notices a Post-It note stuck to Michael's computer. It
says "Password: 1234." *

SADIQ (CONT'D) *

Oh. 1234. *

Michael doesn't answer. Sadiq looks up to find him staring
at his turban. Michael quickly looks away to the computer
screen. *

MICHAEL

So, that's great.

Sadiq looks back and Michael returns to staring at his turban.

SADIQ

Do you have a question or something...
about my turban?

MICHAEL

No... I wear a turban too, sometimes.
It's in that drawer, let me show you.

(CONTINUED)

THE OFFICE

"E-mail Surveillance" [R2557]

3A.

1st Revised Green Shooting Draft

10/18/05

7

CONTINUED:

7

He pulls out his Carnac turban and puts it on.

SADIQ

Why do you have that?

(CONTINUED)

MICHAEL

It's funny. Johnny Carson. Did you have Johnny Carson where you grew up?

SADIQ

In Pittsburgh? Yes. But I never really watched him.

MICHAEL

(whispers)
You were forbidden?

SADIQ

No, I'm much younger than you. I watch Conan.

Michael removes his turban and puts it away.

SADIQ (CONT'D)

So you need system admin. privileges.

MICHAEL

Oooh, privileges. For top management only, I'm sure. An exclusive club. Like United's Red Carpet Club.

(to camera)
I'm in that, too. Get the day pass mostly.

SADIQ

It just means I have to log on for you.

MICHAEL

Do you need to see my ID first? My pay stub? Proof that I deserve these privileges?

SADIQ

No. I just need you to be quiet for a second.

MICHAEL

Wow. All business. We could use somebody like you working here.

SADIQ

I do work here.

There's a beat and then Michael steps outside.

DWIGHT sees Michael has exited and he gets up.

(CONTINUED)

DWIGHT

What are you doing?

MICHAEL

("stupid question")

Ummmm, what I'm always doing. My job.

DWIGHT

No, why's he here? What is it?

MICHAEL

I can't tell you.

DWIGHT

You have to tell me.

MICHAEL

No. I don't.

DWIGHT

(looks at camera, then)

Look, I know you don't want to think about this, but if anything were to happen to you, God forbid, I'd need to know in order to take over.

MICHAEL

Nothing's going to happen to me. I'm in great shape. Best shape of my life.

(shows biceps to camera)

Look at these puppies.

DWIGHT

Doesn't matter. You could still get an aneurysm. Be hit by a car. Bus. Train. Be poisoned. Fall down a hole. Step on a mine. Choke.

MICHAEL

What? That's not gonna-- You need to leave.

DWIGHT

Okay, but I suggest you write down what you're doing and put it in an envelope that I won't open until I have to.

MICHAEL

There are some things a boss can't share with his employees. His salary -- that would just depress them. His bed.

(MORE)

(CONTINUED)

9

CONTINUED:

9

MICHAEL (CONT'D)
(gets lost in thought, then)
I also can't tell them I'm going to be reading their e-mails. E-mail surveillance. All the big companies do it. Increases efficiency. Increases productivity. It is a necessary evil. Well, not really evil. It is a necessary good thing.

10

INT. MICHAEL'S OFFICE - D1

10

Sadiq is sitting at Michael's computer. Michael stands over his shoulder looking at the screen.

MICHAEL
So, how do you search?

SADIQ
By keyword phrase.

MICHAEL
Oh. Try, um, "profits."

He types, but before any possible results could come up--

MICHAEL (CONT'D)
(quickly)
Now try "Michael Scott," "Michael," and "Boss." And "funny."

Sadiq types. Michael looks at the screen.

MICHAEL (CONT'D)
(to camera)
Ah, an e-mail from Stanley.
(reading, in Stanley's voice)
"I can't go to the game tonight because my boss, Michael, is an ass and is making me stay late."
(impulsively)
Stanley's an ass.
(then)
Not our hardest worker.

11

INT. OFFICE - D1

11

PAM is working at her desk. She yawns. The camera WHIPS over to find JIM yawning. He's not looking at Pam now, but we know he just did.

12

INT. OFFICE - D1

12

PHYLLIS is reading something on her computer. She looks concerned.

(CONTINUED)

PHYLLIS
Oh, this isn't good.

STANLEY doesn't look up.

STANLEY
It's fine.

PHYLLIS
You don't even know what I'm talking about.

He doesn't.

ANGLE ON: Michael coming out of his office. Oscar sees him.

OSCAR
Hey, what's the deal, Michael? Why are you spying on our computers?

Everyone looks up, interested.

MICHAEL
Oh, no, everyone -- Oscar's gone crazy! What other ghost stories do you have for us -- that I've bugged the office? Put cameras in the plants --
(robot voice)
That I am really a robot. Will destroy whatever comes in my path. Bloop.
Bloop. Bloop.

Michael makes robot movements.

OSCAR
Actually, we just got a memo from IT saying you're doing e-mail surveillance.

MICHAEL
(annoyed)
What?! No, that defeats the whole--

DWIGHT
So, it's true? You have access to our e-mails?

MICHAEL
Yes. But it's no big deal. It's normal for a growing company to--

PAM
We're growing? I thought we were worried about downsizing.

(CONTINUED)

MICHAEL

(annoyed)

Not growing in terms of number of people or jobs, Pam. We're growing together. To make a better company. A more united company.

STANLEY

Yeah, one where our boss spies on us.

MICHAEL

Look, I hear you Stanley. And you know what the problem is?

STANLEY

I think I do.

MICHAEL

The problem is that when people think of "Big Brother," they think bad and scary. But that's ridiculous. I love my big brother. He's a great guy. Handsome. Fit. And he has helpful suggestions. Like here's one for Jim-- Instead of e-mailing Amazon about the CD you never got, I suggest you tell Visa to cancel the charge.

Michael looks at Jim as if to say "see?"

JIM

Yeah, I didn't need help with that.

MICHAEL

Seems like you did. Lots of e-mails to Amazon. Tons of wasted computer space.

(then)

Okay, back to work, everyone..

Michael goes back to his office. Everyone looks annoyed.

ANGLE ON: Phyllis looking to Stanley as if to say "I told you so."

TOBY

Yeah, I assumed Michael was already doing that. That's why I only use my personal e-mail account.

14 INT. OFFICE - ACCOUNTING AREA - D1 14

KEVIN is at his computer. On his screen we see he's dragging a file to the trash. He clicks "Empty Trash." A task bar comes up and progresses slowly. He has a lot to erase.

15 INT. OFFICE - RECEPTION AREA - D1 15

Pam is at her desk. Angela is at the printer. Dwight approaches Angela and leans in quietly.

DWIGHT

Just so you know -- if you have any sensitive emails, they need to be deleted immediately.

ANGELA

I know.

DWIGHT

Good.

Dwight walks back to his desk. Pam doesn't know what to make of this. She waves Jim over.

PAM

Something just happened.

JIM

Okay, that's less than you usually give me to go on--

PAM

Dwight just told Angela that she needs to delete any sensitive emails she has immediately.

JIM

What?

PAM

I know.

JIM

Huh.

PAM

(scared of the question)
Do you think--?

JIM

No way. Dwight and Angela? No way.

(CONTINUED)

15

CONTINUED:

15

PAM
I know! Ew! Ew! Ew!
(beat, then)
Maybe?

We can see by Jim's face, he's considering it.

PAM (CONT'D)
It's horrible. But I have to know.
Don't you have to know?

JIM
No, I don't think so.

PAM
Well, I can't let this go. I have to
figure it out. And, lucky for me, I have
nothing going on up here from now--
(looking at her calendar)
--until March.

16

PAM TALKING HEAD

16

PAM
It's like squishing a spider under a
book. I know it's going to be gross,
but I have to look to see that it's
really dead.
(then to camera crew)
So, if you see anything going on between
them...

17

INT. MICHAEL'S OFFICE - D1

17

Michael is glued to his computer. He glances up at the
camera from time to time.

MICHAEL
Should've done this a long time ago.
Tons of personal e-mails. Huge time
wasters. Like -- Kevin's ranking of the
best bars in Scranton...
(notices something, outraged)
Poor Richards is number seven?! Come on!!

His intercom buzzes.

MICHAEL (CONT'D)
Yeah?

PAM
Accounting needs your approval of the--

(CONTINUED)

17 CONTINUED:

17

MICHAEL
Not now! Working!

Michael hangs up on her and looks back to his computer.

MICHAEL (CONT'D)
Oooh, Meredith got an Evite... Looks like
Jim's having a bbq... Tonight? That's
odd. How come I didn't get my Evitation?
Oh, here we go--
(reading)
Click here for the invite list... Angela,
Stanley, Oscar... Hmmm... I don't see...
Meredith, Phyllis...
(looks at camera)
You guys are on here...
(back to screen)
...Kevin, Creed... Must be... No.

18 MICHAEL TALKING HEAD

18

MICHAEL
There's always a distance between the
boss and the employees. It's
intimidation, mostly. An awareness that
they're not me. It's like, "Oh, I
respect Michael Scott so much -- what if
I drop spinach dip on him at the party?
What will he think of me then? Will it
affect my salary?"
(then, pensive)
I don't know. As much as I come across
as approachable, as one of the guys,
sometimes I think I could be even
approachabler.

19 INT. OFFICE - D1

19

Dwight is staring in the direction of accounting. The camera
WHIPS to find Pam has just noticed this. Could he be staring
at Angela? Pam gets up to get a better look. She follows
Dwight's gaze to--

*Kevin who is lifting a box onto a shelf. His shirt has come
un-tucked, exposing his stomach.*

BACK TO PAM, who deflates a little.

JIM
(to Pam, leaning in)
Keep your eye on the prize. The
horrible, horrible prize.

(CONTINUED)

19 CONTINUED: 19

Pam heads back to her desk.

20 INT. BREAK ROOM - D1 20

SPY SHOT: Jim is getting a soda. Kevin approaches.

KEVIN

Hey, I know it's last minute, but is it cool if I bring my fiancee tonight?

JIM

Sure. It's very casual. I'm not worried about numbers or anything.

21 JIM TALKING HEAD 21

JIM

What would Phyllis look like in my living room? Where would Stanley hang out? There are work friends who you watch all day long answering the phone saying "Dunder Mifflin this is..." You know, whoever, Oscar, and you just want to see what they would look like at your place. Plus, my roommate wants to meet everybody. I'm pretty sure he thinks I'm making Dwight up.

22 INT. OFFICE - JIM AND DWIGHT'S DESKS - D1 22

Michael comes out of his office. His tie is off and a few buttons on his shirt are unbuttoned. He wanders over to Jim's desk.

MICHAEL

(a little down)

Hey.

JIM

Hi.

DWIGHT

Where's your tie?

(CONTINUED)

MICHAEL

I don't know. I just wanted to take it off. Sometimes work can be so damn frustrating. You know what I mean, Jim?

JIM

Uh, yeah, I guess.

DWIGHT

What's wrong, Michael? Talk to me.

MICHAEL

It's just the same old crap. The boss is riding my ass.

DWIGHT

(alarmed)

Oh, God. Jan? What's going on?

MICHAEL

I don't know. I don't want to talk about it. I just want to hang out here where I'm just one of the guys.

DWIGHT

The most important one of the guys.

MICHAEL

That's not the point.

Jim looks to camera -- point? What's the point?

DWIGHT

(quietly, but intense)

It's exactly the point. You've hit a slump. Happens to the best. But you have to remember who you are. How hard you've worked for this. You are the boss. You can buy and sell all of us with a snap of your little finger.

MICHAEL

I would never do that.

JIM

(to Dwight)

And you can't actually snap with your little finger.

DWIGHT

(to Jim)

This hardly seems the time.

(CONTINUED)

22 CONTINUED: (2)

22

MICHAEL

No, this is great. This is perfect. Just us, out here, doing some friendly ribbing. The group of us. The worker bees.

Jim looks to the camera -- what the hell?

23 INT. BREAK ROOM - D1

23

Pam heads to the vending machine. Angela is there, getting a candy bar.

PAM

Hey, Angela. How's it going?

ANGELA

It's okay.

PAM

You bringing anyone to Jim's party tonight?

ANGELA

No. Are we supposed to?

PAM

No, I don't think so, no.

Angela's Baby Ruth drops. She reaches for it. Pam readies her dollar and sees that Angela is putting another dollar in.

PAM (CONT'D)

Oh.

Angela pushes the button for another Baby Ruth and Pam turns to the camera holding up two fingers.

PAM (CONT'D)

(mouthing the word)

Two.

Pam looks at the camera -- isn't that interesting?

24 INT. OFFICE - JIM AND DWIGHT'S DESKS - D1

24

Pam is standing near Dwight's desk.

PAM

So, a friend of mine is kinda into these two girls that he works with.

(MORE)

(CONTINUED)

24

CONTINUED:

24

PAM (CONT'D)

One is tall and brunette and the other one is short and blond and really perky and kind of judgemental. Which one do you think he should go out with?

DWIGHT

(thinks, then)

Do you have access to their medical records?

A25 DWIGHT TALKING HEAD

A25

DWIGHT

The great thing about modern America is the computerization of medical records. As a volunteer sheriff, I can look up anyone's psychiatric records, surgical history, yeast infections. For some reason, there are a lot of yeast infections in this county. Probably because we're down-river from a Wonder Bread factory.

B25 INT. OFFICE - JIM AND DWIGHT'S DESKS - CONTINUOUS - D1

B25

PAM

Uhhh...

DWIGHT

Is this for sex or marriage or just for fun?

PAM

Huh. You know what? I'll talk to him and get back to you.

Pam quickly runs away.

C25 INT. OFFICE - RECEPTION AREA - CONTINUOUS - D1

C25

She sees Roy at reception.

PAM

Hi.

C25 CONTINUED:

C25

ROY

Hey, babe.

He kisses her and is a little more affectionate than normal.

ROY (CONT'D)

Hey, do you mind if I go to Lonny's poker game tonight? I promise it's the last one for a while.

PAM

But I thought we were going to go to that barbeque at Jim's house...

ROY

Oh man, can't you go to that without me? Come up with something. Tell him I ate something.

PAM

I might be late.

ROY

Don't wake me up. I'm playing ball in the morning.

Roy crosses off. Pam is lost in thought for a minute, then--

PAM

(to camera crew)
Did I miss anything?

25 INT. KITCHEN - D1

25

Jim, Pam, Oscar and Kevin are eating lunch. Michael comes in, with a Cup O' Noodles and sits next to Jim. Jim looks to Pam -- what the hell?

KEVIN

You're going to eat with us?

MICHAEL

(glancing at camera)
Of course. Hang with my crew. The crew. The crew I am one of. Got my Cup O' Noodles here. Cheap. Tasty. Hot. A meal in a cup. What do you guys have?

Michael looks around at what everyone's eating.

(CONTINUED)

MICHAEL (CONT'D)

Yogurt -- very good, Pam... Some P.B. and J -- excellent choice, Oscar. What do you have there, Jim?

JIM

Oh, uh, ham and cheese.

MICHAEL

(making up a little song)
Cheese with ham and bread, with ham and bread...

It's now quiet and uncomfortable.

MICHAEL (CONT'D)

So how's everyone's day going so far?

The group responds with "fine," "okay," etc.

MICHAEL (CONT'D)

Cool. Cool.

Ryan rushes in towards Michael with Styrofoam containers.

RYAN

I'm sorry this is so late. They had a big order right before yours. But they threw in a free spicy tuna roll.

Ryan tries to hand it to Michael.

MICHAEL

I don't need it. I have my lunch.

RYAN

You don't want this?

MICHAEL

No. Why don't you have it?

(then)

Better yet, put it in the fridge. With my name on it.

Ryan takes the food and crosses to the fridge.

MICHAEL (CONT'D)

(holding up soup)

Cup o' Noodles is all I need. Brain food. Got through college on this stuff.

(to Jim)

You, too?

(CONTINUED)

JIM

Nah, never really liked it.

MICHAEL

You know what I miss most about college?
Not that it was that long ago, ten --
eight years probably.

KEVIN

Would have to be more than ten.

MICHAEL

(mocking)

Ooooh, look at me -- I'm an accountant. I
always have to show off with my numbers.

KEVIN

I was just saying--

MICHAEL

Say it, then. Don't spray it.

Kevin looks at Michael -- he was in no way "spraying it."

MICHAEL (CONT'D)

I miss those college parties. Man, were
they off the hook. And everyone was
there, the jocks, the nerds, all the
same, just having fun, the cool kids, the
professors...

PAM

The professors went to the parties?

MICHAEL

Of course. They were the most fun. We'd
always invite them.

Jim is squirming. This is awkward.

JIM

I've got three cases of imported beer, a
karaoke machine, and I'm not inviting
Michael. Three ingredients for a great
party. It's nothing personal, I just
want everyone to relax and have fun.

Pam is working. The camera moves in TIGHT ON her. Pam looks
up to find the camera is very close.

(CONTINUED)

27 CONTINUED:

27

PAM
(into camera)
What?

Pam looks up and sees Dwight take a bite of A BABY RUTH BAR.

PAM (CONT'D)
(delighted, to camera)
Yay! Thank you.

28 INT. OFFICE - JIM AND DWIGHT'S DESKS - D1

28

Jim and Dwight are there. Michael is nearby.

DWIGHT
I mapped out my route to the party
tonight and I have several questions.
First--

JIM
Hey, could you keep it down?

DWIGHT
Why?

JIM
Some people don't know about it.

DWIGHT
What? Who?

JIM
(embarrassed)
Michael.

DWIGHT
Just Michael? Why just Michael?

Michael is coming closer. Jim just wants to shut Dwight up.

JIM
(punting, quietly)
...Because, it's a surprise.

DWIGHT
(quietly)
It is? Oh, that's perfect. He's had
such a hard day.

29 INT. OFFICE - RECEPTION AREA - D1

29

Pam is at her desk. Jim crosses over.

(CONTINUED)

JIM

So, Dwight thinks tonight is a surprise party for Michael.

PAM

Really? That's great. Maybe we can get him to hide and wait somewhere.

JIM

(laughs, then)

Hey, so I'm trying to figure out numbers of people for food and stuff -- any idea if Roy's planning on coming?

PAM

No, he's not going to make it.

JIM

Okay, cool. Thanks.

As Jim turns, we see he's a little happier than when he came over. Michael spots Jim and comes out of his office.

MICHAEL

Hey there. Almost quitting time.

JIM

Yup. Four o'clock.

MICHAEL

One more hour. Take care of anything you forgot to do.

(beat, then)

Hey, I don't know if you have plans tonight... but if not, we could hang out.

JIM

Oh.

(beat, Jim wavers, then stays firm)

I can't.

MICHAEL

You have plans?

JIM

Yeah.

MICHAEL

(quickly)

Yeah, I have really big plans, too.

(CONTINUED)

JIM

I thought you just said you wanted to
hang out.

MICHAEL

Tonight? Oh, I can't tonight. I have...
my improv class. With all my improv buds.

JIM

Sounds like fun.

MICHAEL

It's a blast. Wouldn't miss it for the
world. But if something else came up I
could always not go.

Jim's uncomfortable, but he's not going to give in now.

JIM

Improv sounds great.

MICHAEL

Okay.
(starts back to his office,
then hears something)
What?

JIM

Stanley coughed.

END OF ACT ONE

ACT TWO

30 INT. OFFICE - NIGHT 1 30

Shots of people collecting their things and heading out. Jim is putting his jacket on while going over last-minute party preparations. *

JIM *

Okay, Oscar, I can count on your for ice. *
Phyllis, you are the queen of sodas. And *
Kevin, you're sure you don't mind *
stopping by Pizza Hut? *

KEVIN *

I was going there anyway. *

31 INT. MICHAEL'S OFFICE - N1 31

Michael's getting ready to leave.

MICHAEL

(to camera)
Five o'clock. Gonna get my improv on.
(holds up coffee)
Just drinking the ol' comedy juice.
Guess what this is--
(does a labored movement --
"it's anybody's guess")
A dinosaur leaving work to go to improv.
Just a taste.

32 INT. OFFICE - N1 32

SPY SHOT: Oscar is heading to the elevator. Michael approaches him as he's leaving. Still angling for an invite.

MICHAEL

Hey, Oscar. Got big plans for tonight?

OSCAR

(cradling cell phone)
On a call.

Oscar rushes past.

MICHAEL

Kevin, my main man, where you off to?

KEVIN

(way too easily)
My brother's in town and we're going to see
the Alaska IMAX film at the Science Center.

(CONTINUED)

Kevin leaves.

MICHAEL

Angela. You're in a rush. Where you headed?

ANGELA

I'm just leaving for the day.

MICHAEL

Duhhh. But where are you going?

(CONTINUED)

32 CONTINUED: (2)

32

ANGELA
Charity...bake...drive.

MICHAEL
Hmm.

33 ANGELA TALKING HEAD

33

ANGELA
(tortured)
Lying is a sin. I hate him for putting
me in that position.
(then, realizing)
I don't mean that. I'm sorry.

34 INT. OFFICE - CONTINUOUS - N1

34

Michael finds Dwight getting his coat to leave.

MICHAEL
Dwight. My loyal compadre. What do you
say, you me hang tonight, just doing
whatever. Celebrate ourselves,
celebrating. Your choice -- what's that
stupid show you've been asking me to
watch with you? I'll watch it.
Battleship Galaga?

DWIGHT
Oh. That would have been great. But I
can't tonight. I have...
(giggling)
...practice. Soccer practice.

MICHAEL
You play soccer?

DWIGHT
Clarinet.

Michael realizes that Dwight is going to the party.

MICHAEL
Oh, Dwight. Even you.

DWIGHT
Hope you have fun tonight, whatever
you're doing! See you -- tomorrow!

Dwight passes the camera on the way out.

(CONTINUED)

34 CONTINUED:

34

DWIGHT (CONT'D)
(to camera)
He has no idea!

35 INT. JIM'S LIVING ROOM - N1

35

Jim's house is a small two bedroom, two bathroom house. The bedrooms are upstairs and the living room/kitchen are downstairs. There's a small patio out back.

Shots of Jim hurriedly cleaning.

The party is just starting -- people are mingling in the living room.

JIM
Okay, if I can have everyone's attention -- there's wine in the kitchen and beer out on the porch, and no, it's not all just for Kelly and Meredith.

MEREDITH (O.S.)
You better believe it is.

KELLY (O.S.)
Somebody come help me with Meredith.

ANGLE ON: Oscar, talking to a GOOD-LOOKING UPBEAT GUY in his mid-twenties, who has his arm around an ATTRACTIVE WOMAN.

OSCAR
So, you're Jim's roommate?

MARK
Yeah, I'm Mark. This is Lisa.

OSCAR
How'd you two meet?

MARK
At work. She started before me and I kept going to her for training -- even though I understood it all.

LISA
Yeah, right.

Mark kisses Lisa -- you can tell they're the kind of couple that's always cuddly and in love.

ANGLE ON: Dwight coming in, wearing Birkenstocks -- he's holding up a Hide-A-Key Rock and heading straight for Jim.

(CONTINUED)

DWIGHT

Really, Jim? Do you really think this is a good idea?!

MARK

Hey, you must be Dwight?

DWIGHT

You don't work with us.

JIM

Mark is my roommate.

Mark leans in to shake Dwight's hand.

MARK

I like the Birkenstocks.

DWIGHT

Yeah, thanks. I always keep a set of them in the car.

(then, to Jim)

When's the guest of honor coming?

JIM

Oh, uh, later.

Jim notices Pam enter.

JIM (CONT'D)

(to Pam)

Hey, you're just in time.

(then, to group)

Okay, the tour group is now leaving. We will be visiting both rooms in the house and if we're lucky, we'll get to peek inside the bathroom.

Phyllis, Ryan, Kevin, and Kevin's fiancée, STACY, gather near Jim for the tour.

JIM (CONT'D)

I just need to remind you: there is no flash photography allowed and please do not touch anything, as much as you might want to.

The group follows Jim upstairs.

RYAN

Hey, where's Katy?

(CONTINUED)

35 CONTINUED: (2)

35

JIM

I don't know, I haven't talked to her in a while.

Pam, with some effort, has overheard.

RYAN

Do you mind if I call her?

JIM

Let's talk about it later.

36 INT. HIGH SCHOOL HALLWAY - N1

36

Michael opens the door to a classroom where a group of about TEN STUDENTS are sitting in chairs. They're mostly in their twenties, except one WOMAN who's around Michael's age.

MICHAEL

(to camera, still in the hall)
They can't start without me.

Michael crosses in.

37 MICHAEL TALKING HEAD

37

MICHAEL

Funny story. This is how I came to improv. I came to improv... um... I was walking down the street and... a race car pulled up and a guy said, "You're funny. You're the funniest guy I ever met, or my name is not Dale Earnhardt."

(bursts out laughing)

That was just an improv. How I really came to improv was I found a flyer.

38 INT. CLASSROOM - CONTINUOUS - N1

38

The teacher, CHRIS, late twenties -- actually enjoys this job -- nice, supportive.

CHRIS

Let's get right into it. I need two people for this next scene. Who's up for it?

A bunch of hands go up, Michael more eager than the rest.

MICHAEL

(a la Freddie Boom-Boom
Washington)

Ooh, ooh, ooh, Mr. Kot-Tare, Mr. Kot-Tare!

(CONTINUED)

CHRIS
Okay, Michael and--

The rest of the hands go down. Michael heads up.

CHRIS (CONT'D)
Anybody? C'mon people, this is why
you're here -- to build confidence.

MICHAEL
(passing camera)
Not why I'm here.

CHRIS
...learn skills...

MICHAEL
(mutters to camera)
See whose skills are the best.

CHRIS
How about Mary Beth?

Michael rolls his eyes to camera as MARY BETH, the one woman
who's Michael's age, gets up.

CHRIS (CONT'D)
Start us off, Mary Beth.

Mary Beth skips into the scene, licking an ice cream cone --
clearly a little girl. Michael turns to her.

MICHAEL
(holding an imaginary gun)
Detective Michael Scarn. I'm ordering
you to drop the gun!

Mary Beth quickly adapts, making her ice cream cone a gun.

MARY BETH
(German accent)
How did you know?

The class laughs. Michael smiles, thinking the laughter is
for him.

MICHAEL
Think about it. What's the most exciting
thing that can happen in a movie or on TV
or in real life? Someone has a gun.
(MORE)

(CONTINUED)

39 CONTINUED:

39

MICHAEL (CONT'D)

That's why I always start with a gun.
Just try and top it. You can't.

40 INT. JIM'S BEDROOM - N1

40

Jim is leading the tour group (Pam, Ryan, Phyllis, Kevin, and Stacy) through his room.

JIM

Now, if you look closely, you'll find
clues about the guy who lives here. He
likes to bike, obviously--

(points to bike hanging on
wall)

--he loves travel guides. And if you're
really perceptive, you'll notice he
didn't do a great job cleaning his room.

Jim kicks an empty water bottle under his bed.

JIM (CONT'D)

Okay, moving on.

As they head out, Ryan points out the penguin paperweight and mug with a penguin on it.

RYAN

(to Jim)

A penguin guy, huh?

JIM

I made the mistake of telling somebody I
liked penguins five years ago and here we
are.

PHYLLIS

Oh. I'm sorry. I gave you that mug.

JIM

(sweetly)

Well, then it means something if it came
from you.

Jim looks at the camera-- Oops. As the group moves on, Pam lingers a bit and looks around.

JIM (O.S.) (CONT'D)

And that's my place. Thank you for
taking the tour, please keep your hands
in the cart until the doors are open.

(CONTINUED)

PAM
(taking it in, then caught by
camera)
Hmm. Jim's bedroom.

Jim comes back in as Pam is looking at Jim's desk.

PAM (CONT'D)
So, this is the home desk. You have to
sit there so I can get the full
experience.

JIM
Of course.

Jim sits down. Pam tries to find a place where she can look
at him from the same angle she looks at him in the office.

PAM
Okay, I think I would be right about
here.

JIM
That seems right.

PAM
And Dwight would be--

JIM
No, don't put that image in my head.
Just happy thoughts, Pam.

They laugh. Pam spots something.

PAM
Ooh, yearbook.

Pam takes his yearbook, sits on his bed, and begins to flip
through. Jim watches her.

41 INT. CLASSROOM - N1

41

The students are all standing in the space up front.

CHRIS
Okay, Bill's going to start us off and
then I want you guys to jump in when you
have an idea.

BILL crawls on the ground. He's exhausted and wipes sweat
from his forehead.

(CONTINUED)

BILL

I'm so thirsty. So incredibly thirsty.

Michael is "warming up" on the sidelines -- jumping up and down. He starts to go in, when another guy, DAVE, beats him to it and stands near Bill.

DAVE

(playing upbeat teen)

Welcome to the Sahara Desert Latte Hut.

Would you like to try our Green Tea Iced-Blended?

Some laughs from group.

(CONTINUED)

MICHAEL

(to camera)

Not funny.

BILL

Just. Water.

Michael tries to head in and another woman, STEPHANIE, moves in front of him -- no one wants Michael going in. Stephanie is playing a very pregnant white trash chick.

STEPHANIE

I'm supposed to meet my doctor here. Have you seen him? He's a very angry midget.

Off this set-up, Michael runs into the scene.

MICHAEL

Michael Scoon. FBI. You know what you did!

Michael holds up a "gun" and shoots everyone. They fall down, dead. Michael walks towards "dead" Bill.

MICHAEL (CONT'D)

You didn't think I could figure out your little ruse, huh? Huh?

(nudges dead body with foot)

That's right. I know where you hid the diamonds. I've been staking out you and your little friends for weeks.

Another IMPROV ACTOR gets one foot in the scene and Michael shoots him dead, too. Then, Michael shoots some people waiting on the side.

STEVE

(pissed)

Hey, I'm not even in the scene.

CHRIS

Okay, stop! Stop!

Michael slumps over like a pissed off teen.

CHRIS (CONT'D)

Michael, you can't just shoot everyone in the scene.

MICHAEL

(rolls eyes to camera, look what I'm dealing with, then)

If you didn't stop me, you would've seen how good it was going to be.

(CONTINUED)

41 CONTINUED: (3)

41

CHRIS

What about the scene they set up?

MICHAEL

Bo-ring.

CHRIS

No, it wasn't.

MICHAEL

If it was interesting, they wouldn't all be dead. Or they could've defended themselves with their own guns. Their choice.

CHRIS

No! No more guns. Michael, I'm going to need you to give me all your guns. Now.

Michael reluctantly hands him a series of "guns" he has stashed.

CHRIS (CONT'D)

Okay, for the next exercise, let's everyone pair up.

Everyone quickly pairs up, leaving Michael alone.

42 MICHAEL TALKING HEAD

42

MICHAEL

No one ever wants to fight the heavyweight champ. Nobody wants that title shot.

43 EXT. JIM'S PATIO - N1

43

A small patio with a barbeque. A tree house is built on one of the nearby trees.

ANGLE ON: Jim flipping burgers. Toby waits with a plate.

TOBY

Hey, I really like the tree house.

JIM

Oh, thanks. It belongs to the owners.

TOBY

I'd love to have one like that.

JIM

Yeah.

(beat, then)

(MORE)

(CONTINUED)

43

CONTINUED:

43

JIM (CONT'D)

Oh, right. Sorry, for like half a second
I forgot you had a kid.

Toby laughs and crosses away. Angela's next in line.

JIM (CONT'D)

Hey, Angela. Having fun?

ANGELA

I have sap on me.

She points to her feet. She is wearing clogs.

44

INT. JIM'S LIVING ROOM - N1

44

Kevin's fiancee approaching Meredith.

STACY

Hi, I'm Stacy.

MEREDITH

I'm Meredith.

STACY

Nice to meet you.

45

MEREDITH TALKING HEAD

45

MEREDITH

I've met Stacy at least three times. I
even bought her a drink at last year's
Christmas party. What is it? Why
doesn't she remember me?

aA46 EXT. PATIO - CONTINUOUS - N1

aA46

Ryan and Kevin stand near the bbq grill. There are a few
chicken breasts cooking. Ryan reaches over to turn up the
propane. Kevin knocks his hand out of the way.

KEVIN

Not so fast, Fire Guy.

Ryan grimaces.

A46 INT. JIM'S LIVING ROOM - CONTINUOUS - N1

A46

Kelly, Stanley, and Oscar.

STANLEY

I didn't think the premium laser/color
copy batch would sell as well as it did.

(CONTINUED)

A46 CONTINUED:

A46

OSCAR

It surprised us all.

KELLY

I'm sorry, but could we please not talk about paper? There has to be something else to talk about.

Beat of silence.

ANGLE ON: Pam, noticing that Dwight and Angela are off to the side together, just the two of them, talking. Pam smiles.

BACK TO: Kelly, Oscar and Stanley.

(CONTINUED)

A46 CONTINUED: (2)

A46

STANLEY

Will be a while till we get our hands on
the twenty-pound acid free stock.

OSCAR

Oh, it's worth the wait, though.

Frustrated, Kelly crosses outside to get a beer.

ANGLE ON: Pam, who's still keeping her eye on Dwight and
Angela, as she heads to Phyllis.

PAM

Hey, can I ask you something?

PHYLLIS

Sure.

PAM

You wouldn't happen to know about any
secret office romances, would you?

PHYLLIS

(hushed, leaning in)
You tell me.

Pam looks confused.

PHYLLIS (CONT'D)

You mean you and Jim, right?

Pam's look shows she didn't.

PHYLLIS (CONT'D)

(feels horrible)
Oh, God. I'm so sorry. I thought-- You
guys hang out all the time and you're
always talking and-- I'm sorry.

PAM

It's okay.

It's not okay.

46 INT. CLASSROOM - N1

46

Mary Beth and Bill are playing the improv game "Freeze."
They are "building a sand castle at the beach."

CHRIS

Freeze!

(CONTINUED)

Bill freezes as he's patting down sand on the castle and Mary Beth freezes as she's digging in the sand with her hands.

MICHAEL

I'm in!

Michael heads into the scene.

CHRIS

Do you want to go over the rules one more time?

MICHAEL

Nope.

Michael taps Mary Beth and takes her place.

MICHAEL (CONT'D (CONT'D)

(to Bill)

I'm looking for money in my wallet so you can tell me my fortune.

Surprised looks from the group -- no FBI? No guns? Bill, pleased, changes the sand castle to a crystal ball.

BILL

(feeling crystal ball)

I promise it's worth it. I can see you walking out of here and you are thrilled with your reading.

Laughter. It throws Michael -- he should be getting laughs.

MICHAEL

(can't think of anything)

I'm just-- I need--

Michael leans in and whispers something to him. Bill puts his hands up.

CHRIS

Michael, what did you tell him?

MICHAEL

Nothing.

CHRIS

Then why are his hands up? Bill?

BILL

He told me he couldn't show it to me but he has a gun.

(CONTINUED)

46 CONTINUED: (2)

46

CHRIS
(had enough)
Okay, let's call it a day.

47 MICHAEL TALKING HEAD

47

MICHAEL
Improv is hit or miss. You should've
seen me last week. I was on fire. Like
Robin Williams. Ali G. Ryan Stiles.
Whose Line is it Anyway? It's Michael's
line, because his is the funniest.

48 INT. HIGH SCHOOL HALLWAY - N1

48

Everyone is heading out quickly in a group. Michael rushes
to catch up to them. As he nears them he hears--

MARY BETH
How do I get to Bernie's Tavern from here?

BILL
Don't worry, we're gonna carpool.

MICHAEL
So... Bernie's? We're all going to
Bernie's?

BILL
Uh... we're not going, as a group, it's
just a private friend who happens to know
all of us from different ways is throwing
a private birthday thing...

Michael's look shows he doesn't know about this.

MICHAEL
(to the group)
Hey, I'd love to meet up with you all at
Bernie's but I have a party to go to.
Big work party. Can't get out of it.

A few people turn and give Michael polite smiles.

49 INT. JIM'S LIVING ROOM - N1

49

Phyllis sings at the karaoke machine.

PHYLLIS
"...Here I go again, on my own. Going
down the only road I've ever known. Like
a drifter I was born to walk alone..."

(CONTINUED)

49

CONTINUED:

49

As she sings... Jim crosses over to Pam with two cookies on a plate. He offers her one. She takes it.

PAM
(off Phyllis)
Great party.

JIM
Are you being sarcastic?

PAM
I'm not sure.

JIM
Hey, how's your project coming along?

PAM
Oh, actually, I called it off.

JIM
Really?

PAM
Yeah, it turns out I was just grasping at straws.

JIM
Oh, I'm sorry to hear that.

50

PAM TALKING HEAD

50

PAM
(really stressing this)
Just because two people are hanging out and it might look like they're together, it doesn't mean they're together. They could just be friends. It was totally unfair of me to assume there was something going on.

51

INT. JIM'S LIVING ROOM - SAME - N1

51

Jim and Pam are sitting together. Pam is watching Kevin sing a Steve Miller Band song (please try and clear Jungle Love, The Joker, Abracadabra, Fly Like an Eagle). Jim looks around at everyone. This is what everybody looks like at his house. He smiles. His moment is interrupted by--

DWIGHT (O.S.)
Surprise!

(CONTINUED)

Everyone turns to see Michael is there. It's awkward. Dwight looks confused and he turns to Phyllis, who quietly straightens Dwight out.

MICHAEL

Hey, I was just passing by and thought I'd stop in. Jim, this is for you--
(hands Jim a bottle of wine)
If you're opening it, I'd like some.

Michael notices that Sadiq is standing there with a beer.

MICHAEL (CONT'D)

Oh, come on, that guy?
(catches himself for camera)
Good guy. Not a terrorist.

Jim takes the wine to the kitchen. No one can believe Michael showed up, uninvited. Michael looks around and spots the karaoke.

MICHAEL (CONT'D)

Karaoke!! No way! I'm so good at that!
I call next!

The party has lost steam. Michael is at the karaoke machine, mic in hand.

MICHAEL

Okay, I need someone to sing with me.

Nobody moves. The instrumental part of "Islands in the Stream" kicks in.

MICHAEL (CONT'D)

It's a duet. Two person song. Come on.

Still no takers. Jim watches even though it's hard to.

MICHAEL (CONT'D)

Somebody? Pam? I need--
(he has to sing, but still looks for someone)
"Baby when I met you there was peace unknown" -- Kelly? -- "I set out to get you with a fine tooth comb" -- Meredith? --
"I was soft inside, there was somethin' going on" -- Okay, this is where the other part comes in, if someone could just come up and--

(MORE)

(CONTINUED)

MICHAEL (CONT'D)

(moves to the side, now doing
"other part)

"You do something to me that I can't
explain, hold me closer and I feel no
pain, every beat of my heart, we've got
something going on."

Jim can't bear it any longer and decides to help him out. As
he takes the mic, we see Michael smile.

JIM

"Tender love is blind, it requires a
dedication / All this love we feel, needs
no conversation."

Everyone is enjoying watching this, especially Pam.

MICHAEL/JIM

"We ride it together, ah-ah, Makin' love
with each other, ah-ah. Islands in the
stream, that is what we are..."

Michael is having fun and getting into it. As he and Jim
continue to sing, the camera notices the tree house through
the window, where we see on the floor DWIGHT'S BIRKENSTOCKS
in between Angela's two small woman's clogs...

END OF SHOW