

The Office

Season 10

Episode 7 – Catering

Fan Fiction by

Nick Janicki

theofficefanfic.com

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INTRO

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) – DAY

The office's construction is finally finished, leaving the Dunder Mifflin and Athleap employees to resume work in their new, full-floor workspace (still unseen).

The conference room looks relatively the same. Everyone is gathered in the room with the lights off. A projector is playing something. A few moments focus on the screen to reveal Disney+'s "The Mandalorian" playing.

EXT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) – DAY

JIM talking head right outside the conference room as the show continues playing.

JIM

Welp, we all survived. Barely, I might add, but no more homeless Dunder Mifflin Scranton or Athleap Scranton. And, to celebrate our new digs, Dwight so lovingly is making everyone watch The Mandalorian on Disney+. What does this have to do with the new office? I have absolutely no idea.

INT. DWIGHT'S OFFICE – DAY

DWIGHT talking head in his office, which is also pretty much the same as before. He sits at his desk.

DWIGHT

I'm usually more of a Star Trek fan, but Philip forced me to watch the first episode of The Mandalorian. It turns out the show is pretty much an exact mirror of my own life. There are few aspects that I can't relate to, especially when it comes to the familial

relationship between the
Mandalorian and . . .

EXT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) — DAY

Cut back to JIM's talking head.

JIM

. . . Baby Yoda. For those of you
who have no idea what I'm talking
about, it's this little green
thing that looks like, well . . .
Yoda. And it's caused quite the
rift in office relations.

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) — DAY

Half of the office is on one side of the conference room
table while the other half is on another side. One side,
which includes MICHAEL, DWIGHT, JIM, ERIN, ANDY and RYAN
(amongst others), wears a ridiculous amount of Baby Yoda
apparel.

The other side of the conference room includes PAM, OSCAR,
ANGELA, KEVIN, GABE and KELLY (amongst others). This side
has no Baby Yoda merchandise.

MICHAEL

Baby Yoda is what the world needs
right now. In a time of terminal
oil, when countries are at war,
Australia is on fire and Robin
Williams is dead, we must come
together to worship this tiny,
green god.

ANGELA

Do not refer to him as a god! He
is the devil incarnate and must be
stopped.

DWIGHT

Monkey, that's our son you're talking about.

ANGELA looks at him, bothered by the comment.

DWIGHT

I mean, he didn't reside in your womb, but he's clearly a representation of our son and he must be protected at all costs. We must protect the child!

PAM

I'm sorry, we have no idea what that thing's capable of. It moved its little claw and almost killed that rhino.

JIM

One, it definitely wasn't a rhino, and two, that beast almost killed the space soldier.

ANDY

Jim, please get the hell out of this room if you won't take this seriously. You know that's the Mandalorian. Getting the facts straight is the least you should be doing to help.

RYAN

I like to think of the show as a representation of our current political climate.

PAM

Really, Ryan? I'm so curious about that. Do tell us about how it's political.

RYAN

No . . . no. If you can't figure that out on your own, then you're

what's wrong with this country.
How ignorant of you.

GABE

I like to think of that thing as a green little monster. Like if there was a rated X version of Gremlins. Once the Mandalorian is back on his ship, he can't locate the tiny creature. Later, when he's sleeping that night, the creature consumes him, limb by limb. He then takes the form of whatever he ate, assuming the Mandalorian's life.

DWIGHT

Oh, please, Gabe. Enough of your erotic horror fantasies.

ERIN

Seriously, sometimes I could only get him excited by wearing the mask from *Scream*.

GABE

No, it was a mask from one of *The Purge* movies. And besides, it had a girl's face on it, so it's really not that weird if you think about it.

JIM

Oh, well that just clears the whole thing up then. Thanks for clarifying.

KEVIN

I just don't want to go around supporting the idea of protecting it because it reminds me of a green turkey. Every time we watch it, it makes me so, so hungry. I just picture the Mandalorian

singing it to sleep and then
lathering it in butter. Mmmm . . .
maybe a little seasoning on
there . . .

KEVIN begins licking his lips with his eyes closed.

KELLY

Kevin, that thing probably has
like a million diseases. I mean,
it was left in a cave. Its mom was
totally some space prostitute who
got knocked up and didn't want to
take care of that thing. It's
basically confirmed that the mom
gave him some sort of STD when he
was born.

MICHAEL

It was not left in the cave by
anyone. Baby Yoda was conceived by
magic.

ANGELA

Are you really comparing it to
immaculate conception? Like Jesus?

MICHAEL

Yes! Thank you, Angela. It really
was miraculous conception.

OSCAR stands up and begins walking around the room,
thinking about how sincere this disagreement has become.

OSCAR

Guys, seriously? It's a result of
some next-level CGI. It's a bunch
of tiny little computer pixels
tossed together in a small area of
the screen. You're giving elitist
Hollywood everything they wanted
by obsessing over this thing to
the point of where you're buying
merchandise. In fact, I'm done.

We're wasting our lives talking about this ridiculous thing. Didn't you see that Guardians of the Galaxy superhero sequel? With that tiny tree thing everyone was talking about?

DWIGHT

You mean Baby Groot?

OSCAR

Yeah, whatever that thing was called. People were obsessed with that, too, then they realized it was just a bunch of CGI and they forgot about it.

MICHAEL

What's Baby Groot?

ANDY

Yeah, pull up a picture of this thing. We've not seen every film like you. What, you think the Oscars are named after you?

OSCAR pulls up a picture of Baby Groot and shows it to everyone in the room.

PAM

Aw, now that looks pretty cute. See? Just by looking at it you can tell it wouldn't try to hurt you.

DWIGHT

Pam, it's a tree. You just pick that thing up and you've got about a dozen splinters in your fingers. Besides, that's what we make paper from. If you take its side, that's grounds for firing you.

KEVIN

I don't know, guys. I wouldn't want to eat a tree. I'd protect that thing.

Everyone looks around the room at each other and stands up. They start to yell at each other, moving around the room to take their new sides in this latest argument.

INT. DWIGHT'S OFFICE – DAY

DWIGHT talking head.

DWIGHT

We never made it past episode three.

Opening credits roll.

EPISODE

INT. MAIN OFFICE (DUNDER MIFFLIN) – DAY

ERIN walks up to the camera as the cameraperson gets off the elevator.

ERIN

(singing)

Welcome to my house!

She looks back at the cameraperson and goes from exuberant to serious.

ERIN

It's from a song. The state of Florida sings it and it just sounded like a good time to sing it since I'm welcoming you into our new office.

She continues walking into the office, beginning to tour the cameraperson around the very-open floor. The first stop is reception.

ERIN

This is my workspace. As you can see, it's still rounded like it was before, but it's a little bigger now. You could almost fit a bed back there!

ERIN looks behind reception, rubs her back and looks back at the camera.

ERIN

Actually, I really do inflate my twin-size blow-up mattress to lay on a few times a day back there. It's good for my scoliosis. I asked Dwight if I could take a sick day to go to the doctor, but he told me sick days were only for emergencies. He did say if I ever stopped being able to walk while at work then he'd call an ambulance for me.

ERIN smiles.

ERIN

He's always looking out for me. Anyway, let's keep moving.

They continue walking, now walking in an aisle between what are now two rows of desks, with one person sitting across from another.

ERIN

These are our new desks. Dwight calls them blocks, like a prison cellblock. I think that's a rather tasteful way of putting it.

The camera pans around at everyone working. It stops on TOBY, who is spotted at his own, small desk that is on an island next to the rows. He looks especially sad and waves to the camera.

Cut to a TOBY talking head at his tiny, child-like desk.

TOBY

It's really not as bad as it looks. I just have to go across the room there every hour to charge my portable charger. I asked Dwight if I could move the desk closer to the outlet, but he said he was saving that outlet for something special and that I could only use it temporarily. I asked him what he was saving it for and he said it was above my pay grade.

INT. DWIGHT'S OFFICE - DAY

DWIGHT talking head at his desk. MICHAEL is standing behind him.

DWIGHT

No, I'm not saving that outlet for anything special. I just happen to be doing my new number two a little favor by keeping Toby at bay.

MICHAEL

Toby needs to remain separated from everyone. It's like we are the Titanic and he is this little lifeboat tied to the back, hitching a free ride.

DWIGHT

You do know the Titanic sunk, right? Probably not the best comparison. At least pick a more stable boat.

MICHAEL

It was just a movie, Dwight. The ship they used in the film didn't actually sink. It was all

photoshop and selfie sticks. All that high-quality production stuff.

DWIGHT

The Titanic was a real-life ship. It sunk in real life. The movie was based on the true story. Well, other than the fact that it was the kraken and not an iceberg that sunk that ship.

DWIGHT looks at the camera.

DWIGHT

My great uncle Reemus was on that ship and told me a much different story when I spoke with him in the nursing home during his final days. I mean, mother and the doctors claimed he had Alzheimer's, if you believe in something like that. Psh.

MICHAEL

Very funny, Dwight. You know, you really have to learn how to tell a proper joke.

DWIGHT

It's not a joke.

MICHAEL

Alright, let's see . . .

MICHAEL exits DWIGHT's office and stands in front of the various rows of desks.

MICHAEL

Everyone . . . everyone! I need you to listen to these next words and I need you to listen good!

STANLEY

We do not have to put up with your stupid announcements anymore.

PHYLLIS

Yeah, now we just have to put up with Dwight's.

DWIGHT

Thank you, Phyllis.

PETE

Don't think that was a compliment.

DWIGHT

Any acknowledgement of my leadership is a compliment.

MICHAEL

No! I have the floor now. Alright, now Dwight thinks he has this really funny joke that the Titanic was some real tragedy. Does that sound even remotely funny?

Beat.

PAM

Michael, the Titanic was an actual ship. It sunk in the early 1900s. Tons of people died. There's all sorts of documentaries and interviews with passengers and people affected by it. It was really awful.

MICHAEL

Right. Good one. Delivery was a smidge better than Dwight's, but still nothing worth sticking around a second set for.

OSCAR

She's not kidding. The sinking of the RMS Titanic is perhaps one of the most well-known man-made disasters of all time.

MICHAEL

What?

CREED

They're right. A buddy of mine was on that ship smuggling cocaine overseas. Said if it weren't for the drugs the crew seized, the captain wouldn't have been coked out of his noggin and steered into that giant ice cube.

CLARK

I don't know about any of that, but check it out, Michael.

MICHAEL walks over to CLARK's screen and looks at a picture of the sunken Titanic in a CNN article.

MICHAEL

Ah, OK. See? It's CNN. It was probably a fan theory based on the movie or something.

CLARK

CNN is a pretty reputable news source.

MICHAEL

Not according to the president. And the president isn't allowed to tell any lies because he's under oath. You know how I get all my news? Tosh.0. He's credible and his delivery is great.

RYAN

There are only like twenty episodes of Tosh.0 in a season. You only rely on that for news?

MICHAEL

Well, he's very good about getting me up to speed on what I missed when the show is off the air.

KELLY

So, you don't get any news for like half the year?

MICHAEL

That's right. The other half of my year is for movies. I see what's going on here, guys. We all decided to team up against me, pranking me because of all the success I had here over the years.

INT. CALLROOM (DUNDER MIFFLIN) — DAY

(The callroom is a new addition to the office — it's a small room for a few people with a large glass door. It was likely added for private or lengthy calls, but now makes the perfect spot for talking heads.)

PAM, OSCAR and RYAN talking heads as they sit in the small room.

PAM

Michael *truly* doesn't know that the Titanic was a real ship that really sank.

OSCAR

He has reached a level of ignorance that I believed was humanly impossible.

RYAN

Yeah, next he's gonna say the moon landing was real. Jeez. This guy needs a huge wake-up call.

PAM and OSCAR look at RYAN, confused.

INT. MAIN OFFICE (ATHLEAP) - DAY

The camera crew has moved across the open office where the Athleap team sits, which isn't terribly far from the rest of the office but is designed entirely different from Dunder Mifflin's side. It has more of a startup look with exposed brick walls and sports-themed items around the office.

DARRYL, KEVIN and GABE take turns shooting a small basketball into a tiny hoop on the wall, while JIM is seen talking to a food delivery man. He pays the man, takes the bag of food and looks at the camera. He smiles.

INT. MAIN CONFERENCE ROOM (ATHLEAP) - DAY

JIM talking head.

JIM

We have a few client leads popping in early this afternoon. Mainly just some agents, but they span across both Philly and New York. Anyway, we got a ton of sandwiches catered in for lunch and should be expecting people within the hour.

JIM picks up a sandwich from the tray and bites into it.

JIM

I mean, it's basically an open house with free food. What's not to like about that?

INT. MAIN OFFICE (ATHLEAP) - DAY

DARRYL, KEVIN and GABE are still playing with the toy basketball at their desks. GABE is wearing the retro 76ers jersey that was seen at the end of the previous episode.

DARRYL

So, let me get this straight . . . you walked into David Wallace's office and told him you wanted a job?

GABE

Well, I wouldn't exactly say "walked into his office." I kind of shuffled in. Then I dropped to the ground and started crying until he caved.

KEVIN

You were crying? Like how babies do?

GABE

Kind of like how babies do, yeah. I had a lot of practice altering my emotions on command over the last three years.

KEVIN

Because of being a girl?

GABE looks at the camera awkwardly.

Cut to a GABE talking head at his desk.

GABE

The Big Apple is a city that has chewed me up and spit me back out more times than I can count. So, when I made the decision to move there again, I was determined to thrive. I soon learned that the only way for me to do that was to become a drag queen.

GABE holds up a picture of himself on his phone. He's dressed in drag on a stage, confirming what he's saying is true.

GABE

I did it for a few years. Doing it that long made me forget who I really was. Near the end, the only name I would respond to was "Gabriela." I looked in the mirror and saw that beautiful damsel. Gabe was no more. So, I went cold turkey. I threw all my outfits out and marched right on over to the Dunder Mifflin corporate office. And, three days later, here I am on the road to recovery!

Cut back to the previous scene of DARRYL, KEVIN and GABE talking.

GABE

No, Kevin. Not because of being a girl. Because of being a queen.

DARRYL

Alright, I gotta see what you looked like. Sounds to me like you were able to make a pretty penny out there, too.

GABE pulls out his phone, scrolls through photos and proceeds to hand it to DARRYL and KEVIN.

DARRYL

Dayum! I would've kept doing that, too, if I could pull off that outfit as well as you.

KEVIN

Hah . . . yeah, you almost look like a real girl. It's almost too much to look at.

KEVIN takes the phone and another camera watches from afar as he sends it to himself.

INT. CALLROOM (ATHLEAP) – DAY

KEVIN talking head in the Athleap office's callroom.

KEVIN

I know this is Gabe. But . . . besides the slim build, you can't tell it's him. I'm not attracted to Gabe, but this is like an optical illusion.

KEVIN looks at the photo of GABE, now on his phone. His eyes widen and mouth slightly opens.

KEVIN

Oh no . . . am I attracted to Gabe?

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) – DAY

OSCAR and MICHAEL sit in the room. OSCAR is on a laptop, which rests on the table between the two of them.

OSCAR

OK, Michael. This is a podcast episode from NPR that talks about the Titanic. You know NPR, right?

MICHAEL

Yeesh.

OSCAR

Do you trust it as a news source?

MICHAEL

Sure.

OSCAR

Good. Good, then listen to this episode.

OSCAR hits play on the computer and the episode begins. The two sit in silence as they listen to it play.

OSCAR looks over at MICHAEL and notices that his eyes are closed.

OSCAR
Michael are you sleeping?

MICHAEL
(eyes still closed)
No, not sleeping. I'm animating the episode.

OSCAR
Animating? What?

MICHAEL
Yes, genius. I'm a visual learner. I need to see it to believe it.

OSCAR
You're going to fall asleep if you do that. What if I just open up the transcript and we can scroll along as it plays? Would that help?

MICHAEL
Absolutely not. I said I'm a visual learner. I need to animate it in my head. Like right now the woman speaking resembles Marge Simpson and I'm picturing the guy as Tom from Tom and Jerry.

OSCAR
If you're going to pick cartoons can you at least choose ones that make sense?

MICHAEL

This is my brain, Oscar. If you want some hunk like Popeye in yours then, by all means, close your eyes and join me in my process.

OSCAR places his head in his palms, defeated.

INT. KITCHEN – DAY

(The kitchen, annex and breakroom are all still the same following the construction.)

OSCAR talking head at the table.

OSCAR

We're trying to see what will convince Michael that the Titanic was real. That podcast was my attempt. He got through two minutes of it before telling me his brain's "animation" changed the channel to watch an old episode of Tom and Jerry.

INT. MAIN OFFICE (ATHLEAP) – DAY

JIM walks back into the company's workspace, presumably coming from the bathroom. He goes over to the table where the catered sandwiches once were, only to find scraps remaining. He turns around to find DARRYL and GABE working at their desks.

JIM

Guys . . . what the hell? The sandwiches are gone.

DARRYL and GABE get up and walk over to the table.

DARRYL

What? That's messed up.

GABE

Don't look at me, I technically still have an eating disorder.

Cut to a GABE talking head at his desk.

GABE

Drag success wasn't only defined by looks. I had to change my whole life. I forced myself to become anorexic in order to better relate to this unrealistic sex symbol I was striving for. I also only drank vodka sodas, got addicted to cocaine and then got clean again. That's how you succeed in this business. You give it your all or nothing.

Cut back to the Athleap team reacting to the missing lunch.

DARRYL

I don't need to be a detective to put this one together. We're missing one . . . particularly large . . . employee.

JIM

Yep, my thoughts exactly. Darryl, you stay here in case anyone shows up. Gabe, you come with me to the warehouse. There might still be a few sandwiches left to salvage.

DARRYL

That's awfully optimistic thinking, but sounds good. Just hurry on back up here.

JIM and GABE jog out of the main office and head toward the warehouse. The cameraperson follows them until the two are at the top of the warehouse stairwell.

JIM

(shouting across the warehouse)

Kevin!

NATE pokes his head out from a large, empty box. He's holding a sandwich.

NATE

Hey, Jim. I bet you're wondering why I'm standing in this giant cardboard box. Well, that's because I was leaning over to see what was inside and dropped a few pieces of salami in here. The funny thing is . . . there was nothing else in the box all along. So, I got in here and decided to finish my sandwich in the box just in case any more pieces of salami fall out. That way, I wouldn't have to climb back in here again.

GABE

Cut the games, baldy. Where's the gorilla man?

JIM

Seriously, Nate, we need to find Kevin.

NATE

Oh, right. Kevin's scheduled for another game of Pizza outside.

JIM and GABE run down the stairwell. GABE falls and rolls down the stairs. He gets up at the bottom as JIM waits for him.

JIM

You alright?

GABE

Yeah, I'm just still getting used to not wearing high heels all the time.

The two run to the door, open it and go outside.

EXT. WAREHOUSE - DAY

KEVIN is wearing heavy winter clothes and shooting a deflated basketball at a hoop. A pizza box sits steaming on a bench inside a warmer. KEVIN sees JIM and GABE and stops.

KEVIN

What're you guys doing out here?

JIM

The sandwiches, Kevin. Where are the sandwiches?

KEVIN

What sandwiches? Are there any for me?

GABE

Our sandwiches, tubby! We know you took them!

JIM

They were for our prospective clients. There's supposed to be a dozen sandwiches up there and they're all gone.

KEVIN

Kevin Malone might steal food without shame, but he's no liar. I haven't seen any sandwiches. Besides, it's Pizza o'clock and I still got half a hot pie over there.

GABE goes and inspects the pizza box inside the warmer.

GABE

He's right. It's still fresh.

KEVIN

Of course I'm right. I take this game very seriously. I had to let the delivery guy use the forklift in order to keep that warmer. The game's forever been changed now that I've got my hands on that.

JIM

Fine. Fine . . . sorry. Well, we still have a sandwich shortage upstairs and people are starting to arrive. What do we do?

KEVIN

What type of food do you want? The nearest sandwich place is seven and a half minutes away. The nearest taco place is eight minutes away, if you don't count the food truck that usually parks at the end of our block as a taco place. And the nearest pizza place is . . .

GABE

What about the nearest place to get some salads? We need healthy options, too.

KEVIN

My brain can't register the location of any healthy food. It automatically wipes it from my memory.

JIM

Sandwiches are perfect. Kev, can you and Gabe quickly drive there and pick up a dozen more? Just get a mix of stuff.

KEVIN

You can count on us.

GABE

I can drive. Let's go.

The two walk toward the front parking lot. JIM starts walking back inside, looking relieved.

GABE

(distant from the camera)

Ignore all the dresses in the back of the car. I'm getting rid of them. I just haven't had the courage to part ways quite yet.

INT. RYAN'S OFFICE — DAY

MICHAEL is with RYAN in the same closet office he's always had (despite the office upgrade). The lights are dim. RYAN lights some incense and wafts it toward MICHAEL as he wears a blindfold.

RYAN

Michael Scott. You are now leaving the world of familiarity and traveling back to a time of death and despair. You are floating . . . drifting down from the dark night sky. You are dropped off on the front of a big, massive ship. You look around and realize this is the Titanic.

MICHAEL

Is Leonardo Dicaprio here?

RYAN

No . . . it's just you right now.

MICHAEL

What about Kate Bosworth?

RYAN

I think you mean Kate Winslet.

MICHAEL

No, she's the one in Van Helsing.

RYAN

That's Kate Beckinsale. Michael, you have to pay attention. I will tell you everything you need to know and everything you need to see.

MICHAEL shakes his head and shoulders, trying to get back into RYAN's meditation.

RYAN

You are looking over the edge of the boat now. You notice the boat looks more sunken than usual. Or rather, the water level looks higher. The boat is sinking. You're sinking with the boat. You've hit an iceberg and the boat is going down, taking you down with it. You look around for someone to save you, but you're alone. You look at the very night sky from which you've been traveling through and it is a sea of blackness, deeper than the rising water levels. You . . .

The camera cuts from RYAN to the blindfolded MICHAEL, who is now puckering his lips. He leans in toward RYAN.

RYAN

Hey! Woah! What the hell, man?!

RYAN turns the light on and blows out the incense. MICHAEL removes his blindfold.

RYAN

Did you just try to kiss me?

MICHAEL

No, I . . . well, yes. But it was the Michael on the ship, not me Michael. He was feeling lonely and reaching out for human connection. Just any form of human touch.

RYAN

OK this is getting weird as f***. Suddenly this all seems a little twisted. Get out of my closet.

RYAN pushes MICHAEL away from him.

MICHAEL

Alright, alright! Don't take it so personally.

MICHAEL gets up to leave, putting his hand on the door handle.

MICHAEL

Can I at least have a quick hug?

RYAN

Absolutely not.

MICHAEL

A firm handshake?

RYAN

No.

MICHAEL

It feels like I held in a sneeze.

RYAN

Good. Now get out.

RYAN shakes his head at the camera.

INT. MAIN OFFICE (ATHLEAP) - DAY

JIM has returned from the warehouse and he and DARRYL are struggling to talk to so many guests at once. There must be at least six other people in the office with them.

JIM

(to a prospective client)

Excuse me . . . one sec.

JIM walks over to DARRYL and pulls him out of a conversation.

JIM

OK, that guy has brought up food at least twice already. It went from "I could eat at least two sandwiches" the first time to "I could eat a whole cow" just now. That's next-level hunger, man. These people are gonna start leaving if we can't give them lunch.

DARRYL

Well, what do you want me to do? Sorry to say that I don't have a bunch of sandwiches shoved in my pants.

JIM looks away from DARRYL, noticing PHYLLIS and STANLEY over by the table where the sandwiches used to be. He rushes over to them.

JIM

Hey, hey! What're you guys doing?

STANLEY

What's it look like, Jimmy? Looking for those free sandwiches.

PHYLLIS

Yeah, except there aren't any here. What's that all about?

JIM

They're not for you guys. They're for our Athleap guests.

STANLEY

Well, then why was Clark able to have one?

JIM

What? No, he wasn't supposed to have one. None of you were supposed to have any sandwiches.

JIM storms off, walking to the Dunder Mifflin side of the office. He stops in the middle of all the rows of desks to address the group.

JIM

You know what? You guys are savages. Athleap is not a part of Dunder Mifflin. We share the floor, but you guys can't bring down our business along with yours. I mean, come on, how old are you all?

ERIN

I'm 34, but my mom says I don't look a day over 33. Why, how old are you?

DWIGHT walks out of his office, eating a sandwich.

DWIGHT

You know what? We didn't steal these sandwiches. Someone gave them to us. And last time I checked, it's not illegal to accept a sandwich in this country. It may be illegal in the foreign alien planet where you're from, but until those aliens take over earth we're free to accept any sandwiches we're offered.

JIM

Unbelievable. I can't with you guys right now. You know why? Because I have a bunch of hangry guests on the other side of the office.

JIM storms back across the office.

DWIGHT

Does anyone have one of these with meat they'd be willing to trade? This one tastes like a forest in my mouth. It's an insult to sandwiches.

INT. GABE'S CAR - DAY

KEVIN and GABE are driving to the sandwich shop. The car is packed to the brim with colorful dresses, so much so that they're starting to fall onto KEVIN in the front passenger seat.

KEVIN

Can't we just stop at a Goodwill and get rid of these?

GABE

No! No, Kevin. Sorry, but a drag queen's relationship with her outfits is sacred. It outweighs the love any two humans could have.

The car fills with red and blue flashes of light. A siren soon follows. GABE looks in his side mirror and sees a police car pulling them over.

GABE

Great. Just great, Kevin. Look what you made me do.

KEVIN

Why is this my fault?

GABE

Because, I get irritable when questioned about my previous life. And that, in turn, affects my driving.

KEVIN

That doesn't make very much sense . . .

GABE

Not to you, it wouldn't.

An officer approaches GABE's window, motioning for him to roll it down. He does.

GABE

I'm sorry, officer. I just got a little heated in the car here and it impacted my driving. I'm usually a great driver. I even drive ten miles or more *under* the speed limit at all times.

OFFICER

Sir, I'm going to need to ask you to step out of the vehicle.

GABE

What? Why?

OFFICER

Sir, please. I won't ask again.

KEVIN

Can I stay in here? It's cold out there.

OFFICER

No. You get out here, too. Besides, you have like five layers

worth of body fat on you. You'll be just fine.

GABE and KEVIN get out of the car and KEVIN goes to the driver's side. The officer pushes the two against the side of the car and proceeds to cuff them.

GABE

Ow! Handcuffs? What is this? You know, I could claim this is unnecessary force by an officer. And to a former drag queen, nonetheless! Wait until the news gets ahold of this!

The officer proceeds to look around the back seat after both men are cuffed, studying the countless dresses piled on top of each other. He waves his partner out of the car.

OFFICER 1

You see all this?

OFFICER 1 shows OFFICER 2 what's in the back seat of the car.

OFFICER 2

Dresses . . .

OFFICER 1

You thinking what I'm thinking?

OFFICER 2

Yeah. These sickos are behind those college formal kidnappings.

The officers approach GABE and KEVIN, who now sit on the ground in handcuffs.

OFFICER 1

So . . . the Alumni Abductors. I've gotta say, I expected you guys to look a little different. But it figures you're freaks. Let

me guess . . . you're the brain
and he's the brawn, right?

OFFICER 1 points to GABE and then to KEVIN.

KEVIN

I'm actually the brain and the
brawn.

GABE

Kevin, shut up. No, officers. I
think you've got us confused for
someone else. You see, I was a
drag queen back in the Big Apple
and just moved here.

OFFICER 2

Then why do you still have all
these dresses?

KEVIN

They mean a lot to him.

GABE

It's very difficult to give up
that lifestyle.

OFFICER 2

I see. I see what's going on here.
These are your trophies from the
kidnappings. Aren't they, freaks?

OFFICER 1

We've got 'em, Bill. We've got
'em.

The two officers high-five.

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) — DAY

PAM is with MICHAEL. She set up a T.V. screen in the room,
which has a video title menu queued up. It says, "Titanic:
100 Years Later."

PAM

Michael, this is it. This is what's gonna open your eyes to the tragedy that is the Titanic. It's an hour and a half long, so get comfortable.

MICHAEL opens a bag of popcorn, grabs a handful and gets comfortable in his seat as PAM requested.

MICHAEL

Lay it on me, Pamelama.

PAM hits play and the video starts. It begins with on-screen text and then transitions into a sunken, rusted Titanic at the bottom of the ocean.

MICHAEL

Woah, woah . . . hold up. How'd this happen?

PAM smiles, hopeful that MICHAEL is already beginning to believe that the Titanic was real.

PAM

Pretty powerful stuff, huh?

MICHAEL

Well, no, not really. I have no background here. What kind of setup is this?

PAM

Michael . . . it's not a movie. It's a documentary.

MICHAEL

A what?

PAM

A documentary. It's real footage and interviews about the Titanic.

MICHAEL

Who's the main character?

PAM

There isn't one . . .

MICHAEL

Who's the villain?

PAM

Again, not how a documentary works.

MICHAEL

Well, that's not how I've been raised to watch stuff on T.V.

MICHAEL stands up with his popcorn.

MICHAEL

I'm sorry, I just can't, Pam. I can't.

PAM

Ugh, why, Michael? Alright, fine then. Let's just watch the regular Titanic movie. I'll get Oscar and Ryan. Is that OK with you, Mr. Movie Critic?

MICHAEL looks at PAM and nods.

Cut to a PAM talking head in the conference room.

PAM

I guess Michael's a lost cause. It's a shame he'll never appreciate just how real, raw and sad the entire thing was, but at least he's seen the Titanic movie. I'd be more upset at this if it didn't pale in comparison to him still believing that Santa is

real. He thinks he and his entire family have been on the naughty list every single year of their lives since he never has presents under the tree from Santa. But that's an issue to be addressed at a different time . . . likely with a therapist.

INT. MAIN CONFERENCE ROOM (ATHLEAP) - DAY

JIM and DARRYL address the room full of prospective clients. They're both sweating as the camera pans around to reveal everyone either looking at their watch or looking incredibly annoyed.

DARRYL

So, what sets Athleap apart from the rest? What an intelligent question. Athleap's unique because the athletes, or your clients, actually get a cut of the product they're endorsing. Which means a happier athlete. Which means a happier you!

DARRYL looks around and everyone is dead silent. One stomach can be heard rumbling after the next.

PROSPECTIVE CLIENT 1

Listen, guys. This is all great, but you have to understand that I have an hour for lunch. I don't have time to attend these things and then go eat and then go back to work.

PROSPECTIVE CLIENT 2

Yeah, same here. The invite said lunch would be provided. If this is a representation of the way your business normally operates, then I'm not sure I want any part of it.

JIM

OK. I know, I know. All fair points. And honestly? There were going to be sandwiches. We had sandwiches ready and then—

DARRYL

And then we thought we'd upgrade it for you guys!

JIM

Darryl, no. What I mean is—

DARRYL nudges JIM in the side, nodding his head toward the outside of the conference room.

JIM glances over and sees ANDY, PHYLLIS, ANGELA, STANLEY and others setting food out on the table that the sandwiches were originally on.

JIM turns back to the people in the room.

JIM

What I mean is . . . we have something better than sandwiches! Now, come on out with us and grab some food.

Everyone looks out of the conference room. The visitors get up and power-walk out of the room toward the food.

JIM and DARRYL follow closely behind, catching PHYLLIS and STANLEY as they're walking back to their side of the office.

JIM

Hey, guys. What's all this?

PHYLLIS

They're our lunches.

DARRYL

Why are you doing that?

STANLEY

Because we're still one office.

MEREDITH walks up to them, holding three Styrofoam boxes. Everyone looks at her.

MEREDITH

What? It's steaks from Outback. The Hammermill rep and I did it like five times last weekend. I have more steaks than I know what to do with. Trust me, I'd eat them all if I could.

MEREDITH continues walking to place the food on the table. STANLEY and PHYLLIS begin to walk back toward their side of the office, but turn around after a few steps.

STANLEY

We might eat your food, but we still have your backs, kiddos.

JIM

Well, thanks guys. This couldn't have come at a better time.

STANLEY

Just keep those sandwiches coming. Oh, and don't order the plant-only sandwich next time. It's disgusting.

PHYLLIS

Revolting.

JIM and DARRYL turn around, witnessing their prospective clients smiling and heading back toward the conference room. JIM and DARRYL smile, finally optimistic about the event.

DARRYL

Only thing I'm still curious about
. . . who handed out all the
sandwiches?

JIM

Doesn't matter. They can do it
again for all I care. Like Stanley
said, they've got our backs. And
we should have theirs, too.

EXT. THE SIDEWALK DOWN THE STREET FROM THE OFFICE BUILDING
- DAY

CREED is posted up near the taco truck KEVIN was talking
about earlier in the episode. He has a table in front of
him and stands behind it. A sign hangs down from the front
of the table, reading "Sandwiches: \$4." Someone comes up to
him, hands him cash and CREED hands the person a sandwich.

CREED counts the cash, looks around suspiciously and shoves
it in his back pocket.

OUTRO

INT. MAIN CONFERENCE ROOM (DUNDER MIFFLIN) - EVENING

MICHAEL, PAM, OSCAR and RYAN sit in the conference room
watching Titanic. It's near the end of the movie as the
boat is clearly seen sinking, floating vertically with half
the ship already having sunk.

The well-known scene of a man falling from the top of the
ship comes on. The man falls from the top of the ship, hits
the propeller on the way down and lands in the water.

MICHAEL

Wait! Rewind that!

PAM

What?

MICHAEL

Just rewind it! Did you see that?

MICHAEL points to the screen.

PAM rewinds the video a tad. She plays it and the man falls again, hitting the propeller and landing in the water.

MICHAEL

That guy right there . . . he hit the propeller. Oh my god. Ohhhh my god. Wow. Just . . . wow . . .

MICHAEL starts breathing heavily and fans himself with his hands. He's in disbelief.

OSCAR

What is it, Michael?

MICHAEL

He hit the propeller. All this time I thought this was some movie, made up for society to enjoy. But the man actually just fell into the propeller. It's real. It's all real. Wow . . .

OSCAR

Michael, that's just—

PAM mouths "shut up" to OSCAR.

PAM

That's just right, Michael! Yes, this was really filmed during the real-life events of the Titanic. Do you see that now?

MICHAEL

Boy, do I! I'm sorry, guys. I feel like such a fool.

RYAN

Really? Of everything we did today? Over the meditation?

PAM

Ryan . . .

Everyone forces on a smile as they watch MICHAEL collect himself, finally believing the Titanic was real.

MICHAEL

Oh, wow. Whew. That was a lot to take in.

PAM hits play on the movie and everyone continues to watch it.

MICHAEL

Wait, wait, wait . . .

PAM pauses the movie.

PAM

What?

MICHAEL

How does Leo look so good for being over a hundred years old now? I mean, he looks incredible in all the movies he's in today.

Beat.

PAM

Makeup.

MICHAEL

Oh, right. Right, of course. Let's keep going . . .

PAM plays the movie again.

END OF EPISODE