

The Office

Season 10

Episode 4 – Take Your Daughter to Work Day (Remix)

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INTRO

EXT. OFFICE BUILDING – DAY

KEVIN, PHYLLIS and CLARK are walking from their cars into the office for the start of the day. MICHAEL can be seen rushing out of his car to join the conversation. He's rushing, carrying his briefcase and a coffee cup. He trips over himself, spilling the coffee and sending papers flying out of his briefcase. He's on the ground now.

MICHAEL
(under his breath)

Dammit.

MICHAEL collects his things despite having ripped pants and coffee all over his briefcase. He really wants to speak with the others in the parking lot.

Cut to a MICHAEL talking head near the building entrance.

MICHAEL
Ever since I came back, I've felt like I have to work to earn these people's friendships. I think they were so intimidated of me as the boss-man back in the day that it really scarred them. So, I need to make the most of every opportunity to strike up a conversation.

MICHAEL looks behind him and sees that the group is about to get on the elevator.

MICHAEL
No! Alright, I've gotta go.

MICHAEL runs to catch them as they enter the elevator. The cameraperson jumps in as well.

MICHAEL
(out of breath)

So, what are we dishing about?

CLARK

Actually, it's funny you ask, because we were just talking about this new show Phyllis is watching. It's called "Sock City" and it's all about different sock designers.

MICHAEL

Oh, man! That reminds me of this funny pair of Bugs Bunny socks I have. I've always been more of a Daffy Duck type of guy, but Bugs is giving this half-smirk on those socks that just gets me every time I wake up from a nap at work only to find myself staring at my feet.

EXT. MAIN OFFICE - DAY

CLARK talking head by the elevators.

CLARK

I've made it a priority at this company to monitor everything Michael says. The biggest thing I've taken away from my research so far? He'll say just about anything to give himself a reason to join a conversation.

INT. MAIN OFFICE - DAY

CLARK, PETE and MICHAEL are sitting at their desk clump.

PETE

(to CLARK)

I brought these leftover egg-rolls for lunch and let me tell you: they're out of this world.

CLARK

You and your Chinese food. I'll take your word for it. Not putting soggy egg-rolls in my mouth.

MICHAEL

You know, I once tried to make my own egg-rolls. I used a piece of Wonder Bread, some leftover ground beef and lettuce. Turned out worse than I thought it would. Made it again the next day with wheat bread . . . didn't make a difference. Must've been the lettuce.

INT. MEN'S BATHROOM — DAY

The camera is looking down at two stalls, where only two sets of feet can be seen.

KEVIN

Hey, whoever's going next door to me . . . I used an entire roll of toilet paper and it's not enough.

CLARK

Alright, TMI, Kevin. Here, take some.

CLARK's hand can be seen handing a handful of toilet paper to KEVIN in the other stall.

MICHAEL

(unseen)

You know, I always keep a few extra squares in my pocket. Never know when you're gonna need some.

The camera zooms out to reveal MICHAEL leaning against the exterior of CLARK's stall, eating a bag of chips.

MICHAEL

Actually, the whole reason I started doing that was after eating that homemade egg-roll I was talking about. A roll for a roll, one might say. Hey, if you need an extra square, just holler and I can toss one under. No charge this time.

EXT. MAIN OFFICE - DAY

Cut back to the previous CLARK talking head by the elevators.

CLARK

I guess you could say he's been on a *roll* himself lately . . .

INT. MEN'S BATHROOM - DAY

The camera moves from MICHAEL to CLARK's feet in the stall. CLARK lets out a long sigh in annoyance at MICHAEL's second presence in the bathroom while he's using it.

MICHAEL

Oh, you think *you're* tired? Let me tell you about my night last night . . .

Opening credits roll.

EPISODE

INT. MAIN OFFICE - DAY

Various employees walk into the office, strolling past reception where ERIN sits, smiling at them.

DWIGHT walks in with ANGELA, and in between them is PHILIP.

PAM and JIM walk in with PHILLIP and CECE.

MICHAEL walks in with HOLLY and all four of their children.

INT. DWIGHT'S OFFICE - DAY

DWIGHT talking head.

DWIGHT

It is "Take Your Daughter to Work Day" today. Well, we changed that to be "Take Your Kid to Work Day" this year, since . . . you know, equality and all. Plus, Angela and I only have Philip. We figured with all these mysterious returns to the company we should at least let each other see our kids. Besides, Angela says Philip needs to associate with people other than Mose. That broke Mose's little heart, so we ended up bringing him today, too.

INT. CONFERENCE ROOM - DAY

All the kids sit on the floor, very reminiscent to the other "Take Your Daughter to Work Day" episode. There are around ten kids, in addition to MOSE, who also sits on the ground, legs folded pretzel-style.

DWIGHT enters the room with PAM.

DWIGHT

Welcome, children of Dunder Mifflin. You have been granted the privilege of visiting the Holy Land. You owe your lives to this place. Have you heard of heaven? Throw out every notion of that place you have learned to date. Today, you will learn what heaven truly is.

PAM

OK, Dwight. Easy there, buddy. I think what he's trying to say is that your mommy or daddy owes a lot to this place. It brought so many of us together, so we're really excited to show you everything we do here.

MOSE raises his hand.

PAM

Um, yes . . . Mose?

MOSE

I have no parents.

PAM

Oh, well . . . I'm very sorry to hear that. We all lose our parents someday, which is why-

DWIGHT

No, Pam. He means he literally doesn't have any parents. He was found in the barn in the horse's trough. He has no belly button. He might be an alien.

DWIGHT bends down to look at the children, who are all scooting away from MOSE.

DWIGHT

Don't worry. If anything, he's more like E.T. than than the alien from Alien. Just be careful of what pops out of his chest . . .

DWIGHT reaches his arm under his shirt and pops it out like the scene from Alien. All the kids scream, except PHILIP, who reenacts the scene under his shirt as well.

INT. OTHER OFFICE WITHIN THE MAIN OFFICE (I.E. NOT DWIGHT'S) - DAY

JIM talking head.

JIM

Welp, turns out this construction project wouldn't be done overnight. We got a little too excited there at first and-

JIM scratches his head as power tools can be heard working away. They stop for a second and he continues.

JIM

And I made the mistake of volunteering myself to take this upstairs office as a short-term solution during the construction. Meanwhile, Darryl-

INT. ATHLEAP SCRANTON OFFICE - DAY

DARRYL talking head.

DARRYL

Meanwhile, Darryl snagged his own office, which doesn't have the soothing sounds of drills and hammers working away. Jimmy can keep that perk. The only downside is . . .

DARRYL points to the side. The camera pans over to reveal KEVIN at a standing desk.

KEVIN

Hey, Darryl. You almost done there? This work's not gonna do itself! I'm on the clock.

DARRYL

(to the camera)

Jim and I agreed to give Kev a very small role at Athleap. So, he spends his hour-long lunch break

in here working for us and . . .
eating his lunch.

The camera pans back to KEVIN, who has an entire pizza in front of him.

KEVIN

What? I have a standing desk now,
so I'm burning calories as I eat
them. Standing and eating isn't
exactly a piece of cake, Darryl.

DARRYL

(to the camera again)

Sometimes I think I could get more
done with the sounds from those
roaring power tools. Kev's a power
tool designed for one thing:
chomping down pizza. And, boy, is
he always plugged in.

INT. MAIN OFFICE - DAY

Power tools continue echoing across the office. Everyone looks frustrated, finding it difficult to concentrate on their work.

ANDY

I think I'm gonna cut my ears off.
Seriously, I have scissors right
here. If Van Gogh can do it, so
can I. I can do it, and I can do
it to both ears.

PHYLLIS

Yeah, I'll let you do mine after.

MEREDITH

(shouting)

We talking ear stuff? I know, it
sounds like it'd feel good, but
trust me, it doesn't!

ERIN

(also shouting)

Cheer? What? Who are we cheering for?

ERIN begins clapping while looking around the office.

CREED

(also shouting)

The deer wasn't my fault, guys! Could barely walk when I hit it with my motorcycle! I mean, what's a deer doing on the sidewalk anyway?!

The construction sounds stop.

PETE

We've gotta talk to Dwight about this. I know he owns the building and doesn't trust them to be here without us here, but it makes working damn near impossible.

The camera pans around the room as everyone rubs their head, preparing for the noise to return. When the camera gets to ANDY, he's clearly staring at STANLEY, who is working away with an unusual smile.

ANDY

Hey, guys. How's it that the only one in here not complaining is the ancient bag-o-bones Stanley?

PHYLLIS

Yeah, why's he smiling? Stanley, do you actually like this noise or something?

ANDY

That could be it. People are into that stuff these days. Like a sort of soothing white noise.

MICHAEL

Are you serious, Andy? Jeez, it's the twenty-something century. Racism needs to die. Let's embrace what it really is to him: black noise.

MICHAEL looks at HOLLY, who is sharing his desk with him for the day as she's here for "Take Your Kid to Work Day."

HOLLY

That's so brave of you to speak up like that, honey.

The two kiss. Everyone else in the office rolls their eyes.

OSCAR walks up to STANLEY, trying to figure out what's going on with him.

OSCAR

Oh, that's why.

ANDY

What's why?

OSCAR reaches in STANLEY's ear and pulls out a small, white object. STANLEY looks at OSCAR with his smile quickly fading away.

OSCAR

AirPods.

STANLEY

You better put that little speaker back in my ear or you're about to witness some new level of fury.

OSCAR returns the AirPod to STANLEY's ear, who quickly returns his smile and resumes working as if nothing just happened.

INT. WAREHOUSE - DAY

DWIGHT and PAM continue to entertain the kids, now with a tour of the warehouse. NATE is also with them.

NATE

This is like the garage of Dunder Mifflin. But, instead of cars and lawnmowers, we have big boxes. The boxes are mainly full of paper, but I can't confirm that as I only get to see inside one or two of them on a given day. There could be stacks of pancakes in there for all I know.

PAM

Is that what you think is in there, Nate?

NATE

Maybe. They could be full of waffles, too. I'm not here to judge people's fluffy, sweet breakfast of choice.

CECE HALPERT

So, this place is where people work if they can't get a job upstairs?

DWIGHT

Exactly.

PAM gives DWIGHT a side glare and bends down to talk to CECE.

PAM

No, sweetie. Jobs in the warehouse are just as important as jobs up in the office.

RYAN SCOTT

My dad told me we'd get to use the baler down here. He said we could squish stuff.

EVA SCOTT

Yeah, squish stuff! Squish,
squish, squish!

STEVE SCOTT

Squish, squish, squish!

MIKE SCOTT JR.

Squish!

The rest of the kids start chanting "squish," too.

INT. FOREMAN OFFICE — DAY

PAM talking head.

PAM

Turns out, the little Scotts — let's call them "Scott's New Tots" — take after their daddy in more than one way. I asked the kids, "Can you name something we do at work here?" Our Phillip responded, "Sell paper!" and I said, "Yes, that's a big one!" Then Ryan Scott shouted, "That's what she said!" He's five.

PAM leans forward to look closer into the camera.

PAM

Five years old. Michael and Holly's youngest kid. Can't imagine what the rest are capable of.

INT. WAREHOUSE — DAY

Cut back to the larger conversation with the kids on their tour.

NATE

Sorry, but even I'm not allowed to use the baler.

KEVIN

Well, well, well . . . what do we have here?

The camera turns around to show KEVIN at the top of the stairs leading down to the warehouse. He has a bunch of snacks from the vending machine in the office.

NATE

Oh, great. I was running out of things to tell these children. They're pretty annoying.

PAM

Nate, they can hear you.

NATE

It's OK, children don't know what that word means yet.

PHILLIP HALPERT

Yes, we do. Why would we not know what that word means?

PHILLIP looks at the camera and gives a face, just like his dad.

KEVIN

You say the warehouse is lame, hmm? That it's for the people who can't work upstairs? Well, let's put that to the test.

KEVIN pauses, looking down at his arms full of snacks.

KEVIN

After I fuel up, that is.

INT. MAIN OFFICE - DAY

DWIGHT walks into the office, presumably coming from the warehouse tour with the kids. ERIN runs up to him, grabbing him by the shoulders with an insane look in her eyes.

ERIN

Make it stop, Dwight! Make it stop right now or I'm leaving . . . or we're all leaving!

DWIGHT shoves her hands off of him, freaked out by the encounter.

HOLLY

Seriously, Dwight. How can you expect anyone to get anything done in here with all that construction going on?

DWIGHT

Oh, please. Before I worked here, I tended to the farm on a twenty-four hour basis. That was also when my great-grandma Mila was around. She had Tourette's . . . except it was some unusual version of the disease that caused her to shout "Look out!" every five seconds. And her voice carried, Holly. It carried for miles. You know how challenging that makes working while trying to safely free our pack of wolves?

RYAN

Why would you have a pack of wolves on your farm?

A stern look comes across DWIGHT's face

DWIGHT

To fend off the genetically mutated wolves.

ANGELA

They're not wrong, D. I've made two misspellings of account names since the construction started. I mean, I, of course, caught them and revised them before any invoices were processed, but still . . . I can't imagine the errors everyone else is making.

DWIGHT

Alright, alright. I get it. I'll see what we can do about it. Just . . . find another way to deal with it for now. I don't have time for this at the moment. There are children downstairs. The future of Dunder Mifflin lies with them.

DWIGHT rushes into his office and closes the door behind him, presumably to get something.

PHYLLIS

Well, at least he's working on it.

MICHAEL

Dammit, Phyllis! We don't need your optimism right now.

PETE

Yeah. No offense, but I'd rather us stay passionate about the issue to get it resolved quicker.

INT. CONFERENCE ROOM - DAY

PETE talking head.

PETE

I have a lot of expense reports to do that I've been putting off for a few weeks, so I'm trying to stay busy with literally any other

work. This construction noise issue will do for now.

INT. MAIN OFFICE - DAY

Cut back to the wider conversation about the construction.

ANDY

Guys, I think the answer is right in front of us.

ANDY turns his head and looks over at STANLEY, who is still smiling while working at his desk. The camera pans around as everyone else looks over, too.

INT. WAREHOUSE - DAY

The kids can be seen loading boxes of paper onto various pallets, taking inventory with a clipboard and climbing ladders to get various supplies.

INT. FOREMAN'S OFFICE - DAY

PAM talking head.

PAM

What? They'll go to bed early tonight. I could use a night off from forcing the kids to go to bed for once. Besides, they're being supervised . . .

INT. WAREHOUSE - DAY

KEVIN has a megaphone and is sitting on a chair while eating a bag of chips. The crunching from the chips can be heard throughout him speaking into the megaphone.

KEVIN

Oh, what's that? You're tired? Is this job too much for you? Well,

it's too much for me, too, and you don't see me complaining.

MOSE

(from atop a ladder)

Um . . . now that I've climbed up here and gathered what I need, how do I get down?

KEVIN

Figure it out!

NATE

Yeah, I was stuck up there for four hours once. I had to jump off in order to get down. I broke two bones as a result of the jump, and was back on the ladder a week later.

Cut to DWIGHT standing on the top of the warehouse lift. He looks proud, overseeing part of his "kingdom." He wipes a tear away from his cheek.

DWIGHT

(whispering to himself)

You done well, Lord Dwight. You done well.

Cut to a new scene as all of the children have finished working. They're sitting on the warehouse's couches, sweating and visibly out of breath.

KEVIN stands tall, pacing back and forth in front of the children.

KEVIN

So, what was that I heard about the warehouse being below the office?

PAM

(under her breath)

I mean, technically it is below
the office . . .

DWIGHT

(whispering to PAM)

Zip it, Halpert.

JAKE PALMER

No . . . please no more work. It's
more than I've done these last
seven years.

PAM

Wait a second . . . Jake? Why are
you even here?

JAKE PALMER

Meredith said I couldn't be at the
house today while animal control
was there.

PAM

Why was animal control at your
house?

JAKE PALMER

I have no idea. They're there too
often for me to know what's going
on every time.

CECE HALPERT

Yeah, I agree with the scary-
looking guy. Too much work down
here. I want to go upstairs where
there's less work.

PAM

Sweetie, there's not less work
upstairs. It's just different
work.

PHILIP SCHRUTE

Seems like there's less work upstairs. I want to go upstairs!

MOSE

Yeah, upstairs!

KEVIN and NATE, standing next to each other, both smile and give a subtle fist bump.

INT. DWIGHT'S OFFICE - DAY

DWIGHT talking head.

DWIGHT

No, absolutely not. Making the children work in the warehouse was exactly what it looked like: free labor. Kevin, Nate and the rest of the buffoons down there can only get so much done in a given day. This was by no means some attempt at empowering the warehouse workers. They are still very much below us.

DWIGHT gives a soft smile, which quickly fades into seriousness.

DWIGHT

Yes, I know the warehouse is literally below the office. But that's not what I meant.

INT. MAIN OFFICE - DAY

DWIGHT steps out of his office. PHILIP SCHRUTE is quick to go up to him with the offer of a proper handshake.

PHILIP SCHRUTE

Very nice to see you again, Lord Manager.

DWIGHT

That's Daddy Lord Manager to you, young one.

JIM

Alright, Dwight. Enough of these games. What do you have for us? You're the building owner and regional manager of this branch . . . you've gotta have a way for us to deal with this annoying construction.

The camera shows JIM and DARRYL standing outside of JIM's temporary office with their arms folded in frustration.

DARRYL

For real, man. I got Kevin in my office for an hour a day. I deserve an update.

JIM

Well, that bit's unrelated.

DARRYL

We're talking about annoying sounds . . . how is that unrelated? You tell me what's more annoying: all these power tools or Kev eating a bag of Cheetos?

EVERYONE

(shouting)

Power tools!

DWIGHT

Hey, now. Ole' Dwight's got you taken care of.

MEREDITH

What'd we say about you calling yourself Ole' Dwight?

CREED

Yeah, it's like calling me Ole' Reed or something.

KELLY

First of all, you're beyond "ole." There's no way you've not sold your soul to the devil for another hundred years of life or something. Second, stop calling yourself Reed already.

PHILIP SCHRUTE

Quiet! Let Daddy Lord Manager speak!

DWIGHT

Thank you, young padawan. You will make a fine manager one day. And I do have a solution for all of you. We'll be moving to this place called "WeWork" in a few days.

MICHAEL

We do work, Dwight.

ANDY

Yeah, what are you trying to say? We get work done around here. Maybe not so much me, but we, as a collective group, get a lot done.

JIM

You're moving us into a WeWork?

DWIGHT

It's temporary. We'll be there for a few weeks until construction is done. Athleap included.

MOSE

Does this mean we'll need another "Take Your Kid to Work Day"?

PAM

Absolutely not.

Cut to DWIGHT, who looks at the clock on the wall.

DWIGHT

Well, it's about time you all start packing up so we're ready to go in a few days. The sooner we can get out of here, the sooner you'll be able to catch up on all the work you've skipped because of this construction.

PHILIP SCHRUTE

Yeah, pack up, subordinates!

Cut to a new scene. It's near the end of the day now, and most of the office has packed up their personal items ahead of the temporary move in a few days.

MICHAEL is still at his desk with HOLLY and their four kids helping him pack his things up.

HOLLY

What about these? Do you really need to bring these with?

HOLLY reaches in a drawer with both hands and picks up a pile of fidget spinners.

MICHAEL

They're for dealing with different types of stress. One for work, one for exercise, one for the falling of Shoe-La-La and one for . . .

Beat.

HOLLY

One for what, Michael?

MICHAEL

One for nothing!

RYAN SCOTT

One for mommy!

MICHAEL

No, that's not true, Ryan.

MICHAEL looks into the camera and gives an uncomfortable stare.

The office entry door can be heard opening. The camera quickly pans around to reveal TOBY standing there with a suitcase and briefcase.

TOBY

Michael?

MICHAEL, HOLLY and their children look up at reception where TOBY stands.

MICHAEL

(in disbelief)

Oh, my god.

HOLLY

Lord, keep us safe.

STEVE SCOTT

Daddy, is this him?

MICHAEL

Yes, that's the bad man from the nightmares.

RYAN SCOTT

What do we do now?

MICHAEL

You all just go! Go to the kitchen! Go to the kitchen and

keep each other safe! I'll tell
you when it's clear to come out!

The five of them (everyone besides MICHAEL) rush into the
kitchen.

MICHAEL stands up and walks over to TOBY.

MICHAEL

Do you know the pain and suffering
you've caused my family?

TOBY

Is that because of what you've
told them about me?

MICHAEL

It's about what you are.

TOBY

Michael, David Wallace offered me
my old job back.

INT. CONFERENCE ROOM - EVENING

TOBY talking head.

TOBY

Yeah, so turns out nobody reads
anymore, so writing the great
American novel cost me more than
it got me. I had two sales. One
was from my brother in Colorado
and the other was from Michael.
Michael only bought it to leave a
zero-star review. I was living in
New York on my last penny, when
suddenly I got a call from David
Wallace. He tells me the Scranton
branch is a mess again. And so,
I'm back. Or, as Michael puts it,
I'm back to have his children face
their demon.

INT. MAIN OFFICE – EVENING

The conversation between MICHAEL and TOBY resumes.

TOBY

What's going on with all your stuff? Are you changing desks?

MICHAEL

(holding back a smile)

Yes. Yes . . . I'm changing desks. Actually, most of the office cleared out early today. So, you should definitely feel free to set up your stuff over in the annex. Put up your pictures, get your computer set up and all. Get it all done and out of the way so you're nice and settled in here.

TOBY

Wow, thanks Michael. Yeah, I'll definitely do that.

TOBY puts his hand on MICHAEL's shoulder in a "thank you" gesture and walks over to the annex.

MICHAEL takes off his jacket and tosses it in a garbage can.

MICHAEL

(to the camera)

Can't wear that anymore. No amount of washing will ever remove the stain that is Toby Flenderson.

OUTRO

INT. MAIN OFFICE – DAY

The camera faces the office entryway as DWIGHT walks inside, coming in for the start of the day.

DWIGHT

Time's almost up, crew! The second to last day before the official move to our WeWork. How are we feeling about it?

The camera pans around the room as everyone remains focused on their work. No one looks over at DWIGHT.

DWIGHT

I get it . . . you're all mad at me for not handling this situation in a more timely matter. I'm sorry. Alright? I'm sorry.

The office is still silent with everyone focused on their work.

DWIGHT

Seriously? I'm doing my best here. It's tough to be a manager and building owner. Cut me some slack. I mean . . . I'm only human . . . kind of.

DWIGHT looks around at everyone. He starts getting upset, fighting back tears of sadness.

DWIGHT

Fine. You know what? Be that way. I've done my very best. I know Philip's proud of his Daddy Lord Manager, and that's enough for me.

DWIGHT runs into his office, still upset, and slams the door.

The camera turns around and focuses on various people in the office, zooming in to reveal that they're all wearing AirPods (the reason no one could hear DWIGHT talking).

The camera pans back over to DWIGHT through the blinds. He's wiping away tears.

END OF EPISODE