

A CLOWN NAMED TREMAINE

"Pilot"

OR

"The Hard Sell"

Written by

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Tremaine, a recent parolee and wannabe actor, tries to persuade the head of a failing children's entertainment company to hire him amidst a birthday party fiasco.

TEASER

CHAOS unfolds in slow motion - "*Send in the Clowns*" by Frank Sinatra is the only sound heard:

EXT. LA SUBURBAN HOME, REAR DECK - DAY

A CHILD IN A PARTY HAT (8), food on her face, cries with her whole body.

MORE CHILDREN pour into the house behind her through a single door. They are all terrified of SOMETHING in the backyard...

INT. LA SUBURBAN HOME, KITCHEN - CONTINUOUS

SCREAMING CHILDREN with red faces and puffy eyes push past each other and CONFUSED PARENTS.

A CRYING BOY runs into a crystal punch bowl and knocks it off the counter - *SMASH!* Glass and juice spill everywhere.

One FURIOUS MOTHER (40's) pushes through the commotion with a child in each arm. She stops at the gifts table, awkwardly takes back her present, and moves her children to the exit.

JOHN, (40's) a father wearing a Baby Bjorn with a CHILD (<2) in it, emerges from the basement with a FIRE EXTINGUISHER.

He charges through the sea of panicked children toward the source of their fear, HE MOVES OUTSIDE--

EXT. THE BACKYARD - CONTINUOUS

John passes TWO CRYING CHILDREN hugging on the deck and trying to comfort one another. He moves down the stairs--

John runs through his yard, toward BILLOWING SMOKE.

He slips on a slice of cake in the grass. John sturdies himself, apologizes to his chest-baby, and looks up to see--

REVEAL: CLARK, (30's) a children's entertainer dressed in an IRONMAN COSTUME, is fully ENGULFED IN FLAMES.

He waves his arms and runs around in agonizing pain as John chases him with the extinguisher.

Clark resists at first, but quickly collapses under the weight of the extinguisher foam.

FROM CLARK'S PERSPECTIVE: The foam flows freely, and darkness swallows everything...

TITLE CARD: A CLOWN NAMED TREMAINE

INT. APARTMENT BEDROOM - MORNING - EARLIER THAT DAY

Hands cover a low-quality cellphone camera.

They move to reveal TREMAINE, (24) timid and underweight from Crohn's disease, trying to make his phone stand on its own.

Tremaine steps backwards to stand against the wall of his room, and takes a deep breath.

TREMAINE
(to himself)
This is gonna be fine.

He looks at the camera just as the phone falls to the ground.

MOMENTS LATER

Tremaine has reset his phone--

TREMAINE
Hi. Tremaine Campbell, 5'7". Los Angeles, California.

The camera starts to slip again...

TREMAINE
(with a BAD British accent)
Yes, I have tricks in my pockets, I have things up my sleeve-

The phone falls on its back with only the ceiling in view. Out of frame, we hear Tremaine click his tongue.

MOMENTS LATER

Mid performance, Tremaine is going for it. His gestures are over the top, the paper in his hands shakes with every word - Tremaine shows us what a bad actor looks like--

TREMAINE
Yes, I have tricks in my pockets, I have things up my sleeve. But I am--

THE SOUND OF A TV blares from another room of the house, cutting off Tremaine. He drops his head.

TREMAINE
(yelling to the other room)
Jamal, man, can you turn that down?!
I'm trying to do a self tape!

JAMAL (O.S.)
Close the door then!

OFF: Tremaine's open door frame - a recently removed door with the hinges still attached leans against his wall.

INT. TREMAINE'S LIVING ROOM - DAY - MOMENTS LATER

JAMAL, (16) Tremaine's muscular cousin and polar opposite, sits on the couch, rolling a blunt and watching a movie. A bookbag at his feet, stacks of bootleg DVDs cover the table.

Jamal rolls each blunt and packs it into a DVD case before starting the next one. Tremaine enters wearing a nicer shirt.

TREMAINE

What are you watching?

JAMAL

New movie I recorded yesterday. See, anybody can get you weed, but I'm looking out for you after. I got smoke AND something to watch. A full ass experience. Now that's business.

Tremaine walks to the main door and stands in front of it.

TREMAINE

Can you take a picture of me? It's for a head shot.

JAMAL

I thought you was doing a self tape?

TREMAINE

Your business is too loud.

JAMAL

Wouldn't be a problem if you stopped taking doors off of shit.

TREMAINE

Can you help me out or-

JAMAL

(pointing to the movie)
Bruh, do you not see me working here?

Tremaine shakes this off and positions himself to take a selfie. He takes two, and then stops to look around.

Tremaine leaves the room, but quickly returns with a lamp. He positions the lamp by the door and turns it on.

JAMAL

Are you serious right now?

Tremaine positions himself for the photo and smiles, but just as he takes it - *SMACK!* The door behind him is pushed open.

AMANDA, (60) Tremaine's exhausted grandmother, enters in scrubs. Jamal quickly hides the weed filled DVDs in his bag.

AMANDA

Boy, what are you standing there for?

JAMAL

It's for his head shot.

Tremaine shoots him a look.

AMANDA

Jamal, I'm not missing another shift for a truancy meeting. The next time I see your butt out of school, I'ma see you as a patient. Understood?

Jamal slinks past his grandmother with his bag.

AMANDA

(to Tremaine)

What's wrong with your room?

TREMAINE

I just liked the look of the door.

AMANDA

Yeah, like fun you do. Find a job yet?

TREMAINE

Anthony is picking me up soon to meet with my P.O. Gonna try after that.

Tremaine retreats, but Amanda follows him into--

TREMAINE'S BEDROOM

AMANDA

And before that?

TREMAINE

I'm gonna go to the library. Fill out some applications online.

AMANDA

Job applications?

TREMAINE

Yes. Job applications.

AMANDA

I've never applied for a job that needed a photo.

TREMAINE

Grandma, look-

Amanda knocks on the detached door to interrupt Tremaine--

AMANDA

Hello? Is this your house? I didn't think so. Now look: I told you when you called me, and I told you when I drove all the way out there to pick you up. You can't stay here, Tremaine. I know you don't wanna hear that, but I can't have you around the kids.

TREMAINE

I'm not into anything illegal-

AMANDA

Doesn't matter. You being here means more police. We both know your cousin stays running around, I can't risk it.

TREMAINE

...you said I could have the week.

AMANDA

That's two more days. Are you about to waste one of them?

EXT. AMANDA'S APARTMENT BUILDING - DAY - LATER

Tremaine walks out with a bag on his shoulder, now wearing slacks and a tie. He is greeted with a handshake and hug from a tall and thin man outside of a Mustang. ANTHONY, (24), his bestfriend and connection to the past.

ANTHONY

What's good, fam? Been a minute.

TREMAINE

Too long. Now I'm ready to get up out.

ANTHONY

I feel that. But shit, look at you - been gone four years and didn't find time to do one push up in there?

TREMAINE

Oh you got jokes? You got the same wack-ass fade and some jokes, huh?

ANTHONY

Bet. You UNICEF-looking bitch.

The friends laugh and both get in the vehicle.

INT. ANTHONY'S CAR - CONTINUOUS

TREMAINE

(re: his car)

Yo, look at you out here. Shit's nice.

ANTHONY

You like it? Got it at a police auction. This was a repossession, so it only cost me like, two grand.

TREMAINE

Come on man. That is like some debtors prison shit.

ANTHONY

OK? It's still a deal! I ain't get rich while you were gone.

TREMAINE

Just drive.

Anthony starts the car, and reaches beside his seat.

ANTHONY

You wanna spark this blunt?

TREMAINE

On the way to my drug test?

ANTHONY

You're a sucker if you think they actually test those things. All the people they got on parole in this broke ass system - those cups just sit in a garage & rent free in your head.

TREMAINE

I can't with you right now.

ANTHONY

You can't with me? Bitch, I rolled this blunt for you. I'm trying to celebrate my mans.

TREMAINE

You're trying to get me shipped back up there. None of that anymore. I'm done.

ANTHONY

Fine. My bad bro.

Anthony sees something different in his friend... *BUT--*

ANTHONY

Can I still smoke it?

TREMAINE

(with a smile and an idea)
...you got time for the back way?

MOMENTS LATER

Tremaine is alone behind the wheel of the car. He diligently adjusts each mirror before carefully pulling off.

REVEAL: Anthony rides in the open trunk of the car. His feet dangle above the road as he hits the blunt and music plays.

INT. PUBLIC LIBRARY - DAY

A small, stale room with computers huddled together. Tremaine sits at one. No one sits next to him.

Tremaine is uploading the picture he took to a website.

He types away at the keyboard filling out information, until one question: "Have you ever been convicted of a felony?"

Tremaine slowly drags his mouse towards NO, hovering over it. But he can't do it.

Tremaine checks the YES box and the page turns red.

A notice reads: "Your application has been terminated."

Tremaine stares at his reflection on the screen.

INT. PAROLE OFFICE - DAY

Tremaine sits tensely in a chair while a TODDLER behind him wails and thrashes on the ground.

Across the desk, CHANCE, (40) Tremaine's visibly depressed Parole Officer, holds his BLANK RESUME.

The crying toddler behind Tremaine makes his way over to a filing cabinet and begins flinging files in the air.

TREMAINE

Should he-

CHANCE

Eh eh eh!
 (He moves in closer to whisper)
 You can't acknowledge this stuff. When
 kids cry like this, you have to ignore
 them. Otherwise they learn it works.
 Just like his mother...

TREMAINE

So, I looked into common actor jobs-

CHANCE

The only kind of acting you should be
 doing is acting desperate. I'd think
 of some jobs no one wants and apply
 there. They're probably desperate too.
 Desperate people tend to find each
 other.

TREMAINE

Thanks.

CHANCE

Let's meet again next week. You've got
 your permanent address figured out, so
 that should buy you some time.

Tremaine smiles nervously.

The Crying Toddler runs up to Chance and throws a stack of
 files at him. He pounds against the chair as papers drift
 down onto the two men, but Chance ignores it all.

TREMAINE

Should you be worried about these
 getting out of order?

CHANCE

Most of the people who come here are
 back in prison by the second visit.
 I'm not too worried about the order.

Chance realizes what he has said.

CHANCE

But not you, of course! Of course
 not...

Chance searches the paperwork for Tremaine's name--

TREMAINE

Tremaine.

CHANCE

(right after him)
 Tremaine! My man, Tremaine.

INT. SCHOONER'S BAR - LATER THAT DAY

Tremaine sits in front of a glass of beer in an almost empty Bar & Grill. Anthony is behind the bar.

TREMAINE

I swear to god I don't think I can physically handle hearing the word 'no' again today.

ANTHONY

No shit, I feel you man.

Tremaine looks at him. Anthony doesn't notice.

ANTHONY

So, what are you gonna tell Mandy?

TREMAINE

Nobody wants to give me the time of day. Let alone a job.

ANTHONY

(with hesitation)

I mean, have you gone to Jabari?

TREMAINE

I don't wanna get involved with that. Those security gigs aren't real jobs. I want her to know I'm done with shady shit. Could you talk to somebody here?

ANTHONY

Man-

TREMAINE

Big ask, I know. But if there is any-

ANTHONY

I wish I could bruh, but I told you. They're not comfortable having felons back here with the money.

Tremaine puts his head down. Anthony leans in to whisper:

ANTHONY

Plus, I might be on thin ice soon. Surprise drug test this morning...

Anthony walks off to tend to another patron at the bar.

Tremaine stares at his beer. He begins to overhear the conversation going on down the bar between a CUSTOMER and the manager STEFAN, (30) fit in a tight shirt.

STEFAN

I don't think it's the kind of thing we're looking for.

MITCH

Come on, dude, just hear me out.

MITCH, (33) intense in a cheap suit, stands with JAMIE, (27) & RUTH (24), two performers in 'SEXY' CLOWN COSTUMES.

MITCH

We get a bunch of girls like this in here - we got all kinds of characters. They make some jokes, take the orders, end of the night, someone drops a plate of pies. It's classic stuff!

STEFAN

It's a new staff I'd need to train.

MITCH

Write down the orders and give them to the cook? I can put that in an e-mail.

STEFAN

My people would lose shifts and money.

MITCH

But think about the ambience. It's a real experience. Here just watch.

Mitch leads the ladies over to Tremaine.

MITCH

(to Jamie)

Show him what we're talking about!

STEFAN

Please don't bother-

JAMIE

Hey-hey, stranger! What can I get you to eat?

TREMAINE

(confused)

I'm not hungry, sorry-

JAMIE

That's 'cause you need a menu!

WITH SLIGHT OF HAND, Jamie pulls a menu out from behind Tremaine's head. Tremaine flinches sharply.

TREMAINE
(concerned)
What are you doing?!

JAMIE
Sorry! You, you just look like you've
been working up quite an appetite.

TREMAINE
I can't eat bar food. Sorry.

RUTH
(butting in)
Well how bout some nuts then?

She hands him a "DEEZ" brand can of packaged nuts.

TREMAINE
This is filled with snakes right?

JAMIE
No more than the rest of the menu.

Tremaine smiles. He goes to open it when Stefan physically stops him, and gives the can back to Jamie.

STEFAN
Okay, stop! I'm not interested.

MITCH
You didn't even let her get into it!
Look how much this guy liked it.

STEFAN
I need you to leave.

MITCH
Hear me out for-
NOW.

STEFAN

Mitch looks to Tremaine for support, but he puts his head down. Mitch throws his hands in the air.

MITCH
This place isn't even worth my time.
Let's get out of here!

STEFAN
(calling after them)
And don't harass anyone in the parking
lot either!
(to Anthony)
Can you believe that pendejo? How
desperate can you get?

OFF: Tremaine eyes the door Mitch left through - *This is my shot*. Tremaine runs off into the parking lot.

Stefan looks at Anthony confused. Anthony leans in--

ANTHONY

Be real with me Stef; was today a real drug test or just like a warning test?

STEFAN

The fuck is a warning drug test?

EXT. SCHOONER'S PARKING LOT - DAY - MOMENTS LATER

Jamie waits patiently next to the car, while Mitch and Ruth engage in a screaming match.

RUTH

I'm sick of this! I'm sick of being treated like shit, I deserve better than this Mitch, and you may not think I know that, but I know you think about that. So don't THINK I don't know that you think that.

MITCH

Everyone is getting paid, there's no reason to freak out right now.

RUTH

I'M NOT FREAKING OUT! I am done being humiliated for free though! I'm done showing up for jobs you didn't actually book, and I am done doing "one more solid for the company."

MITCH

What do you mean one more? You've never done me a solid.

Ruth wants to explode, but she thinks better of it.

RUTH

You are a terrible boss Mitch, and I see why your dad fired you.

Ruth storms off with her bag.

MITCH

(yelling after her)
You were dead weight anyways!
(to Jamie)
And thank you for all the support.

JAMIE

How am I suppose to back you up in this? Do you think this outfit screams voice-of-reason?

MITCH

That's just close minded on your end.

Exasperated, Mitch rest his weight on the trunk of the car.

MITCH

She's probably gonna keep that costume too, huh? That sucks.

TREMAINE (O.S.)

Hey!

They both turn to see Tremaine behind them, surprisingly out of breath after a short run.

TREMAINE

I'm Tremaine. I was inside at the bar. The guy you did the, the improv with.

The pair share a confused look.

JAMIE

Yeah, I remember. Did you decide on your order?

TREMAINE

Wha- OH! That's funny! You're funny. Listen, I just wanted to say-

Mitch cuts in quickly.

MITCH

OK kid, thanks, She's not interested.

TREMAINE

(as they are leaving)
I really liked your idea!

MITCH

What'd you just say to me?

TREMAINE

I liked your idea. Dropping pies is always funny.

MITCH

That point aside, it's not a good idea. Were you listening to anything your boss said in there?

TREMAINE

He's not my boss.

Mitch's phone rings.

MITCH

(disinterested to Tremaine)

Cool story.

(answering the phone)

Mitch Shape Entertainment. I'm sorry
what? Wha- hold on one second.

(to Jamie)

You good?

She gives him a thumbs up and Mitch walks off to speak with a hostile caller.

Tremaine and Jamie stand together awkwardly for a moment.

TREMAINE

Are you a clown or an actress?

JAMIE

It's an entertainment company. So
anything they need.

TREMAINE

Do you work with... um-

JAMIE

Mitch. Yeah, I have for a while. Odd
jobs mostly. The gigs aren't great,
but better the devil you know, right?

TREMAINE

Got any tips?

JAMIE

Sometimes, but it's mostly 1099s.

TREMAINE

I mean like suggestions.

Jamie looks to Mitch on an intense phone call. She doesn't want to keep talking, but sees Tremaine is desperate.

JAMIE

OK, okay. Um, OK. So good rule of
thumb, if somebody makes a suggestion -
generally just go with it. Say yes.

TREMAINE

What if it's not good?

JAMIE

Don't worry about good, go for real.
Add on to their suggestion. Yes, *and*.

TREMAINE

Yes and what?

JAMIE

Oh boy, you got some work to do.

Mitch rushes back from his phone call, clearly shaken.

MITCH

Jamie, we gotta run. Clark bailed on
the party. Something with the costume,
so we gotta cover it now.

JAMIE

Do we have another Ironman costume?

MITCH

All I have with me is that stupid
Warmachine suit I can't wear.

TREMAINE

Aren't those guys basically the same?

MITCH

It's *none* of your business, but
they're exactly nothing alike! That's
why they have different names!

JAMIE

It's too small for me too.

MITCH

Be Pepper Potts then! Who wouldn't
want to meet a superhero's girlfriend?

JAMIE

I'm not ruining another kid's birthday
by showing up as a fictional character
they didn't ask for.

TREMAINE

Uh, guys...

MITCH

Christ, kid, can you take the hint?

TREMAINE

What size is the costume?

They both look down at Tremaine, the smallest of the three.

INT. MITCH'S CAR - DAY - LATER

Mitch drives, Jamie is leaning over the passenger seat helping pull the Warmachine costume over Tremaine's body.

Finally, his head pops through - he gasps for air.

TREMAINE

What size suit is this?

MITCH

It's a medium... a child's medium.

(off Jamie's look)

They're *significantly* cheaper.

JAMIE

Who could wear this?

MITCH

Apparently Tremaine can. Looking great! This is going to be easy, just stick with Jamie-

JAMIE

Why am I going in?

MITCH

You lead. Show Tremaine here the ropes; he's the costume for the kids to play with.

TREMAINE

Guys, I can't put my arms down.

MITCH

Your arms can be anywhere that's fine, just stand next to Jamie.

JAMIE

And where are you?

MITCH

Supervising. I gotta find the kid's dad, and make sure we get paid.

The car pulls into a wealthy neighborhood; as they turn in an AMBULANCE pulls out with its lights on.

Mitch follows the ambulance with his eyes, he see's the label: KINDRED EMERGENCY CLINIC.

Their car pulls up and parks behind a fire truck.

MITCH
Game faces folks.

EXT. MITCH'S CAR - DAY - CONTINUOUS

Mitch and Jamie both get out of the car and close their doors in unison. They walk straight towards the party.

Tremaine is clawing at the door handle, but unable to fully move his hands or arms in the bulky costume.

He is struggling with the handle when - *CLICK*. The car locks.

TREMAINE
(calling to them)
Uh, guys. Guys! Hey Guys! Please,
don't leave me in here!

I/E. LA SUBURBAN HOME - DAY - CONTINUOUS

Mitch & Jamie cross the wet lawn towards the door. They walk straight into the house past a brown haired AU PAIR, (20's) comforting the CRYING PARTY HAT GIRL from earlier.

They move through the kitchen and step over shards of broken glass still being cleaned up.

John (the father from the teaser) calls after them.

JOHN
Excuse me. Can I help--

Mitch ignores him and goes straight to the CROWD standing in what was a very nice backyard.

MITCH
Hey there kids! You guys ready to have
some fun at this party?

A GROUP OF PARENTS all look at him with concern.

MITCH
Well, have I got just the thing for
you. Say hello to two of my close
friends. Maybe you've seen them, Ms.
Pepper Potts and-

Mitch turns around to see only a frustrated Jamie.

MITCH
(to Jamie)
Where the hell is the kid?

EXT. STREET PARKING - DAY - SAME TIME

The peace and serenity of a well kept street is disturbed only by the violent shaking of MITCH'S CAR.

INT. MITCH'S CAR - CONTINUOUS

Laying on his back, Tremaine kicks the rear passenger window until - *SMASH!*

EXT. BACKYARD - DAY - MOMENTS LATER

JOHN

Hey! What are you doing here?

MITCH

I'm from Mitch Shape Entertainment, and I am here to get the party started. Ain't that right, Potts?

JAMIE

That's right! Does anyone here like bouncy balls?

Jamie takes a step towards the GROUP OF CHILDREN when John steps in front of her.

JOHN

Please don't step any closer to the children.

Jamie looks down at the infant strapped to John's chest between them. John crosses his arms as a barrier.

JOHN

Mitch, I need to speak with you about a refund.

MITCH

We haven't even spoken about payment.

JOHN

I paid your guy.

MITCH

Well, why didn't you get the refund from Clark- I mean from Ironman!

JOHN

(Stunned)

That wouldn't even cover the damages. Can we just go talk?

MITCH

This is talking! We're talking right now!

JOHN

You ruined this party-

MITCH

I'm the one trying to keep this party going. I'll even throw in next year's birthday for free too! That's a bargain!

JOHN

I need you to reimburse me for this and the other damages.

MITCH

What damages?

JOHN

Look at what the fire department did to my yard!

REVEAL: Panic has flung mud all over the white siding; muddy tire tracks and foot prints have ruined the landscaping.

MITCH

I mean, that was your choice to call the fire department. I can't be held responsible for your mistakes.

John's nostrils flare, his jaw locks...

JOHN

That's it. I'm gonna kick your ass. Somebody hold this baby!

John reaches behind himself to unstrap his chest sling, but Mitch runs around him and holds the two sides together.

John struggles trying to reach behind himself and grab Mitch, without tripping and hurting the baby.

Mitch moves around him in a circle, preventing John from removing the child carrier.

The OTHER PARENTS hold their children back and watch.

JOHN

Get off of me!

MITCH

Ba ba ba, don't hurt the kid!

JAMIE

We should probably go...

MITCH

I think you just need to calm down and see this rationally.

JOHN

I just need one free arm...

The two men move in circles in front of the children very carefully until--

The Au Pair from earlier runs out of the house in terror!

Tremaine emerges from the house behind her in a slightly torn Warmachine suit. He holds a tire iron and a rake making guttural grunts.

Mitch is distracted by the surprise, seemingly evaluating the new talent. Until--

Zzzzzzip. CRACK!

John, without his Baby Bjorn, punches Mitch in the face.

JOHN

You wanna fuck with my yard?!

Mitch hits the ground and John jumps on top of him - full on wrestling. The Children swarm around to watch the fight as other Parents finally step in to stop it.

INT. MITCH'S CAR - LATER THAT DAY

The trio tries to ignore the wind whipping around the car from the broken window.

Tremaine sits in the back in his torn costume. Mitch drives with a fresh bruise on his eye. Jamie rides shotgun.

Silence. Until--

MITCH

Well... Here is what I will say. For a dry run, that honestly could have gone worse.

Nobody in the car believes that.

MITCH

(to Tremaine)

Your timing was a little off - I guess you probably noticed that.

TREMAINE

Yeah, but-

MITCH

I just don't feel this is gonna be a good fit. Like the attitude, like the willingness, but just doesn't seem likely to me. You get what I mean?

Tremaine makes himself look at Mitch.

TREMAINE

Will I still be getting paid for today?

MITCH

I don't think we ever discussed that.

TREMAINE

I came out here and worked with you-

MITCH

Well, we drove you. Plus the window, and the costume which is now torn-

JAMIE

Mitch!

MITCH

I'll save you the price of a Lyft. Free ride home. Tell me where you live, and I'll drop you off.

Tremaine looks out the window.

JAMIE

(trying to be quiet)
Can't you just give him part of my check or something?

MITCH

(not)

You're not getting paid either. I just lost a fortune on this party.

JAMIE

You know that's shitty, right?

MITCH

So is getting hit in the face and paying the guy who did it.

(to Tremaine)

Yo, where we going here?

TREMAINE

I need to work somewhere, and I know that I can do this.

MITCH

A lot of people want this job.

Jamie laughs. Mitch shoots her a look.

TREMAINE

I will do the worst job, the job nobody wants. I'd be happy to do it! Just please, please, I need a shot.

Tremaine is out of things to say. Mitch considers him through the rear view mirror.

JAMIE

(cutting in)

Drop me off at my place.

MITCH

What? No. I need your help with the costumes.

JAMIE

It's way out there, and if you aren't paying me that's a big ask. Ask him to help you with costumes.

Mitch takes his eyes off the road to stare right at her.

JAMIE

Pay him for that favor, then you didn't waste his whole day. Just most of it.

TREMAINE

I'd be free to do that. If you needed.

MITCH

(with clear restraint)

Well, lucky me.

EXT. JAMIE'S APARTMENT - DUSK

The car pulls up and parks on the street of a quaint apartment building.

Jamie gets out, and then sticks her head back in.

INT. MITCH'S CAR - DUSK - CONTINUOUS

JAMIE

We're still good for the blackjack gig
Friday?

MITCH

Clean, black pants, please. I'll be
early.

JAMIE

Yeah, yeah.

(to Tremaine)

Fun stuff today. I liked the weapons.

TREMACHINE

I thought an attack would explain why
I came late.

JAMIE

No, no - I got it. I hope it's not the
last chance we get to terrorize some
kids together. Here.

She hands him the can of DEEZ NUTS from earlier. Tremaine is
confused, but eventually takes it.

TREMACHINE

Thanks for the snakes?

JAMIE

They might be snakes, but they could
be cashews. Gotta take that chance.
Hang in there, I tend to think
everything gets better with time.

TREMACHINE

Thanks.

JAMIE

Later.

Tremaine reaches for the door but - *CLUNK*. The doors lock
shut. Mitch pulls off; Tremaine is trapped in the back seat.

MITCH

Do you agree with what she said?

TREMACHINE

About the tire iron?

MITCH

That time makes everything better!

TREMAINE

I think it's good to be excited about the future.

MITCH

It's a sucker's mentality. Things can't change unless you change them. I needed work, so I came out here and started my own company.

TREMAINE

...after your dad fired you?

MITCH

We don't talk about my dad, OK?

TREMAINE

OK. Sorry. I'm glad things worked out for you.

MITCH

Nothing happens *to* you, things didn't work out *for* me - it's always *you*.

TREMAINE

I think you're really underselling the universe's role in, you know, the whole world or whatever.

MITCH

I don't think the universe is gonna save you. So, what are you gonna do?

TREMAINE

I'm gonna do whatever you need me to, because I want to show you how ready I am to perform! I need a job, that's for real, but this is all I want.

MITCH

That's not bad...

EXT. PARKING LOT - LATER THAT NIGHT

The car turns into a large parking lot. Tremaine reads a passing sign: Kindred Emergency Clinic.

TREMAINE

What are we doing here?

MITCH

You need a job? Because I have a job I need done...

(MORE)

MITCH (CONT'D)

See at the moment, I'm out the money that family paid my guy, Clark, as well as one Ironman suit. I need someone to get that back for me.

TREMAINE

I'm not gonna rob anybody.

MITCH

No one's asking you to rob anyone! This is all my property. I just need it retrieved.

TREMAINE

Why do you want the costume back? The whole thing caught fire...

MITCH

It can be repurposed. Now it's a human torch costume. Half of a two face outfit. Hell, with a little work, it could be a Black Panther!

Tremaine tries to respond--

MITCH

You said you wanted *any* job. This is *the* job. So, do you want it or are we done here?

Tremaine thinks hard about the choice.

INT. HOSPITAL - NIGHT

A naive NURSE, (20's) big eyes, sits at a desk enthralled with her small TV SET: A low-budget Telenovela. She gorges on a large bag of chips while watching.

The *DING* of an elevator pulls her attention towards camera--

NURSE

Oh, you're back.

REVEAL: Tremaine's grandmother Amanda is returning to work.

AMANDA

Second half of my shift today. I see you more than my own grand-kids.

The Nurse is already back in her TV show.

NURSE

How did your talk go with Terrance?

AMANDA

Tremaine. It went terrible. I'm trying to protect his cousins, but that boy just thinks I hate him.

NURSE

Oh, well that's good.

AMANDA

(Realizing she isn't listening)
He died actually. Spontaneous combustion. I tried to save him, but the whole thing gave me superpowers.

NURSE

Boys will be boys, I guess.

Amanda stares daggers at the Nurse.

Behind Amanda, Tremaine gets off an elevator in street clothes, sees his grandmother, and hides.

AMANDA

(in NURSE's face)

You made sure Hodges in room 103 is NPO correct? You'll be in the bed next to him if not.

The Nurse fearfully nods her head "Yes."

AMANDA

I treasure these little talks of ours.

Amanda goes off on her rounds. The Nurse shakes off her tongue lashing and settles back into her show.

Tremaine emerges. As he approaches the Nurse's station, he eyes the SOAP OPERA playing on her TV set: *TWINS hold each other at gunpoint on a rooftop in a rainstorm.*

TREMAINE

Hi-

NURSE

(without looking up)
Check-in's down stairs.

TREMAINE

I know you must be so busy, nurses always run these places, but I'm actually looking for someone, and hoping you can help me out.

The Nurse glances him over; his flattery has already won her.

NURSE

Well, who you looking for?

TREMAINE

A recent admission - Clark Pryor? I'm hoping to check in on him.

NURSE

Let me see... Ah, yes. Mr. Pryor came in here burnt up pretty bad. Are you immediate family?

TREMAINE

Our relationship is... complicated.

NURSE

He's out of surgery, but I'm afraid we are only letting immediate family see him right now.

Tremaine slumps his head as she clacks away on a keyboard.

NURSE

So, is that you?

TREMAINE

...Yes.

NURSE

Yes, and? What's your relationship?

Tremaine's eyes fixate on the over-the-top telenovela playing on her TV until - an idea strikes him.

TREMAINE

I'm his brother.

NURSE

There's no record of-

TREMAINE

That's the complicated part! I'm his long lost brother. We were actually separated into different records.

NURSE

Like twins?

TREMAINE

He & I were- I mean are - we are twins.

NURSE

Twins separated at birth?!

TREMAINE

Like in the delivery room!

The Nurse is eating this up so he decides to keep going.

TREMAINE

I was stolen from our family, so I grew up adopted my whole life - No idea I had a brother until last week. We found each other online and I flew into town just to meet him at a, umm, uh, a party! And then, well then... all this happened. Look, I'm just a guy like anyone else, trying to meet his long-lost twin brother. And you're the only person in the world who can help me out right now. So will you?

She grabs Tremaine by the shoulders--

NURSE

You go in there and get your brother!

The Nurse wraps Tremaine in a hug, it's suddenness is unsettling, until--

It's warm. Comforting. It's a good hug, and he accepts it.

INT. CLARK'S HOSPITAL ROOM - NIGHT - MOMENTS LATER

The door opens slowly, Tremaine cautiously enters.

TREMAINE

Holy Shit!

REVEAL: Clark has both legs & arms raised in a FULL BODY CAST. He is wrapped in bandages so only his eyes are visible.

Tremaine slowly makes his way around to the end of the bed. The two men look right at each other.

TREMAINE

Hi. What's good, Clark? I'm uh, I'm with Mitch, like you, I'm not working for him yet, but I want to. He asked me to get a few things back from you. Do you know what he's talking about?

Tremaine waits, but there is only fear in Clark's eyes.

TREMAINE

Yeah, I didn't figure that'd work. Had to ask; just a me thing I guess.

(MORE)

TREMAINE (CONT'D)

I always think, let's at least ask, but I'll tell you - it is hard to get these guys to listen to you. They do all the talking. We just listen right?

Clark's eye's scan the room in a panic. He tries to move even though he is bound in place.

TREMAINE

Yeah, I didn't figure that'd work. I can't imagine any reason why I would help me if I were you, but I'm me, and I really super fucking need this job. I honestly feel like I'm out of options, so I need to get back the costume you borrowed from Mitch... And the money that family paid you.

Clark stares intensely past Tremaine. Tremaine notices, and turns around to see what he is looking at--

CLARK'S BAG is sitting in the corner. His costume folded on top of it. Everything is right here.

Tremaine lifts up the shredded costume and sees it has been cut off of Clark. He picks up a charred black mask. Beneath that, a small stack of cash.

TREMAINE

Wow. I really didn't think it was going to be this easy.

Tremaine counts the cash and grabs the bag to leave, but stops at the door. He looks at the cash and then Clark again.

TREMAINE

(coming back to Clark)

So, I just wanna say - I'm really sorry I have to do this. I hope you don't see me as like, a bad guy.

Tremaine stuffs a couple dollar bills inside Clark's cast - this causes him IMMEDIATE pain.

TREMAINE

I know this isn't an ideal situation, but kind of an end justifies the-

An ALARM starts buzzing in the room - Clark has reached his hand over to the CALL NURSE BUTTON and a hospital employee is now en route.

TREMAINE

Oh, dick move.

INT. HOSPITAL HALLWAY - NIGHT - SECONDS LATER

Tremaine darts out of the room with Clark's bag in one hand, and the burnt mask in the other. Realizing this could cause a scene, he slows to a walk. A fast one.

He turns a corner in the hallway and sees a SUPPLY CLOSET.

Tremaine opens the door to find a MEDICAL INTERN (20's) crying. She looks up at him--

MEDICAL INTERN

Do you mind?! Occupied!

He closes the door, walks down the corridor, and stops in front of the elevators. No one else is waiting, but he presses the button repeatedly.

DING. Elevator doors open, and Tremaine quickly gets in to slam the DOOR CLOSE button.

Just as it all seems clear--

POLICE OFFICER (O.S.)

Freeze! Hold the door!

Tremaine has no where to run, he looks down to steady his breath when he sees the mask in his hands.

Tremaine pulls the charred Ironman mask over his face, and the bag over his shoulder.

The elevator is flooded with POLICE OFFICERS and SECURITY GUARDS. *RADIO CHATTER* about a suspect with stolen bags.

Tremaine stands perfectly still trying not to be seen. But a TOUGH COP (40's), Irish, sees him. He is staring right at Tremaine until--

DING. The elevator reaches the lobby and the doors open.

Some officers leave immediately but TWO linger behind. Tremaine avoids looking at them.

TOUGH COP

Hey!

Tremaine slowly looks over at the officers.

Tough Cop is staring back intensely until-- he raises both arms and does the chest pat from Black Panther.

TOUGH COP

Wakanda forever! Am I right?
 (leaning in closer)
 Freaking loved that movie. It's pretty cool what you do for these cancer kids. That'd bum me out too much. Good on you.

Tough Cop exits the elevator with his DOUGHY PARTNER (30's).
 As they walk away--

DOUGHY PARTNER

I think he was the Human Torch, Cap.

Tremaine holds the bag shaking. A whimper escapes his lips. He drops the bag and covers his mouth.

EXT. HOSPITAL PARKING LOT - NIGHT - MOMENTS LATER

Mitch finishes taping a trash bag around his broken window. A song like *Fancy Clowns* by M.F. Doom plays from his radio.

Tremaine walks up with only the costume in his hands. He dumps it in the back and gets in the passenger seat.

EXT. MITCH'S CAR - NIGHT - CONTINUOUS

Mitch joins Tremaine in the car. Tremaine gives him the cash.

Mitch counts the money, and then gives \$35 to Tremaine.

MITCH

I don't think a "Thank you" would be uncalled for.

The engine turns on, and Mitch pulls out.

As the car leaves the parking lot, a MAN IN A HOSPITAL GOWN, (20's), runs across the parking lot holding TWO BIOHAZARD-WASTE BAGS - the Tough Cop tackles him to the ground.

INT. MITCH'S CAR - NIGHT - LATER

Mitch and Tremaine drive in silence.

Tremaine lowers his window. Mitch rolls it back up from his control. The two fight over the window for a moment until--

MITCH

You gonna break this one too Boy
 Wonder?

TREMAINE

I have a thing about closed doors!

Mitch gives up and lets Tremaine roll his window down.

MITCH

You don't have to help me with the costumes tonight.

TREMAINE

I'm free to.

MITCH

You have all I can pay you.

TREMAINE

What if I did it on credit? You could throw in some extra on the next gig.

MITCH

Next gig?

TREMAINE

I got you the costume back!

MITCH

That was the whole job! Besides, what makes you convinced this is such a good match? Why work for me?

TREMAINE

Because you need performers and I'm an actor.

MITCH

I don't hire actors! Clowns, superheroes, princesses, card dealers, stilt walkers, a very, very select niche of erotic performers - you need one of them, come to Mitch Shape Entertainment! It's not some fucking theatre company, so just drop it!

A very tense silence.

MITCH

Tell me where I'm taking you, or I'm just going to drop you by the highway.

Tremaine looks out the window. *He has to tell him, but he doesn't want to...*

TREMAINE

I'm a felon. I did four years in Chino - so I hate locked doors. I can't get an interview, let alone a job.

(MORE)

TREMAINE (CONT'D)

I lied to my parole officer and told him I had a place to stay, and I can't stay there. I feel trapped, and I have no idea how to get out. I'm just trying to do what people are telling me. I need this, because I don't have a place for you to drop me off. Please. Gimmie a chance, I can do this. I know I can.

Mitch watches the road, but Tremaine's story weighs on him.

Mitch hits the blinker, they take the highway ramp north out of LA. Just as Tremaine realizes that--

MITCH

You can stay with me for *tonight* only. We'll unpack the costumes, and there's a couch there to sleep on. It's sort of a multi purpose facility-

TREMAINE

Does this mean I have a job?

MITCH

(with a salesman's smile)
Even better. Tremaine, my guy, you have just been selected for this company's first ever internship!

Tremaine smiles. In the seat behind him he notices the nuts Jamie gave him. He thinks - *The hell with it!*

EXT. CALIFORNIA HIGHWAY - NIGHT - CONTINUOUS

Mitch's car drives in a straight line until a sudden *POP* from inside the car causes it to veer off course and re-correct.

MITCH (O.S.)

Why did you open that?

TREMAINE (O.S.)

I just wanted to know!

Mitch's car speeds through the traffic, into the night.

END OF EPISODE.