



CHAPTER 7

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1 INT. BRIDGES REHAB FACILITY. DAY.

1 *

The camera moves around a group of PEOPLE seated in a circle of trust to slowly reveal PAT ANDERSON, the former assistant to the assistant general manager for Tampa. He speaks solemnly, his old cocksure attitude seemingly lost for good.

PAT ANDERSON

...things became bad. Everything really got pushed into public when I found myself in a "Less Than Zero" moment at the company picnic. I don't even know what happened, but basically, I followed this homeless man into the bathroom because I thought he had coke. Next thing I know, my coworkers came busting in and caught me red-handed sucking his dick.

*

Another one of the patients, a large BLACK MAN, shakes his head in recognition, grunting.

BLACK MAN

Uhh. Uhh.

PAT ANDERSON

I was fired that day. Lost everything: job, friends, future... But in that loss, I feel like I've found something else. I found this group. And I also found myself.

*

*

BLACK MAN

That's right. That's right.

PAT ANDERSON

Now I'm just taking it day by day. I'm following the steps and saying my serenity prayer. And for the first time in a long while I can absolutely one hundred percent fucking honestly say...I feel good.

*

*

The group CLAPS politely. Pat has taken an important step.

2 EXT. BRIDGES REHAB FACILITY. DAY.

2 *

Pat smokes a cigarette outside. The sun shines on his face. He takes a big breath and smiles to himself when... WHAM!

(CONTINUED)

Out of nowhere, Pat is sucker-punched right in the mouth! His cigarette flies out of his lips and hits the ground. Before he can react he's put into a chokehold by the man with the golden dick: KENNY POWERS. And he is pissed.

KENNY

You fucked me!

Pat GASPS for air.

PAT ANDERSON

Kenny! You're going to kill me!

KENNY

You're goddamn right, I'm going to kill you. You've ruined my life!

PAT ANDERSON

Please! What do you want from me?!

KENNY

You know what I want! I want the fucking Tampa deal back!

PAT ANDERSON

I'm in fucking rehab, man! I can't do anything for you.

KENNY

Well you better start getting creative. I left the love of my goddamn life at a gas station because of your stupid ass!

PAT ANDERSON

You left the love of your life at a gas station?

KENNY

YOU left her at a gas station! This is all because of you!!

PAT ANDERSON

I'm sorry, Kenny. I don't know what to tell you.

Kenny steams and paces.

KENNY

Well what the fuck am I supposed to do now? Huh? Huh?!

CUT TO:

3 INT. BARN. DAY.

3

In a darkly lit barn, Kenny - his hair fashioned in cornrows - stands in the middle of a ring holding a RED CHICKEN. Across from him, a MEXICAN FARMER holds a BLACK CHICKEN. They bring their chickens face to face, ready to battle.

SUPER TITLE: *COPALES, MEXICO. SEVERAL FUCKED UP MONTHS LATER.* *

KENNY

Tres to dos on Big Red!

The Mexican SPECTATORS, CHEER and place their bets with AARON, a tiny man, who grabs their money. Kenny quickly adjusts the razor blades that are tied to his chicken's feet. *

KENNY (CONT'D)

You ready, cuca?

MEXICAN FARMER

Vamos!

Kenny and the Mexican Farmer drop their chickens and the COCKFIGHT BEGINS! The chickens flutter in a ball of color! *

KENNY

Kill his fucking ass!

Feathers scatter everywhere. The crowd CHEERS. Kenny's chicken gets the upper hand and kills the black chicken.

Half of the people CHEER and the other half BOO. Kenny holds the red chicken over his head triumphantly.

KENNY (CONT'D)

WOOOO! WOOOO!

FREEZE FRAME: EASTBOUND AND DOWN.

4 EXT. BARN. LATER.

4

Kenny, Aaron, and a big silent man by the name of HECTOR, stand in front of a SAD LOOKING MAN.

KENNY

What the hell do you mean you don't have the money?

SAD LOOKING MAN

I'm sorry, Steve.

(CONTINUED)

KENNY

I mean, this is a cockfight.
Everybody knows how this shit
works.

*
*

SAD LOOKING MAN

I pay you later.

Kenny looks to Aaron and Hector. Hector grabs the man's arm and twists it behind his back. Aaron digs into the helpless man's pockets for money, but comes up empty.

*

AARON

Nada.

Kenny exhales and shakes his head. Aaron then pulls a switchblade from his belt.

*

AARON (CONT'D)

You want me to roll this maricon?

SAD LOOKING MAN

No, please! Don't cut me. Take him!

*

The sad man points to a donkey grazing on some garbage.

SAD LOOKING MAN (CONT'D)

That donkey is all I have.

KENNY

Why the hell would I want a donkey?

*

SAD LOOKING MAN

He can carry things and you can
make money with him. Paint him like
zebras, charge the gringos--

KENNY

Charge the who?

SAD LOOKING MAN

The, uh-- TOURISTS to take photos.

KENNY

You can say it. I don't consider
myself a gringo. A man that has
seen the things I've seen,
experiences the loss and pain I
have felt, I transcend race.

*
*

SAD LOOKING MAN

Of course, señor. You are not a
gringo.

(CONTINUED)

4 CONTINUED: (2)

4

Kenny looks at the donkey again then nods to Hector who releases the sad looking man.

*
*

KENNY

Next time you bet on my cocks you better bring some pesos. Got me?

SAD LOOKING MAN

I got you, Steve. Gracias.

*

KENNY

Gather the cocks and donkey, Aaron. We're done here.

5 EXT. DUSTY ROAD. DAY.

5

A BEAT UP TRUCK barrels down the road with THE DONKEY and some chicken cages in the bed.

6 INT. TRUCK (MOVING). DAY.

6

Hector drives while Kenny smokes a joint. Aaron sits between the two holding Big Red in a small cage in his lap. Kenny takes a big hit and looks out the open window. He exhales.

*
*

KENNY (V.O.)

This is me now.

7 EXT. GAS STATION. DAY. (FLASHBACK)

7

Kenny's parked outside the fateful Shelby gas station contemplating what to do. He gets out of the Denali and removes April's suitcase, places it on the pavement.

*
*

KENNY (V.O.)

A man haunted by the sacrifices he's had to make.

8 EXT. OPEN HIGHWAY. DAY. (FLASHBACK)

8

Kenny straddles two lanes as he cruises down the highway. He polishes off a beer and tosses it out the window.

KENNY (V.O.)

A man who ran and never looked back.

Kenny reaches for another beer and without realizing it, runs a mini-van off the road.

- 9 EXT. SEA SHORE. DAY. (FLASHBACK) 9
Bleary eyed, Kenny watches TOURISTS rip waves on jet skis. *
- KENNY (V.O.)
A man who drank his ass all the way
down to the butthole of America...
- Kenny turns toward TWO MEXICAN KIDS playing with a DEAD FISH. *
- KENNY
Fucking Mexico.
- 10 INT. RAMON'S TACOS. DAY. (FLASHBACK) 10
Kenny sits by himself eating tacos in a run down restaurant.
- KENNY (V.O.)
I left my country to begin a new
life, one where I could finally
blend with those I was living
amongst. Become just another face
in the crowd.
- Kenny is the only white guy in the entire restaurant.
- 11 EXT. BAR. NIGHT. (FLASHBACK) 11
Kenny stands with Aaron, Hector, and SEVERAL LOCALS as they
all drunkenly fire PISTOLS into the air.
- KENNY (V.O.)
Soon I was embraced by the natives.
- 12 EXT. FIELD. DAY. (FLASHBACK) 12
Kenny sneaks up on a wilder, younger Big Red. He lunges and
throws a cage over him, trapping him for the very first time.
- KENNY (V.O.)
The wild landscape became my
mistress.
- 13 INT. HOTEL ROOM. NIGHT. (FLASHBACK) 13
A NAKED WOMAN sits on the hotel bed in a suggestive pose.
- KENNY (V.O.)
The wild women, my cum caves.

(CONTINUED)

Kenny tosses the woman a wad of cash.

14 INT. CORNER STORE. DAY. (FLASHBACK) 14

Kenny stands at the ATM machine and puts in a credit card.

KENNY (V.O.)
Soon enough, I felt like an
entirely new person.

The screen of the machine reads "*Hola Stephen Janowski*".
Kenny looks over his shoulder, presses a couple buttons.
Seconds later a solid chunk of cash is dispensed. *

KENNY (V.O.)
But truthfully? Sometimes I did
wonder about them.

15 EXT. DUSTIN'S HOUSE / BACK YARD. DAY. 15

DUSTIN, CASSIE, WAYNE, DUSTIN JR., and little ROSE sit around
a picnic table celebrating Rose's birthday.

KENNY (V.O.)
About how they deal with the holes,
the agonies, the darknesses that no
doubt fell upon them when I rode
off into the sunset and then took
that sunset with me.

16 EXT. JEFFERSON DAVIS MIDDLE SCHOOL. DAY. 16

TERRENCE CUTLER watches his STUDENTS board school buses.

KENNY (V.O.)
Do they even remember what it's
like to have hope?

17 INT. SHH-BOOM'S / BACK ROOM. DAY. 17 *

CLEGG blows a rail of cocaine with a LOCAL JAM BAND.

KENNY (V.O.)
Did they forget how to close their
eyes and dream?

18 INT. STARBUCKS. DAY. 18

STEVIE JANOWSKI, now a barista, makes a cappuccino.

KENNY (V.O.)
Did they discover that without me
they may as well not even exist?

19 EXT. ROAD. DAY. (FLASHBACK) 19

APRIL walks down the road, wheeling her suitcase behind her.

KENNY (V.O.)
(whispers)
Are they ruined??

20 EXT. GRAVEYARD. SUNSET. 20

Kenny walks through a graveyard that overlooks the ocean.

KENNY (V.O.)
And although it makes me kind of
sad, I know that this savage land
was made for me. It's where outlaws
go to die. And as that day nears, I
take comfort in knowing that the
lives of those I left behind, are
better off without me.

Kenny stops and pisses on a tombstone... and then DANCE MUSIC
is heard off-screen.

KENNY (V.O.)
Hold up, what the hell is this
shit?

CLICK.

CUT TO:

21 EXT. KENNY'S CASA. DAY. 21

ESTABLISHING: A small concrete duplex. Kenny's Denali sits
on cinder blocks and the mule is tied to a railing. A
strange girl named ROSA (12) kicks a soccer ball in a one-
piece bathing suit, sunglasses, and boots, while her little
brother, CHUY (6), plays with a mangy stray dog. Kenny comes
out the front door with a tape recorder looking pissed.

*
*
*
*
*

(CONTINUED)

KENNY

How many times I gotta tell you to keep your musica down? You're out here playing goddamn Pelé with the volume up full blast when you know these are my writing hours.

ROSA

What kind of book are you writing? Is it about Vampires?

Kenny laughs as if he's insulted.

KENNY

No, who the hell wants to read about vampires? This is a serious book. It's a motivational novel for people dealing with grief and or depression.

CATUEY (30s), the father of the two children, comes out of their apartment carrying a load of laundry. His WIFE follows with a BABY in her arms nursing on her exposed breast.

*
*
*

CATUEY

How's it going, Steve?

KENNY

I'll tell you how it's going. Not good. Just because we share a wall, your kids think they can kick soccer balls and have goddamn dance parties all over the place.

Catuey notices the donkey.

CATUEY

Is that your donkey?

KENNY

Yes, that's my donkey. Did you hear what I said about your annoying kids? If they kick the ball on to my property again, it's mine. I fucking hate soccer and I don't like when people do it around me.

CATUEY

How can you not like soccer?

(CONTINUED)

KENNY

Please don't make me go down this road with you. Let's keep this shit casual, Catuey.

Catuey turns to Rosa and Chuy.

CATUEY

(in Spanish)

Rosa! Chuy! Stop bothering Mr. Janowski! Go inside.

*

The kids run off together. Catuey turns back to Kenny.

CATUEY (CONT'D)

You still have not taken us up on our offer for dinner. My wife is a wonderful cook. We would love to host you.

As he says this, Kenny can't help but notice there's another weird WOMAN inside staring at him through the blinds.

*

KENNY

Goddamn. How many people you got stashed away in there?

CATUEY

Oh, that's Maria. My sister-in-law.

KENNY

Well, I ain't coming over for dinner. I already got a family. Don't need the fucked up version of the original.

Kenny glances at Catuey's wife as she adjusts the BABY.

*

KENNY (CONT'D)

Nice tits though.

Kenny turns back to his apartment and stops at the doorway. He holds a mic to his mouth and then presses record on the tape player as he looks over at Rosa and Chuy.

*

*

*

KENNY (CONT'D)

In addition to those other things, Kenny powers also still does not like children. In fact he hates them. Chapter 3... Shit to do in Mexico at night time.

CUT TO:

- 22 OMITTED 22 *
- 23 CLOSE UP: AARON CLEARS A BUMP OF COKE OFF A KEY. 23
CLOSE UP: HECTOR RIPS ONE AS WELL.
CLOSE UP: AND, OF COURSE, KENNY DOES TOO.
- 24 EXT. COPALES. NIGHT 24 *
- Kenny, fucked up, cruises the streets of Copales on a moped. *
Aaron and Hector cruise beside him, each on their own whips.
They pass graffiti covered walls, DUDES playing dominoes,
dogs with long nipples walking around looking for food, WOMEN
selling oysters on plywood tables, etc.
Kenny takes a swig from a bottle of booze and tosses it over
his shoulder. Behind him a truck swerves to miss the broken
bottle.
The DRIVER sticks his head out the window and yells.
DRIVER
(in Spanish)
Hey fuck you!
Without looking at the guy, Kenny flips him the bird.
- 25 EXT. BASEBALL STADIUM / FIELD. NIGHT. 25 *
- A group of MEXICAN LEAGUE BASEBALL PLAYERS are tensely
focused; it's the bottom of the ninth, two outs, full count,
and the bases are loaded. ISDEL, the pitcher, checks the *
call from CARLOS, the catcher. He then winds up, throws the *
ball, and... the BATTER knocks it out of the stadium. *
- As the ball sails over the fence we notice the scoreboard
change from TOROS: 2 CHARROS: 3 to TOROS: 5 CHARROS 3. And
that's the game. The RUNNERS round the bases and the modest
CROWD BOOS their discontent. Hot TECATE GIRL CHEERLEADERS
dance on the dugouts and a MASCOT runs around, but neither
can lift the mood. *
- 26 EXT. BASEBALL STADIUM / STANDS. NIGHT. 26
- Kenny, Aaron, and Hector drink beers and eat sugar cane.

(CONTINUED)

KENNY

Fucking disgraceful...

AARON

The Charros suck the dicks.

KENNY

You got that right.

*

EXT. BASEBALL STADIUM / DOUGOUT. NIGHT.

The defeated CHARROS hang their heads as they enter the dugout. ROGER HERNANDEZ, the team's manager, pats the PLAYERS on their backs and tries to keep morale.

*

*

*

ROGER

(in Spanish)

We can still win this boys.

*

A defeated player named JUANITO crosses his arms.

*

JUANITO

(in Spanish)

Bullshit.

*

Just then a bat boy named ALEJANDRO calls for Roger.

*

ALEJANDRO

(in Spanish)

Coach. He's back.

*

Alejandro points into the stands. Roger takes a good look, clearly surprised.

*

ROGER

(in Spanish)

I wonder what the hell he's doing
down here?

*

*

As they watch, Kenny and his crew walk towards the exit.

INT. EL TROMBONE BEACH BAR. NIGHT.

Kenny, Aaron, and Hector sit in the open air bar shooting tequila. Around them, LOCALS drink and talk.

*

*

KENNY

I got a lot of greenbacks riding on
this next fight, Aaron. Do we know
who Big Red is up against yet?

*

*

*

*

(CONTINUED)

AARON
Julio's brown bird.

KENNY
What's his record?

AARON
Eleven straight. All kills. We need
to clip Big Red's wattle, man. It's
a fucking bullseye.

KENNY
We've been over this. I'm not
clipping his goddamn wattle. You
take that from him and then Big Red
is just like every other dominant
cock with no personality. Just
double up his work outs instead.
And start feeding him those
creatine and vitamin supplements.

AARON
All right, boss. Your call.

Kenny shakes his head in amazement and turns to Hector.

KENNY
Goddamn. Look at that. Aaron is
just destroying your ass in the
sidekick department, Hector. I
mean, he might be the best sidekick
I've ever had in my entire life.

AARON
Gracias, boss.

KENNY
You don't even care, do you? You're
just as happy as a chimp getting
blown by a frog to be the guy who
comes in second. Don't you ever
want to win, Hector?

Hector doesn't say a word.

AARON
Hector no speak English.

KENNY
Exactly what I'm talking about.

A WAITRESS approaches their table and interrupts.

(CONTINUED)

WAITRESS

Cerveza?

KENNY

Si. And Hector will have whatever
Aaron's having, only not as good.

Just then a gorgeous WOMAN takes the small stage backed by
four MUSICIANS, whom together form the band *Mas o Menos*. She
takes the microphone with confidence. Meet VIDA.

VIDA

(in Spanish)

Good evening. We're Mas o Menos.

They launch into a Spanish cover of Bob Seger's "Night
Moves." Kenny's transfixed. His eyes lock onto her... or
more specifically, her incredible booty.

EXT. EL TROMBONE BEACH BAR / BACK AREA. LATER.

Vida walks out the back door of the club, heading towards her
van. Kenny is waiting for her, poised for seduction.

KENNY

Buenas noches, stranger.

VIDA

Where have you been?

KENNY

I've been around. You're not mad at
me are you?

VIDA

Why would I be mad at you?

KENNY

You know, because I just got busy
and wasn't able to call you.

VIDA

I didn't expect anything from you.

KENNY

Yeah, because I feel like I was
pretty up front with everything. I
told you I was damaged goods. Not
trying to get close to anybody.

VIDA

You were pretty clear about that.

(CONTINUED)

KENNY

I mean, it's really for your own protection. People who get close to me tend to get hurt.

*

VIDA

You didn't hurt me. We were just having fun. You don't owe me anything.

*

KENNY

Yeah, perfect that's what I'm saying. So we're cool?

*

VIDA

We're cool.

KENNY

I don't know what you're doing now but--

VIDA

I'm busy tonight.

KENNY

Yeah, me too. Maybe tomorrow we can-

VIDA

I'm pretty busy tomorrow, too.

*

KENNY

Okay. I got you. So that's how you roll? You just hit it and quit it?

*

VIDA

Sometimes.

KENNY

Okay, fine. I'm gonna get real with you for a moment. I'm just kind of fucked up right now. I've been trying to adjust to life down here and some shit is cool but I'm feeling pretty empty and weird most of the time. I just need something familiar right now. And for some reason, even though you're Mexican, you feel familiar to me.

Just then ALONZO, the Mas o Menos guitarist, comes out of the bar and comes up to Vida and kisses her.

*

(CONTINUED)

ALONZO
(in Spanish)
Vida, you ready to roll?

*

VIDA
(in Spanish)
Yeah, Alonzo. I'll be ready in one
minute.

*

KENNY
Look at Van Halen trying to rub the
language barrier in my face. Hope
he talks better than he plays.

*

*

*

*

ALONZO
Is this guy giving you trouble?

KENNY
Why? Are you looking for some?

Alonzo raises an eyebrow to Kenny.

VIDA
He's not giving me any trouble.
He's just a tourist who's lost.
Right?

Kenny nods.

KENNY
Right.

Kenny sits alone in his house looking completely stoned as he watches a SPANISH DUBBED version of PALE RIDER on a shitty TV. He kicks his shoes off, then pulls up his pants leg and reveals a HANDGUN strapped to his leg. He undoes the holster and tosses it on a shitty coffee table.

Kenny picks up a book. The cover: the JEFFERSON DAVIS MIDDLE SCHOOL YEARBOOK. He skips past all the smiling KIDS and finds the page with all the FACULTY PICTURES. His eyes settle on a familiar face... APRIL BUCHANON.

*

He stares at her until water builds in his eyes. He reaches absently for a couple of tissues from the box on the table. We think he's going to wipe his eyes but then he unzips his pants... he's actually getting ready to jerk off.

CUT TO:

31 EXT. STREET. DAY. 31

The donkey is painted from head to hoof like a zebra. Aaron stands with a camera. Hector holds a sign: "FOTOS \$10." *

Kenny wipes his brow and looks up the street. Another MEXICAN MAN with another "zebra" is set up at the corner. A TOURIST FAMILY poses for a photo. Kenny's camp has nobody. *

KENNY

Goddamnit. If I would have known every Juan and Jose in town was pulling this same scam I would have never accepted this as payment. *

AARON

Should have rolled him, boss. *

KENNY

Well, I see that now, Aaron. But maybe somebody should have been more persuasive at the time. *

AARON

We go fuck him up now then? *

KENNY

No. Now it just seems pointless. Best to just chalk it up to my ongoing disappointment in Mexico. *

32 EXT. BASEBALL STADIUM / FIELD. NIGHT. 32 *

IN THE STANDS: Kenny sits watching the Charros in another less than stellar game. A ground ball is hit to VICTOR, the SHORTSTOP, who throws it way over Carlos's head at home plate and the RUNNER easily scores. *

KENNY

(to himself)

Nice throw, dick sucker...

33 EXT. BASEBALL STADIUM / PARKING LOT. NIGHT. 33 *

Kenny pisses on the side of the stadium with no regard for the FAMILIES and FANS that are standing around.

VOICE (O.C.)

Kenny.

(CONTINUED)

Kenny turns around instinctively and sees Roger, but then remembers he's not Kenny and goes back to pissing.

*
*

ROGER

Kenny Powers.

Kenny pretends like he doesn't hear him.

ROGER (CONT'D)

Kenny!

Finally, Kenny zips up and turns around.

KENNY

You talking to me, Señor?

ROGER

Well, I was trying to. I'm Roger Hernandez, manager for the Charros. What are you doing here, Kenny?

*
*
*

KENNY

I think you're mistaking me for somebody else, amigo. The name's Steve.

ROGER

I gotta tell you. I admit the hair threw me for a minute, was expecting to see the famous mullet.

KENNY

Kenny Powers does have famous hair but this hair is not his. This is Steve's hair. Steve the cockfighter.

ROGER

Cockfighter?

KENNY

Yep, that's what I am. Cockfighter, not a ball player.

ROGER

So you're telling me you're not Kenny Powers?

*
*

KENNY

Sorry to disappoint, muchacho.

Roger eyes Kenny for a beat, trying to figure him out.

*

(CONTINUED)

ROGER

No, it's my fault. Kind of stupid of me to think Kenny Powers would be living down here in the first place. With the skills that guy had, it'd be a shame if he was spending his time as a cockfighter instead of on the field. No offense, Steve.

*
*
*
*
*
*
*

KENNY

No offense taken. For Steve, this is just perfect. He's actually improved his life quite a bit.

Kenny gets on his moped and begins to REV the engine. Roger watches him, still kind of amazed by this whole conversation.

*
*

ROGER

You seem to know a lot about Kenny Powers. Must be a fan, like myself. Can you imagine if this was how low he had really gotten? Would be kind of sad and funny at the same time.

*
*
*
*
*

KENNY

It wouldn't be that funny. From what I've heard, Kenny Powers hasn't lost his pitch. I just heard he got sick and tired of baseball buttfucking his life up all the time. Baseball cost him everything and caused him nothing but pain.

ROGER

I'm sorry to hear that's the way Kenny Powers feels. It's a real shame for all that talent to go to waste.

Kenny REVS the engine one more time.

KENNY

Yeah, it is. Too bad I'm not Kenny Powers.

Kenny peels out. In his bravado, he loses control of the moped and barely misses smashing into the team bus. He regains control and guns it out of the parking lot.

34 INT. BARN / BACK ROOM. DAY.

34

In a dimly lit BACK ROOM, Kenny holds Big Red over a wheel that serves as a makeshift treadmill for chickens. Big Red walks with his little chicken legs and spins the wheel.

KENNY

Work it. That's good. Good boy.

Aaron and Hector walk in.

AARON

It is time.

Kenny looks into Big Red's eyes. He holds his stare for a beat, speaking without using words. Then:

KENNY

Okay, let's do this.

35 INT. BARN / MAIN ROOM. DAY.

35

A ROOM filled with Mexican GAMBLERS who CHEER as Kenny and Aaron make their entrance with Big Red.

Kenny steps into the middle of the ring with Big Red to face a brown chicken with battle scars, and JULIO, its owner, while Aaron goes into the crowd and starts taking bets. Kenny and Julio bring their respective chickens together and on cue, they begin to peck at each other. The crowd CHEERS.

Julio winks at Kenny.

JULIO

You have no chance, gringo. No chance.

KENNY

Vaya con Dios, motherfucker.

They then release their chickens and the fight begins!! The chickens flap around, scattering feathers all over the place but the brown chicken gets the upper hand, goes for the wattle, and takes Big Red down. Kenny looks on stunned.

*
*

Julio holds up the brown chicken and the crowd CHEERS.

CUT TO:

36

EXT. OPEN FIELD. DAY.

36

Kenny, Aaron, and Hector stand in front of a newly dug small grave. Kenny places Big Red's dead body into a cooler. He shuts the lid and gently sets the cooler in the grave.

Hector throws dirt on the cooler, burying it.

KENNY

Big Red, you were a good cock. You made us a lot of money. May you find the peace in death that you so longed for in life. And I'm really sorry how things turned out. I'm really sorry about how a lot of things turned out. See you on the other side, hombre. Aaron, you want to add anything?

AARON

Me and Hector we don't want to work with you no more.

KENNY

What? Why? I thought we had a good thing going here. Making money hand over fist. Is it Hector? Are you poisoning his mind just because you and me didn't make a connection?

As usual Hector says nothing.

AARON

No, man it's me. I don't like you.

KENNY

Me? You're the one with the disability. It should be me not liking you and instead I accept you and you do this? You fucking midget. Well, I'm taking the goddamn cocks.

Kenny starts toward the truck that has all the chickens in the back, but Aaron pulls a knife on him.

AARON

Empty your pockets.

KENNY

Oh y'all gonna steal my cocks, break my heart, and roll me? I don't fucking think so.

(CONTINUED)

36

CONTINUED:

36

Kenny reaches for his leg holster, but Aaron SLASHES him on the arm. Kenny grabs it in pain.

KENNY (CONT'D)

Shit, Aaron. You drew blood.

AARON

Come, Hector. We're done here.

KENNY

I can't believe you'd do this during Big Red's funeral, Aaron. You know how much he meant to me.

AARON

Fuck Big Red, man.

Kenny is visibly taken aback by this statement. He shakes his head.

KENNY

Goddammit, Aaron. You are a cold motherfucker.

Aaron and Hector nod to Kenny and then get in the truck.

AARON

You don't belong here. Go home, gringo.

As the car peels away... Kenny hangs his head.

KENNY

I can't.

37

EXT. KENNY'S CASA. NIGHT.

37

Kenny stands in front of his home, defeated. He notices a light on in his neighbor's side of the house. Through the open door, Kenny sees the family sitting down to dinner. He watches them.

38

INT. CATUEY'S CASA. NIGHT.

38

As the family takes their seats at the dinner table, Kenny leans his head in the door.

KENNY

You got room for one mas more?

(CONTINUED)

Catuey and the family look at Kenny. He's got blood all over his clothes and a shitty bandage on his arm. He looks like he's been crying.

CATUEY

Of course. Please, have a seat.

The family makes room for Kenny. The kids just stare at him. Kenny takes his seat between Rosa and her weird GRANDMOTHER. *

CATUEY (CONT'D)

Shall we say grace?

The entire family takes each other's hands. Rosa puts her hand out. Kenny looks at it and takes it.

CATUEY (CONT'D)

(Spanish)

Bless us, O Lord, and these your gifts, which we are about to receive from thy bounty, through Christ our Lord we pray. Amen.

KENNY

Amen.

Kenny opens his eyes, but Catuey adds...

CATUEY

And thank you lord for letting Steve join us for dinner.

FAMILY

Amen.

Kenny nods, holding back a tear as the family begins to eat.

KENNY

That was a nice prayer, Catuey. But I have to confess... that's not who I am. *

CATUEY

Who are you? *

CUT TO: *

Kenny stands before a busted trunk in his living room. He opens it revealing a mix of charred burnt KENNY POWERS memorabilia and a few other souvenirs from a life long ago. *

(CONTINUED)

39

CONTINUED:

39

Kenny pulls out his ROOKIE CARD and looks it over.

KENNY (V.O.)

In Mexico, a man can truly get lost. And if you're a bank robber, or maybe somebody who's committed a fucked up crazy crime then that's a good thing. But hiding takes its toll. At first you don't realize it, but soon the identity that you tried to shed starts getting pissed and knocking at your insides.

*
*

40

INT. KENNY'S CASA / BATHROOM. NIGHT.

40

*

Kenny looks at himself in the mirror and begins to take out his cornrows.

*

KENNY (V.O.)

When dealing with deep depression and sad shit it's cool to pretend like nothing is wrong. Eventually though you have to call a spade a fucking spade and be like, "Yo, I'm fucked up. I got to make a change."

*
*
*
*

41

EXT. KENNY'S CASA. DAY.

41

Kenny stands in front of the house. His hair is back to normal... well, almost. The cornrows damaged his shit a bit, and it's a wild frizzed mess. He looks at the painted Zebra.

CUT TO:

42

EXT. KENNY'S CASA. MOMENTS LATER.

42

Rosa and Chuy help Kenny hose the paint off the zebra.

*

KENNY (V.O.)

Sometimes you gotta wash away the paint and reveal to the world the jackass that is hiding beneath. Sometimes you just gotta get back in the fucking game.

43

EXT. BASEBALL STADIUM / FIELD. DAY.

43

*

Charros practice is in session. The PLAYERS are running drills when a soft BUZZING noise starts to get louder.

(CONTINUED)

Seconds Later, Kenny appears on his moped and drives right through the middle of practice. He parks on the mound, and dismounts his ride.

KENNY

Everyone gather round. Players, coaches, staff, all of you. Come forward to me, please.

Confused, the players look to each other. In the dug out Roger notices.

ROGER

What in the fuck is going on?

KENNY

Come on, vamanos! Gather round, muchachos!

Kenny claps and everyone begins to gather round. Kenny looks them all over, making it dramatic.

ROGER

What are you doing, Steve? You're interrupting our practice.

KENNY

Practice doesn't seem to be working, coach.

ROGER

Come on now.

KENNY

Gentlemen, I'm sure you all have noticed me hanging around town, running shit, and being a cockfighter. Well, I'm not a cockfighter. Truth be told... I'm a ball player. And not just any ball player. I'm Kenny Fucking Powers and I reveal myself to you all here on this field.

*
*
*
*

*

Kenny pulls his rookie card out and holds it up proudly.

*

KENNY (CONT'D)

You're probably thinking, well Kenny, you're from America, you must have a printer and you could have just used the internet to print that bitch.

(MORE)

(CONTINUED)

KENNY (CONT'D)

And maybe I could have, except for the fact that I don't own a goddamn printer and I fucking hate computers. All kinds.

Alejandro, the bat boy, looks amazed.

ALEJANDRO

It is him.

KENNY

It's me all right. And I come here with a proposition. Let's face it, you all fucking suck. But that's fine because right now, so do I. I am in the darkest hole I've ever been in. A million miles from where I should be. And in order for me to get back there we're going to need to join forces. If we can make enough noise down here then maybe all of America will hear us. Everyone will. And they'll know that Kenny Powers is still the Christ figure they all perceive me to be. And it will be good for you guys too, because I can be like your goddamn Pale Rider. I'll be the gunslinger that saves the weak farmers from the outlaws, which in this case is mostly just yourselves and your lack of natural abilities. More of an internal villain than external. And if you doubt my words, then try and doubt this.

Kenny snaps at Isdel, the pitcher, to toss him the ball. He does. Kenny rubs his fingers over the stitching and takes hold. He turns and with lightning fast speed he fires the ball. It SHATTERS the glass in the announcer booth.

ROGER

Hey!

KENNY

If this was America you'd have a radar gun and right now it would read 1-0-1. When's the next game, coach?

ROGER

Friday.

(CONTINUED)

Satisfied, Kenny REVS the moped.

KENNY

Oh, and in case you forgot: my
number's fifty-five.

Kenny peels out and does two doughnuts, tearing up the field
and then rips out of the stadium. The team is left standing
there confused. RODRIGUEZ, the 2nd baseman, turns to Roger.

RODRIGUEZ

(in Spanish)

What just happened?

ROGER

(in Spanish)

I think we just signed Kenny
Powers.

RODRIGUEZ

(in Spanish)

Oh fucking shit.

Kenny cruises down the road away from the stadium like he's
back in business in a big way. The MUSIC swells as his ass
heads towards town, a man among mere mortals, a legend on a
moped, a God with blessed hair, a dude just trying to be
himself and change the fucking world...

CUT TO BLACK.