



CHAPTER 10

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1 EXT. SEBASTIAN'S MANSION. NIGHT. 1

SEBASTIAN does a naked lap in the pool. A LADY FRIEND sits by the side with her feet in the water.

SEBASTIAN
With my parents gone, I'm just a
lonely soul walking this earth
looking for love.

She smiles at him with sympathy.

2 INT. SEBASTIAN'S MANSION / BEDROOM. NIGHT. 2

Sebastian bangs the shit out of Lady Friend.

3 INT. SEBASTIAN'S MANSION / BEDROOM. LATER. 3

Sebastian wears a robe and Lady Friend wears his T-shirt.

LADY FRIEND
I should get going.

SEBASTIAN
You don't want to stay the night?
Remember my parents are dead so
it'll be just us.

LADY FRIEND
Sorry, I gotta work in the morning. *

SEBASTIAN
Hang on real quick.

Sebastian grabs her arm. She looks at him.

SEBASTIAN (CONT'D)
This house is so big. I hate
sleeping here by myself. Don't go. *

LADY FRIEND
Let go of my arm.

Sebastian lets go and smiles. Pulling it back together.

SEBASTIAN
My bad. I'm just buzzed from all
the champagne.

(CONTINUED)

3 CONTINUED:

3

LADY FRIEND

Yeah, well thanks for dinner. I'm gonna go. Good night.

*

SEBASTIAN

Good night.

Sebastian nods and then walks into his massive closet. Lady Friend gathers her things. Sebastian comes out casually swinging his samurai sword around.

LADY FRIEND

What are you doing with that sword?

SEBASTIAN

Nothing.

LADY FRIEND

Well stop it.

Sebastian just keeps getting closer with the sword. Lady Friend grabs her shit and walks out in a hurry.

*

A4 INT. SEBASTIAN'S MANSION / STAIRCASE. CONTINUOUS.

A4

*

Lady Friend stops at the stairs and looks back into the room, just as Sebastian comes out with the sword. She then darts down the stairs.

*

*

*

4 INT. SEBASTIAN'S MANSION / HALLWAY. CONTINUOUS.

4

Lady Friend runs down the hall, past a MAID. Sebastian then comes down the stairs and YELLS with the sword raised.

*

SEBASTIAN

Hold her!

The Maid looks to Lady Friend and shrugs. Lady Friend pushes past her and sprints for the door.

5 EXT. SEBASTIAN'S MANSION. NIGHT.

5

Lady Friend gets in her car and fumbles with the keys. Sebastian steps out with sword. She gets the car started, throws it in reverse and guns it--

Sebastian closes his eyes, takes a deep breath, and HURLS the sword at the car! The sword wobbles through the air and... CLANGS on the driveway, missing horribly.

(CONTINUED)

CONTINUED:

5

LADY FRIEND

You crazy motherfucker!

Sebastian picks the sword up and watches the woman drive off. He stands there alone, out of breath, and holding a sword.

And then smiles wickedly.

FREEZE FRAME: EASTBOUND AND DOWN.

OMITTED

6

EXT. KENNY'S CASA / BACK PATIO. DAY.

KENNY sits on the weight bench and looks out over the town. He raises a microphone to his lips and presses "record."

EXT. BASEBALL STADIUM / PARKING LOT. NIGHT.

FANS ask for Kenny's autograph.

KENNY (V.O.)

Chapter 10. MAKING THE WORLD YOUR BITCH. Turns out the journey didn't take as long as I thought it would.

OMITTED

9

EXT. BEACH. DAY.

Kenny and VIDA smoke a joint on the beach watching TONY body board in the waves of the sea.

KENNY (V.O.)

Once again I am with the hottest chick in town.

INT. RESTAURANT. DAY.

Kenny and Vida eat in a fancy restaurant.

KENNY (V.O.)

Eating in the fanciest restaurants.

INT. CLOTHING STORE. DAY.

Kenny tries on new clothes.

(CONTINUED)

12 CONTINUED:

12

KENNY (V.O.)
Buying the most expensive fashions.

13 EXT. OCEAN. DAY.

13

Kenny, Sebastian, and a few TEAMMATES rip across the ocean on JET SKIS.

Jet Skis. KENNY (V.O.)

14 EXT. BASEBALL STADIUM / FIELD. NIGHT.

14 *

Kenny fires a roman candle as he takes the field. A few BEAT UP FEMALE GROUPIES flash their tits.

KENNY (V.O.)
Raining trim.

15 EXT. BAR. DAY.

15

Kenny eats mushrooms with TEAMMATES.

KENNY (V.O.)
Hallucinates.

16 EXT. OCEAN. DAY.

16

Kenny does a figure eight on the jet ski.

KENNY (V.O.)
Jet Skis again.

17 EXT. BASEBALL STADIUM / FIELD. NIGHT.

17 *

Kenny eyes a BATTER, then throws a pitch right at the guy's head. A bench clearing fight instantly breaks out.

KENNY (V.O.)
Throwing heat.

18 INT. VIDA'S CASA. NIGHT.

18

Vida leads Kenny back to her bedroom. Kenny turns around and winks at Tony as he pretends to buttfuck her behind her back. *

(CONTINUED)

18 CONTINUED:

18

KENNY (V.O.)
And getting laid.

19 INT. BASEBALL STADIUM / LOCKER ROOM. DAY.

19 *

Kenny throws dice with JUANITO, RODRIGUEZ, and MATATAN.

*

KENNY (V.O.)
Did this tale end the way I thought
it would? Perhaps not. But as long
as I win, who gives a shit?

Kenny wins and scoops up a couple capsules of Dexedrine.
ROGER then walks in and they cover their tracks.

ROGER
You got a minute?

20 INT. BASEBALL STADIUM / HALLWAY. DAY.

20 *

Roger stops in front of a wall lined with photos of OLD
MEXICAN BASEBALL PLAYERS.

KENNY
What the hell is this?

ROGER
The Wall of the Immortals. These
men have all done what you are
trying to do and succeeded. They
worked hard enough in Copales to
get to play in America.

*

KENNY
I've never heard of any of these
motherfuckers.

*

ROGER
Not even that amigo there?

*

Roger points to a PORTRAIT of himself as A YOUNG PLAYER.
Kenny shakes his head, clueless.

ROGER (CONT'D)
Well, when he was twelve he threw
five no-hit innings in the Little
League World Series.

KENNY
Pssh. Weaksauce.

(CONTINUED)

ROGER

Maybe for a right-hander. But this kid threw with both.

KENNY

Hombre was double gauging it?

ROGER

Yep. He got drafted by Minnesota and made their team as a nineteen-year-old. He was playing ball like he always dreamed, having the time of his life. Then he started having too much fun with the girls, the drinks, the speedballs. And before he knew it, it was all gone.

*

KENNY

And what does he do now?

Roger swallows hard.

ROGER

He watches the field and imagines that things turned out differently.

KENNY

Goddamn, depressing. Why are you showing me this no-name dickhead?

ROGER

I admire the fact that you want to get back into the majors, Kenny. But you gotta stop prancing around out there and start playing ball.

*

*

KENNY

Oh my God. Name one time I've ever pranced, Roger. One goddamn time.

ROGER

Look, if you want to take the next step then it's time to get serious.

*

KENNY

Or what?

ROGER

Or I'll bench your ass. Playing for this team isn't a joke, not to me, to the players, or to them.

Roger points to the immortals.

(CONTINUED)

KENNY

I don't think it's a joke. I'm just doing what I got to do to survive.

ROGER

With smoke bombs and dick thrusts?

KENNY

Yes. Next time you want to say something just say it instead of giving me pointless history lessons in this creepy unimpressive hall.

21 INT. EL TROMBONE BEACH BAR. NIGHT.

21 *

Kenny and Stevie watch Vida and MAS O MENOS perform another Seger cover song.

*
*

STEVIE

She's like Mariah Carey meets Meredith Brooks with a sprinkle of Sade phrasing.

KENNY

What are you babbling about?

*

STEVIE

Singing, man. Don't you know who those people are?

KENNY

I don't care who they are. What I'm amazed at is how much better Vida is than April. She's up here living her dream, whereas April's just stuck in Buttfuck Bay living a lie. You ever heard that saying, "those who can't, teach"? Of course you have, you're a teacher.

STEVIE

Well, we both were teachers.

KENNY

Not me. I was a substitute.

*

They watch as Vida finishes her song. The small crowd barely APPLAUDS, but Kenny gives her a standing ovation and Stevie does the same. Vida smiles at Kenny and addresses the crowd.

(CONTINUED)

VIDA

Gracias. This next song goes out to
a friend of mine.

KENNY

She means boyfriend. She means
boyfriend, everybody.

VIDA

To my good friend, la Flama Blanca.

*

She then launches into her next SONG. Kenny watches proudly.

*

STEVIE

Does she know you don't want to be
called that?

*

KENNY

She can call me whatever she wants.
Goddamn, look at that caboose.

STEVIE

Kenny I want to talk to you about
something and I don't want you to
get mad.

*

*

KENNY

I can already tell I'm not liking
the sound of this shit. Spill it.

STEVIE

I have taken it upon myself to
reopen the Eduardo Sanchez case.

KENNY

You're not authorized to do that.
Shut it down. I've found happiness
again so I no longer seek the
answers Eduardo holds, Stevie.

*

STEVIE

Well, then I guess it doesn't
matter that I've located him.

KENNY

Say what?

Stevie nods and smiles proudly.

KENNY (CONT'D)

Not that I care. Because I don't.
But where is he?

(CONTINUED)

STEVIE

L.A., baby.

Stevie pulls a printed internet page and hands it to Kenny.

STEVIE (CONT'D)

I did a little searching online...
turns out our boy Eduardo Sanchez
directed *the Blair Witch Project*.

Kenny looks at the paper with a headshot of Eduardo Sanchez.

KENNY

That's not him.

STEVIE

Are you sure?

KENNY

Yeah, Stevie, I'm pretty sure the
guy I'm looking for didn't direct
the fucking *Blair Witch Project*.

Kenny tosses the paper back at Stevie.

KENNY (CONT'D)

Forget you ever heard the name
Eduardo Sanchez. Forget that he
supposedly lives in a town near
here. Forget that he is not a
Mexican but a gringo.

STEVIE

Eduardo Sanchez is a white man that
lives near here?

KENNY

Stop digging for clues, Stevie.
Finding Eduardo Sanchez is the last
thing I care about.

22 OMITTED

22 *

23 EXT. SEBASTIAN'S MANSION. DAY.

23 *

Kenny and Vida ride up the driveway to Sebastian's house.

*

VIDA

Can you believe this neighborhood?

(CONTINUED)

KENNY

Not bad, right? It's almost like
it's not even in Mexico.

VIDA

It's amazing. Imagine if I really
did become a huge singer and Tony
and me could afford a place here.

KENNY

Imagine if all three of us could.
That's part of the reason I booked
you this studio time. I just really
believe that all that stuff can
happen for you with the right man
guiding you.

VIDA

Thank you for believing in me,
Kenny. It really means a lot.

Vida kisses Kenny on the cheek.

*

Stevie sits in the house hitting a bong and watching a new
FLAT SCREEN TV when a KNOCK comes from the door. Stevie
looks up to see MARIA with her gauze and first aid supplies.

*

STEVIE

Hey Maria. Come in. Entre.

Maria comes in and goes to work on Stevie's bandage. She's
more business than the last time we saw her work.

STEVIE (CONT'D)

I just want to apologize if I've
been aggressive in any of my
actions towards you. I've been
walking around in Kenny's shoes for
so long I'm starting to become like
him. Which is awesome, I just hope
I haven't intimidated you.

Maria puts down the bandage and walks to the door.

STEVIE (CONT'D)

I just wanted to connect with you.

Maria reaches for the door knob and... locks it. She turns
to Stevie and stares at him. She then unbuttons her shirt,
takes it off, and stares at Stevie waiting...

(CONTINUED)

24 CONTINUED:

24

Stevie is blown away by her beauty. He comes toward Maria and they stand a breath apart... and then kiss like animals.

25 INT. SEBASTIAN'S MANSION / RECORDING STUDIO. DAY.

25 *

Sebastian leads Vida and Kenny into his lavish studio.

VIDA

Oh my God! It's so professional!

SEBASTIAN

It's got everything you need to record an album. Pro Tools mixer with 2 farm cards, S3 monitors, DBX compressors, various Numann mics. Only two booths, but for what we're doing I think we'll be fine.

*

KENNY

Really wish we had at least three.
When I did my album we had a room
built for a Filipino boys choir and
didn't even use the track.

*

*

VIDA

I think it's wonderful. I never dreamed I would get to make an album. Thank you, Sebastian.

*

*

*

KENNY

And also me.

SEBASTIAN

You have anything I can hear?

VIDA

I have some sketches. I was working on something the other night but --

SEBASTIAN

Great. Let's hear it.

VIDA

Well, it's just a sketch.

SEBASTIAN

Don't be shy. You're safe here.

*

VIDA

Okay, thanks. Here goes.

Vida takes a deep breath and then SINGS.

(CONTINUED)

VIDA (CONT'D)

I'm laying here, watching the stars, wishing I was, very far from here. He's laying next to me, and he's fast asleep. Oh god, I feel so alone here. I want to be by myself, by myself. I want to be by myself, by myself.

Sebastian jumps up excitedly. Kenny doesn't.

SEBASTIAN

That's the single! That's the single! Without hearing anything else.

KENNY

I'd like to maybe hear another one. Maybe one about how there's a new guy turning your whole life around.

*

SEBASTIAN

Nah, nah. This is the one. That's going to pop right off the speakers. That's the one.

*

26 EXT. SEBASTIAN'S MANSION. LATER.

26

Kenny and Sebastian have a drink while Vida gets in the pool, wearing nothing but her undies. Sebastian twirls his sword.

*

*

KENNY

I thank you, Sebastian for helping me out with my lady. I think at the end of the day, with the right working relationship between producer, talent, and you the engineer, it's going to be something that we're all proud of.

SEBASTIAN

Yeah, Vida is very talented.

KENNY

I have a knack for finding myself in the company of amazing women. That's just how it goes for me.

SEBASTIAN

You're really lucky to have someone like her. I get lonely as hell in this place sometimes. Real lonely.

(CONTINUED)

KENNY

Well, you got all these servants
and slaves and shit. They don't
keep you company?

SEBASTIAN

Not in the way that I'm sure Vida
keeps you company.

KENNY

Yeah, I know. She's amazing, I'll
admit. I could take or leave Tony.
But she is something else.

27 EXT. ROAD. DAY.

27

CATUEY's truck creeps through a neighborhood, the big ass
speaker sticking out in the back. Stevie's on the mic. *

STEVIE

(on mic)

Kenny Powers slinging lava tonight
at Charros Stadium. Be there or be
a fucking loser. That's Kenny
Powers, The Hombre Negro. Not the
White Flame. Bring Kenny your tired
and your poor and he will gorilla
fuck them all. Kenny Powers. The
Prince of all fucking Mexico!

28 INT. BASEBALL STADIUM / LOCKER ROOM. NIGHT.

28

The bat boy, ALEJANDRO, peers into the dark locker room from
the door. In the corner, Kenny kneels with his back to the
door. Above him a small hanging light makes his body glow. *

ALEJANDRO

Señor? *

KENNY

What is it? *

ALEJANDRO

They're ready for you. *

Kenny pauses and then turns his head slightly. In the glow
of the hanging light we catch the first glimpse of his face.

KENNY

Make 'em wait...

(CONTINUED)

Kenny turns away from Alejandro. *

ALEJANDRO *

But I think they --

KENNY

I said, make 'em wait. It's good
for them.

Kenny returns to his deep meditation leaving the kid
awkwardly standing in the door way. Waiting. Waiting.

KENNY (CONT'D)

All right. I'm ready.

Kenny sloppily crosses himself like a Catholic, going from
head to shoulders down to his dick. He kisses a rosary that
looks like more like shiny anal beads and stands.

29 INT. BASEBALL STADIUM / HALLWAY. CONTINUOUS. 29 *

Kenny follows Alejandro down the hallway. The kid looks over
his shoulder, making sure Kenny doesn't disappear. *

They round a corner and light creeps in from the end of the
hallway. We can hear the crowd CHANTING off screen. *

CROWD (O.S.)

La Flama Blanca! La Flama Blanca! *

Kenny shakes his head.

KENNY

Goddamn it, how hard is it to say
fucking "negro"?

They then step into the light, which washes them out.

30 EXT. BASEBALL STADIUM / DUGOUT. CONTINUOUS. 30

ROGER waits impatiently and then rolls his eyes as "Unskinny
Bop" by Poison comes up over the house P.A. Seconds later,
Kenny bursts onto the field from the bullpen riding on a
small cart being pulled by JACKASS. *

ROGER

(to himself)

Oh Jesus Christ, Kenny.

(CONTINUED)

30

CONTINUED:

30

ON THE FIELD: Kenny rides around on the cart, waving his arms *
around and encouraging the crowd to make more NOISE. The
UMPIRE walks from home plate and immediately points at Kenny.

UMPIRE

You're out of here!

Kenny flips him off and the crowd ROARS.

31

INT. SEBASTIAN'S MANSION / RECORDING STUDIO. DAY.

31

*

In a sound booth, Vida SINGS her song into a microphone.

In the studio, Sebastian sits behind a sound board and behind him, Kenny stands admiring Vida through the glass.

As Vida belts out the lyrics, we MATCH CUT the music to...

32

INT. SEBASTIAN'S MANSION / RECORDING STUDIO. CONTINUOUS. 32

*

THE SONG PLAYS BACK IN SOURCE and they all listen intently.

*

KENNY

Bring that high hat down a little.

SEBASTIAN

I think it sounds pretty good.

KENNY

It's overpowering the hook, let's go ahead and drop it a few DBs.

Sebastian looks at Kenny like he's losing his patience, but finally lowers the track. Kenny still isn't happy.

KENNY (CONT'D)

Little lower.

Sebastian sighs and takes it lower.

KENNY (CONT'D)

Little bit more.

Sebastian angrily lowers it all the way. All you can hear now is the BASS AND VOCALS. It sounds fucking terrible.

KENNY (CONT'D)

Perfect.

(CONTINUED)

SEBASTIAN

Perfect? It sounds like half the band quit.

KENNY

That's cause I'm trying to showcase Vida's voice, not bury it under those weak ass samples of yours.

VIDA

Kenny, please, Sebastian has very good samples. I think you should just trust him a bit more.

KENNY

Like I did with "Shake that Honey"?

SEBASTIAN

What's wrong with "Shake that Honey"?

KENNY

Nothing when I left last night, but I come in today and he's added all these fucked up horns and bongos.

SEBASTIAN

I just did some punch-ins.

KENNY

And ruined all Vida's hard work. I'm gonna impose a new rule. When I leave, all work stops.

SEBASTIAN

Kenny, it's my house. I live here.

KENNY

Well, all I'm saying is maybe somebody should stop trying to make his *Chinese Democracy* and focus on the singles instead. Call me crazy.

VIDA

Can I talk to you outside?

Kenny turns to Sebastian.

KENNY

Don't fuck up my presets while I'm gone. I will check them.

33

EXT. SEBASTIAN'S MANSION. CONTINUOUS.

33

Vida and Kenny talk outside the studio door.

VIDA

What are you doing in there?

KENNY

What? I'm just trying to get this album right.

VIDA

You can't yell at Sebastian, Kenny. He's doing us a huge favor and he's doing it for free.

KENNY

I think the real problem is sometimes I believe in you more than you believe in yourself. This album can be amazing. With your talent and my connections, there's no reason you can't go straight to number one. Then the whole world will know that Kenny Powers' girlfriend is a huge pop star.

The "girlfriend" word seems to sting Vida just a bit.

VIDA

Kenny, this is all just moving so fast. I really think we maybe need to give each other some space.

KENNY

Like how long we talking about?

VIDA

Well, just some time. I don't know that I can put a number on it.

*

KENNY

Twenty-four hours should be enough. Give you some distance to reflect.

VIDA

Kenny, I don't really think you're--

KENNY

Oh shit. I just figured out what's wrong with the track.

34 INT. SEBASTIAN'S MANSION / RECORDING STUDIO. NIGHT. 34 *

IN THE VOCAL BOOTH, Kenny puts on headphones and adjusts the microphone.

KENNY

Alright, hit me with a click track. *

IN THE STUDIO, Sebastian shakes his head and presses a button. We can't hear the track, but Kenny nods his head as it starts. He then lays down the dumbest shit in the world.

KENNY (CONT'D)

Uh-huh...Uh-huh...That's
right...2010...Remix...

CUT TO:

35 INT. BASEBALL STADIUM / LOCKER ROOM. DAY. 35 *

Kenny does a bump of cocaine in the locker room and then walks over to the bulletin board where the lineup is posted. He glances over the bullpen list and notices he's not on it. *

36 INT. BASEBALL STADIUM / COACH'S OFFICE. DAY. 36 *

Kenny enters Roger's office with a dick full of steam.

KENNY

Roger, what the fuck? Why am I not
playing tonight?

ROGER

We're good tonight, Kenny. We're
not going to need your services.

KENNY

So you're trying to lose on purpose
now? Fucking shameful, Roger. *

ROGER

I told you, if you wanted to play
you needed to get serious. You
chose to ride a donkey instead. *

KENNY

That donkey brought down the house!

(CONTINUED)

ROGER

Kenny, I was rooting for you. I was hoping you were going to turn it around. But at your core you don't really give a shit.

*

KENNY

I give a shit.

ROGER

Then show it at practice tomorrow.

KENNY

No, dude, I want to show it tonight. How am I supposed to have a comeback from the fucking bench?

ROGER

By learning. By practicing. Not by shucking and jiving all over the goddamn field.

KENNY

You know what? Fuck you Roger. I don't see any motherfuckers out there wearing Roger wigs, do you? I'm the only star in this whole damn country. Get out your riot gear, dipshit. You just invited a fucking revolution in this stadium.

Kenny walks off.

ROGER

Kenny where you going?

Kenny KNOCKS on Vida's door. Tony answers.

KENNY

Tone. Where's your old lady?

TONY

She's not here.

KENNY

Is she playing out tonight?

TONY

I don't think so. She told me you guys were taking time off.

(CONTINUED)

KENNY

She did? Well we were supposed to.
For tonight was all.

TONY

So how come you're here?

KENNY

Because, I, uh-- just wanted to see
her. I don't want to interrupt a
beat-off session or anything, but
do you mind if I wait here till she
gets home?

Tony shrugs.

Kenny and Tony watch TV. Kenny looks at his watch.

KENNY

Man, you're mom is really staying
out late tonight.

TONY

She stays out past this time every
night.

KENNY

Yeah, I know. I'm out partying with
her most of the time. But to stay
out when I'm here just seems wrong.

TONY

Sometimes she doesn't come home at
all.

KENNY

Till the break of dawn style? She
probably doesn't do that too much
now though since I've been around.

*

TONY

She did it last night.

KENNY

Last night?

TONY

Yeah, she was at the studio.

(CONTINUED)

KENNY

Not last night she wasn't. We do studio time in the day.

TONY

Well she was there last night.

KENNY

Are you fucking with me because I'm banging your mom?

Tony shakes his head, "no".

39 EXT. SEBASTIAN'S MANSION. NIGHT.

39

Kenny drives up to Sebastian's mansion on the scooter with Tony on the back. They stop beside Sebastian's yellow Lamborghini and climb off.

KENNY

All right, I think you should come with me. If we're about to find what I think we're going to find you should bare witness to how not to have a creative collaboration. I just hope we're not too late to keep Sebastian from trying to talk your mom out of giving me my executive producer credit.

*

*

40 INT. SEBASTIAN'S MANSION / RECORDING STUDIO. NIGHT.

40

*

Kenny and Tony enter the studio, but don't find Sebastian behind the mixer. Kenny looks over into the recording booth and sees Vida in there singing.

KENNY

Goddamn. So unprofessional.

Kenny heads over and opens the door...

IN THE RECORDING BOOTH, Sebastian is naked and on his knees going down on Vida. Turns out she's wasn't singing, she was MOANING from getting her pussy eaten.

Vida sees Kenny and Tony...

VIDA

Oh, fuck.

Sebastian turns around.

(CONTINUED)

SEBASTIAN

Kenny, shut the door man.

KENNY

Shut the door? So you can finish?
Fuck you, Sebastian! Goddamn, Vida!
This is how you do me and Tone?

VIDA

Tony out! Vamanos!

Tony runs off.

KENNY

And here this whole time I was
thinking you were the whore with
the heart of gold, Vida. Turns out
you're just a whore with a regular
old whore's heart.

VIDA

Please do not call me a whore.

KENNY

Well, I'm sorry, but if it quacks
like a duck, then you're a whore.

SEBASTIAN

You got this all wrong, Kenny. I
need Vida. She can fix me.

KENNY

Yeah, well, maybe she can fix this.

Kenny exits the recording booth, slams the door closed behind
him and wedges a chair under the doorknob. He then proceeds
to SMASH the shit out of Sebastian's recording equipment!

Sebastian and Vida watch Kenny from the booth, unable to hear
anything, just seeing a madman break shit and flip them off. *

SEBASTIAN

You're fired, Kenny. You're off my
team motherfucker! *

Pissed, Kenny stomps up to his doorstep and sees a towel tied
around the doorknob. He throws it down and walks inside.

42 INT. KENNY'S CASA. CONTINUOUS.

42 *

Kenny storms in and catches Stevie and Maria in the act of trying to cover their naked bodies.

KENNY

Goddamn, am I the only one not
fucking something tonight?

Maria, wrapped in a blanket, takes off to the bathroom.
Stevie puts a towel around his waist.

STEVIE

I thought you were going to knock.

KENNY

Why would I knock when it's my own
damn house?

STEVIE

'Cause I put the towel on the door.
That's the international sign for
"I'm in here getting laid."

KENNY

Did I tell you you could get laid?
No! This was supposed to be black
ops down here! You're off the
fucking case, Stevie!

*

Maria comes out of the bathroom dressed in her clothes.
Stevie gives her a kiss. Kenny seems disgusted.

*

*

KENNY (CONT'D)

Out! Now!

Stevie uses improv sign language as he speaks slowly.

STEVIE

Maria, will you wait outside a sec?

*

As soon as she's out the door, Kenny turns to Stevie angrily.

KENNY

So what is she like your girlfriend
or something?

STEVIE

Well, yeah, kinda.

KENNY

No she's not. Break up with her.

(CONTINUED)

STEVIE

You want me to break up with Maria?

*

KENNY

No girlfriends on black ops. Those are the rules.

STEVIE

But aren't you dating Vida?

KENNY

I dumped her. If I have the strength to break up with Vida, you sure as hell have the strength to dump Maria's ass.

STEVIE

Kenny, if you want me to break up with her I will. That's how much you mean to me, but I'm begging you. Don't make do this. Please.

KENNY

I can't grant you that wish. I'm sorry. Now get rid of the bitch.

Stevie solemnly goes outside. Kenny watches out the window as Stevie approaches Maria. He looks like he's going to cry.

*

*

We can't hear what Stevie says, but we see him break the news to Maria. She SLAPS Stevie and runs off. Stevie calls after her, but it's no use. Stevie falls down crying.

*

*

Kenny sits in front of the new flat screen and channel surfs.

*

EXT. BASEBALL STADIUM / FIELD. NIGHT.

*

IN THE STANDS: The CROWD is rowdier than previous games. The drinking looks dark. The TECATE GIRLS dance dirty. A fight breaks out. Kenny Powers mania has spread and it's scary.

*

*

And then Kenny himself stumbles out of the team's tunnel with a bottle of tequila and looking for some reason like he's pregnant underneath his shirt. Roger sees him heading toward the field and runs up to stop him.

*

*

*

ROGER

What are you doing, Kenny?

KENNY

He fired me, Roger! Fired me!

*

(CONTINUED)

Kenny pushes Roger away and stumbles onto the field. The crowd goes crazy when they see him. This is why they came.

The other PLAYERS just stop and watch as Kenny gets out on the mound and drunkenly tries to push ISDEL out of the way.

*
*

KENNY (CONT'D)
Move, Isdel.

Isdel's about to push back when Kenny takes a SOCCER BALL from beneath his shirt. He holds it up and the crowd CHEERS.

*
*

Kenny then pulls his HANDGUN from the back of his pants, tosses the ball into the air, and BLASTS a couple holes in it! The crowd BOOS! The other players take off running, scared of what he might do. Kenny tosses his handgun into the stands and a KID catches it like it's a foul ball.

*
*
*

SECURITY immediately comes onto the field and cautiously approaches Kenny. He starts to run away, but falls on his ass. The crowd CHEERS. Kenny gets up, flips them off and they start to cheer and flip him off in return.

KENNY (CONT'D)
Not with you, against you!

They just CHEER louder and flip him off in solidarity. Kenny sees middle fingers all baring down on him from the crowd.

*

ROGER
Kenny!

Kenny turns around and sees Roger trying to remain calm.

ROGER (CONT'D)
Let's take this off the field. You don't want to hurt anybody.

KENNY
Oh I'm gonna take this off the field. Fuck Sebastian. Fuck this team. Fuck this whole country!

*
*

Kenny throws his hat off and walks out of the stadium.

*

FANS stand around the parking lot. A guy wearing a Kenny Powers mullet wig spots Kenny as he stomps towards his moped.

FAN
Hey, la Flama Blanca.

*

(CONTINUED)

44 CONTINUED:

44

Kenny snaps, turns and PUNCHES the guy in the face.

KENNY

Negro!

45 EXT. KENNY'S CASA / BACK PATIO. NIGHT.

45 *

Kenny sits on the back patio, drinking tequila, tossing peanuts to Jackass, looking shitty. Catuey drinks with him. *

CATUEY

You don't look so good.

KENNY

I blew it, Catuey. I was lined up to do it, to show the world, to show her. And once again, it all has gone to hell. Can't believe I gave that bitch my heart.

CATUEY

Your girlfriend broke up with you? *

KENNY

If you consider letting a dude eat your pussy out breaking up, then yes. That's exactly what she did. *

CATUEY

You'll meet another girl.

KENNY

What if I don't, Catuey? What if the one I'm supposed to be with is with someone else? And for the rest of my life I'm left chasing whores, mirages, and idiots. What then? *

Stevie then comes around the corner.

STEVIE

Kenny. I need to talk to you.

KENNY

I'm not talking about Maria again. *

STEVIE

I found Eduardo Sanchez.

Kenny takes a good look at him.

(CONTINUED)

KENNY

Yeah, right.

STEVIE

100 miles east of here. Town called
Pachuce. The only gringo around
here with that name.

Kenny hesitates, taking this all in.

*

CATUEY

Who's Eduardo?

KENNY

Maybe it's time to find out.

STEVIE

I gassed up the scooter and loaded
my Zune with all your favorite
songs. All you have to do is ride.

*
*
*

KENNY

We're not taking the scooter.

CUT TO:

46 EXT. SEBASTIAN'S MANSION. NIGHT.

46

Kenny and Stevie quietly push Sebastian's yellow Lamborghini
out of the driveway.

47 INT. LAMBORGHINI (MOVING). NIGHT.

47

The two men ride across the Mexican landscape. They don't
talk. They just drive and the world rolls by like a dream.

48 EXT. RANCH. DAY.

48

Kenny and Stevie pull up a long driveway that leads to a
sprawling ranch. Up ahead a MAN (50s) is digging a hole.

Stevie stops the car and the Man looks up at them.

*

49 INT. LAMBORGHINI. DAY.

49

*

Kenny just looks at the Man. Stevie looks to Kenny.

STEVIE

Is it him?

(CONTINUED)

49 CONTINUED:

49

KENNY
I can't tell.

50 EXT. RANCH. DAY.

50

The MAN wipes his brow and leans on his shovel as Stevie and Kenny exit the car...

STEVIE
Excuse me, sir?

THE MAN
Can I help you?

STEVIE
Are you Eduardo Sanchez?

THE MAN
That depends. Who's asking?

Kenny walks up behind Stevie and stares The Man down. The Man looks to Kenny and smiles.

*

THE MAN (CONT'D)
Well hello, Kenny.

KENNY
Hello, Pop.

CUT TO BLACK.

"Shake That Honey (Remix)" plays us out.