

Start Aug 20th
Wrap End Oct.

#085

SELENA

by

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March 4, 1996

FIRST DRAFT

INT. BACKSTAGE, HOUSTON ASTRODOME NIGHT

There is controlled pandemonium everywhere, in the moments before the show begins. SUZETTE, Selena's sister, a plump, glamorous young woman dressed in black, cruises quickly down a narrow, crowded hallway, dodging other people.

INSIDE SELENA'S DRESSING ROOM

Suzette bursts in, exclaiming, "Several people are in the room, including a frantic looking SELENA."

SUZETTE

Selena! You're still not dressed?

SELENA

I can't decide - which one do you think, Suzy?

Selena holds up two showy outfits, one black, one white.

SUZETTE

They're both great, Sel - just hurry up! Everyone is like - waiting!

SELENA

But this is important. Which one do you think, Mama?

She turns to MARCELA, their mother, a beautiful, calm woman who is patiently watching.

MARCELA

Well, the white one is nice...

SUZETTE

Selena!

CHRIS PEREZ, Selena's husband, a handsome, cool-looking young man with a pony tail, comes in and puts down a big, heavy suitcase.

CHRIS

Here you go, Sel

SELENA

(kissing him)

Great. Thanks, baby - Oh! I know which one!

She rifles through her clothes and pulls out a wild, purple-sequined outfit.

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SUZETTE
Cute, girl, really cute.

Now Selena is rummaging in her suitcase

SELENA
But my socks - I forgot my socks!

Suzette rolls her eyes and rushes out as Selena frantically changes clothes.

CHRIS
Hey Sel, you're gonna knock 'em dead.

He follows Suzette out, and Selena suddenly looks up at her mother anxiously.

SELENA
Mom, do you think we got a good crowd?

IN THE HALLWAY

Chris moves calmly down the crowded hall. JOE OJEDA, a small, good-looking man wired with excitement, stops him.

JOE
Chale, dude! The place is packed, dude, packed!

Selena's brother ABIE, a husky man with close-cropped hair, hurries up behind him.

ABIE
Chris, Joe - we gotta get Pete and Ricky. This place is like ready to take off! Let's go, man - time to make it happen!

They walk away, and there is a new wave of excitement in the hallway. It's ABRAHAM QUINTANILLA, Selena's father, an older man in sunglasses and a guayavera shirt, with a group of reporters following him, cameras flashing.

REPORTER
Mr. Quintanilla, is it true that this is the largest crowd in the history of the Astrodome?

ABRAHAM
That's what they're telling me...

ANOTHER REPORTER
What about the English album, we've been hearing about it for -

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Security GUARDS hold back the reporters as Abraham moves down the hall to Selena's dressing room.

ABRAHAM

We'll answer all your questions after the show -

INSIDE SELENA'S DRESSING ROOM

Abraham comes in, full of energy, as Selena finishes dressing.

ABRAHAM

It's a madhouse. Selena, aren't you ready yet? It's packed to the rafters! And ten thousand people outside, still trying to get in.

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Selena spins around, showing her sparkling outfit.

ABRAHAM

That's hot - doesn't she look great, Marcela?

Just then the door BURSTS OPEN and Suzette pokes her head in, throwing a wad of something at Selena.

SUZETTE

Socks!

SELENA

(catching them)
Thanks, girl!

ABRAHAM

Did she forget her socks again?

Selena already has the socks on.

SELENA

(striking a pose)
Ta-ta! I'm ready.

IN THE HALLWAY

The SECURITY GUARDS fall into step next to Selena as the group moves through the hall. Selena flashes smiles to everyone as she passes. Tension and energy are high.

As they approach the entrance to the stadium, the ROAR of the crowd gets louder and louder. Abraham and Marcela stay back as Selena goes up the stairs, alone, to the stadium entrance.

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AT THE STADIUM ENTRANCE

Selena hesitates at the door, looking out at the immensity of the stadium and the huge crowd. She looks back at her parents.

MARCELA

Go for it, honey. I'll be watching you.

Selena smiles and jaunts up ^(the) remaining steps.

AT THE TOP OF THE STAIRS, a YOUNG WOMAN in a white cowboy hat and a turquoise leather western outfit stands, holding a microphone. When she sees Selena, she turns and addresses the crowd.

YOUNG WOMAN

And now, what you've all been waiting for

(the crowd roars back)

- Selena!

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IN THE STADIUM

SCREAMING FANS jam the stands, mainly Tejanos, but including people of all backgrounds and ages, wearing shirts and jackets emblazoned with Selena's name.

THE ROARING REACHES A FRENZY AS SELENA STEPS INTO VIEW. HER PURPLE SEQUINS GLITTER UNDER THE STADIUM LIGHTS.

Several COWBOYS escort her to a white carriage. She steps onto it, flashing her beautiful smile to the crowd.

The carriage circles the field, accompanied by Tejano cowboys on horseback, dressed in flashy outfits and carrying American flags.

Selena smiles and wags at the adoring crowd. They love her, cheering and jumping up to get a better look - and she loves them, throwing kisses and waving vibrant and full of life.

The carriage reaches the huge stage, and Selena walks up to the microphone stand. She takes the mike in her hand.

SELENA

How are you doing, Houston, Texas?

The crowd THUNDERS back in ecstasy. Thousands of flashbulbs sparkle. For an instant, Selena and her adoring fans are joined in a roar of love, a dazzling smile.

She lifts the microphone to her lips, and sings.

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SELENA

(singing)

Once I was alone I was petrified, I thought that I could never live without you by my side...

Her performance is electric. She moves across the stage, dancing and singing, and the crowd is one with her, CLAPPING and swaying.

Her band, The Dinos, looks cool, all dressed in black. Abie plays base, and Suzette pounds the drums, warm and playful.

SELENA

Come on, everybody, clap your hands!
Manos arriba!

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Selena starts clapping her hands over her head, and in a moment, 64,000 people are clapping their hands.

In the stands, little girls GIGGLE as they clap. They wear red lipstick and little Selena outfits.

BEHIND THE STAGE

Backstage is full of quiet, concentrated movement: In the midst of it, Marcela sits calmly at the edge of the stage, watching her children perform. Her eyes are filled with pride, and there is a slight smile on her lips.

Near the front of the stage, Abraham paces behind the men working the sound and light board, nervously directing everyone's activity, watching every detail.

ABRAHAM

Come on, come on, make that snare drum punch through - the crowd's gotta feel it, or they don't dance.

He looks at the stage and the crowd all around it. The whole stadium seems to be taking off with the energy of Selena's performance. Abraham smiles.

ABRAHAM

Man, she is beautiful...

The CAMERA PULLS BACK AND BACK, until the huge stage becomes tiny, engulfed by the gigantic crowd.

The bright stadium lights and the ROARING of the crowd DISSOLVE into the glaring, ROARING fires of oil refineries.

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EXT. OIL REFINERY IN CORPUS CHRISTI, TEXAS NIGHT

TITLE: CORPUS CHRISTI, TEXAS 1961

Orange flames shoot into the night sky, and heat waves distort the bright full moon hanging in the sky above the refinery. Far away, behind the ROAR of the fire, the faint SOUND of a "doo-wop" song, "In the Still of the Night" can be heard, sung in silky harmony.

EXT. STREET IN THE TEJANO BARRIO OF CORPUS CHRISTI

The CAMERA MOVES through a barrio street teeming with life: Street VENDORS, FAMILIES out for strolls, CHILDREN running around, playing jacks or baseball. PACHUCOS in wide brimmed hats hang around the street lamps.

Near a closed "Barber Shop" the SOUND of the "doo-wop" song gets louder. Light glows through the window of the closed shop.

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INSIDE THE BARBER SHOP

In the back of the shop, behind the row of green cracked-leather chairs, THREE YOUNG MEN are singing "In the Still of the Night", and unison bopping. A FOURTH MAN pounds away at a rickety upright piano. All of them wear jeans, saddle shoes, and tee-shirts with rolled sleeves. Their hair is greased back in duck-tails.

They finish the song with a flourish, and wait for applause from the audience that is not there.

SEFF
So what do you think?

ABRAHAM
I think we're gonna knock 'em dead, stud.

BOBBY
Yeah man, the S-S-S-Sandy Shores Club. I can't b-b-believe it!

SEFF
(to Abraham)
So, what should we ask for? You know, the money - I mean, it's our first professional gig...

ABRAHAM
I think I'm gonna play it cool. Let him offer us something. Hey stud, they asked us to audition.

BOBBY
That's right, play it c-c-cool.

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AN OLD BLACK AND WHITE T.V. IMAGE FILLS THE SCREEN

It's ED SULLIVAN, introducing a rock and roll act.

ED SULLIVAN

And now we have a really big surprise,
the one you've all been waiting for -
that new doo-wop sensation from Corpus
CHRISTI, Texas -

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Teenaged GIRLS in the audience start screaming.

ED SULLIVAN

The Dinos!

The SCREAMING gets wild as The Dinos, looking sharp in fancy
jackets, with a five-piece band backing them, start unison
bobbing.

THE DINOS

Won't you give me a chance...

The girls in the audience are screaming their heads off.

Then a loud THONG is heard as a string breaks on the base guitar.

Abraham flashes a killing look at the band. Then Bobby suddenly
stops singing. Then Seaf stops, and the whole song falls apart.
Abraham is horrified

BOBBY

Sorry man, I f-f-f-forgot the words.

ABRAHAM

Forgot the words? Bobby, this is the
Sullivan show!

The crowd gets ugly, and the screams turn to BOOS.

VOICE OVER

(loud)

Wait a minute!

INT. SMALL BEDROOM NIGHT

Abraham bolts up in bed, breathing hard. He looks around,
realizes he was asleep. It is dead quiet; all he hears is a
TICKING clock.

ABRAHAM

Wait a darn minute! That's the wrong
dream.

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He turns around and pounds his fist into the pillow. Then he takes a deep, determined breath, lays his head down again and closes his eyes.

THE SULLIVAN SHOW

It's The Dinos again, but this time their harmonies are perfect, their unison bopping fabulously hip.

THE DINOS

And so I ask you, won't you please give me a chance!

The girls in the audience SCREAM with delight, and lunge toward the stage, and as they finish the song, Ed Sullivan comes over to shake their hands, grinning. It's pandemonium. It's triumph.

BACK IN ABRAHAM'S BEDROOM

CLOSE on Abraham's face. His eyes are closed, and there is a big smile on his face.

ABRAHAM

(softly)

Now that's the right dream.

EXT. PARKING LOT OF THE SANDY SHORES CLUB DAY

A big late-fifties car pulls into the huge, empty parking lot of the club. The building faces a wide beach, and the glistening blue sea stretches out before it.

The three young men get out of the car and look up at the club. Sea gulls wheel in the sky above them, and they hear the BREAKING WAVES. They look at each other with that "what the heck are we doing here?" look.

INSIDE THE CLUB

The place is big and dark, with dozens of cocktail tables arranged around a stage, and sea-motif decorations

Abraham, Seff and Bobby look around nervously.

SEFF

Hello! Anybody here?

After a moment, a door near the stage opens and a large Anglo man steps out. He sees the three men and strides up to them, angry.

OWNER

Who are you? - And what are you doing in my place?

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ABRAHAM

(proudly)

Good morning, sir. We are the Dinos.

OWNER

The Dinos? The Dinos?!

He stares at them, incredulous² and very upset.

MAN

You just - I mean, you all just go on
outside and wait OK?

BOBBY

Outs-s-side?

OWNER

Yeah, right out there where you came
from. I'll deal with you in a minute.

The Dinos nod and head toward the back door.

IN THE SANDY SHORES OFFICE

The man who talked to the Dinos is on the phone now, chewing
someone out in an angry, nervous tone.

OWNER

I don't care if the kids like them!
They're a bunch of Mexicans - you didn't
tell me they were a bunch of Mexicans! I
thought they were Italian. I can't have
that in my club. This club is whites
only, you know that, Charlie!

EXT. IN THE PARKING LOT

The three young men stand awkwardly around the car.

When the owner of the club appears at the back door, they come
over to him eagerly, all smiles, but he acts embarrassed.

OWNER

Uh - here you go

He hands a check to Abraham. Abraham looks at it: ten dollars.

MAN

That's for all your trouble, coming out
here. I sure do appreciate it, but
there's been a mistake and we can't do
the audition today. I'll stay in touch
with Charlie and we'll call you for a new
audition time.7085
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ABRAHAM

Well, when would that be? We can -

OWNER

You don't call us. We'll call you.
Thanks again for coming out.

He turns and walks away quickly, disappearing into the club.

The three guys look at each other, crestfallen.

EXT. A STRAIGHT, FLAT HIGHWAY IN TEXAS EVENING

POV FROM THE CAR: The highway zooms toward us. The long shadows
in the cool, failing light make the scrubby landscape ghostly.

EXT. PARKING LOT OF A TEJANO NIGHTCLUB NIGHT

The car pulls in and parks by the stage door. Abraham cuts the
engine.

ABRAHAM

Ain't nobody kicking us out of this
joint. All Mexicanos - Tejanos, like us.

INT. THE TEJANO CLUB NIGHT

The Dinos are on stage, decked out in their sharp gray jackets
with burgundy piping, and unison bopping as they do a beautiful
rendition of "In The Still of the Night".The large, barn-like club is packed with Mexicans, but they are
not appreciating the performance. Nobody is dancing, and there
are occasional BOOS and WHISTLES from the floor. Then people
start SHOUTING.

MAN'S VOICE

(Spanish)

Hey, what are you? A bunch of queers?

ANOTHER VOICE

What do you think you are, gringos?

Abraham and the Dinos get worried, as the crowd gets uglier.

SOMEONE ELSE

Play some polkas and rancheras - we want
to dance!

WOMAN IN CROWD

Yeah, we came to dance! Play some
rancheras! Play Mexican music!

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The Dinos keep bravely singing their doo-wop, trying to weather the storm. TWO MEN jump up on the stage and grab Bobby and Seff. Abraham comes over to help, and some of the musicians drop their instruments to join in.

Just as it starts to turn into a fight, BALDE, the Latino concert promoter, jumps on stage. He grabs one of the men who started the fight and SPEAKS to him rapidly in Spanish. The two men back off, jump down and rejoin the audience, where there is a lot of restless RUMBLING.

Balde turns to the guys.

BALDE

(English)

Listen, you cats, better play some Mexican music, or this crowd is going to tear this place down! They want to dance!

The Dinos look at each other sheepishly. Bobby turns to Balde.

BOBBY

W-w-w-we don't know any Mexican music!

Balde looks incredulous, then scared.

BALDE

What!?

(quietly)

Hijole...

He turns to the microphone, chewing his lip. He is sweating now, and wipes his forehead with a handkerchief.

BALDE

(nervously, in Spanish)

Uh, could I have your attention, everybody! Thank you all for coming. We're very sorry, but the dance is over!

The RUMBLING in the audience gets louder, punctuated by angry SHOUTS and PROTESTS.

BALDE

(scared, in Spanish)

We will refund your money!

The crowd is not satisfied. They continue to SHOUT.

VOICE

We want Mexican music! We came to dance!

Now people start throwing things. Bottles start hitting the stage. Balde and the three singers duck and run off the stage.

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INT. BACKSEAT OF A POLICE CAR NIGHT

The three Dinos sit packed together in the back of the car, looking at each other in misery. An angry, SHOUTING mob surrounds the car.

The white POLICE OFFICER in the front seat turns to look at them as he starts the car and revs the engine.

OFFICER
You all OK?

SEFF
Yeah, I guess so. We're all in one piece, anyway.

Some empty beer cans hit the police car.

OFFICER
Holeee Jesus! They're madder than a bunch of hornets. What did you all do to them, anyway? Huh?

The guys look at each other, not knowing what to say.

BOBBY
(in a wondering tone)
S-s-sang "In The Still of the Night"....?

EXT. STREET OUTSIDE THE TEJANO CLUB NIGHT

The police car starts to pull away, with the angry crowd chasing after it, throwing cans.

CUT TO: A bottle of Coke is SLAMMED on a table. The CAMERA tracks back to reveal the three forlorn Dinos, once again in:

INT. THE BARBER SHOP, CORPUS CHRISTI NIGHT

BOBBY
I m-m-m-mean, the white people don't want us, and the M-M-Mexicans don't want us either!

SEFF
Look, let's just forget about being a professional group. Let's go back to playing at graduation parties, weddings, stuff where people know us and like us!

Abraham has been silent, staring darkly at the table.

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ABRAHAM

For free.

SEFF

Yeah, Abraham, for free.

ABRAHAM

Well, I say if we're good enough to do it, we're good enough to get paid. No matter what anyone says, finally it comes down to this...

He pulls out his wallet and throws it on the table.

ABRAHAM

Stud, I want to sing, and I want to be paid for singing — what's the matter with you two, anyway? You give up too quick. You got to fight.

BOBBY

But what ~~are~~ we ~~g-g~~ gonna do?

ABRAHAM

Well, we ain't gonna play the whites-only clubs. Looks like we gotta learn Mexican music...

SEFF

Oh, Abraham, that's a drag. Mexican music, it just ain't my cut of tea...

ABRAHAM

Listen to me, Seff. I heard about a cat named Johnny Herrera, he's writing a new kind of Mexican music - it's called "Tejano" - you know, Texas-style. So I figure, OK, let's give it a try. We sing in Spanish, see, and give it that polka beat so they can dance, but - dig it - we add some of those doo-wop harmonies - some of the stuff we dig. Why not? After all, we're Mexican and American.

Seff and Bobby look at each other, then slowly nod.

BOBBY

OK, m-m-man. But if anybody throws b-b-bottles at me, I quit!

INT. TEJANO DANCE NIGHT

The Dinos are on stage, in the same gray and burgundy jackets, with the same ducktail hairdos. They are still unison bopping.

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but now they sing in Spanish and their music has the bouncy rhythm of a polka. Their doo-wop style infuses the song with a special flavor.

The hall is filled with Tejano couples, happily holding each other and dancing, spinning around the floor in a circular pattern. The room throbs with energy and excitement.

The Dinos finish their number to THUNDEROUS APPLAUSE and SHOUTS of "Otra! Otra! Otra!".

They stand on the stage, smiling and beaming with happiness.

The LOUD SOUND OF A FLASH BULB is heard, and in a blinding FLASH of light, The Dinos are frozen in a photograph. Slowly, the SOUND of applause fades away, and the color bleeds out of the picture.

The CAMERA TRACKS OUT to reveal the black and white photograph, framed, sitting on a desk.

INT. SHIPPING OFFICE, DOW CHEMICAL PLANT DAY 85

The CAMERA TRACKS past the photograph to others: Abraham in an army uniform, standing next to a beautiful YOUNG WOMAN in a wedding dress; then Abraham and his wife with three children, a BOY, a GIRL, and a BABY in her arms.

Abraham!

A man stands in front of the desk in the busy shipping office. Behind the desk sits Abraham, older and plumper now.

ABRAHAM
How can I help you, my friend?

MAN
I have a rush order - I got to have twelve cases of the C3-47 shipped to Dayton today.

A TITLE APPEARS: FREEPORT, TEXAS 1978

ABRAHAM
Well, Chuck, today's shipment has already gone out...

CHUCK
Abraham, this is a rush order, and my ass is on the line. You gotta help me - you're the only one I can count on.

Chuck rushes off, and Abraham sighs as he looks at the order. As he gets up to go take care of the problem, he glances at the photographs.

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INT. BATHROOM OF SMALL HOUSE DAY

Eleven-year-old Suzette is wrapped in a white terry-cloth robe. She pulls aside the shower curtain, ready to step into the shower.

Inside the shower, a small white chicken is asleep on the shelf with the shampoo. The SOUND of the curtain wakes it, and it starts to SQUAWK and FLAP.

Suzette jumps back, startled, then angry.

SUZETTE
Selena! Selena!

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IN THE HALLWAY

She charges out of the bathroom, and runs headlong into Marcela.

MARCELA
Suzy, honey, what is it?

SUZETTE
(so upset she sputters)
Mom, Selena - Selena - Ugh! Her chicken, she left her chicken in the shower! It's disgusting, there's poop everywhere. It's gross!

Marcela moves toward the bathroom, shaking her head.

IN THE BACK YARD

Selena, nine years old and beautiful, peeks out from the bushes in the big, green back yard. She seems lost in a secret game.

MARCELA'S VOICE
Selena! Selena!

Selena looks up and sees her mother coming toward her, carrying the chicken in her arms. She pops out of the bushes.

SELENA
Mommy!

MARCELA
'Selena, honey - why did you leave April in the shower?

SELENA
She was sleeping, Mommy - I didn't want to bother her. I was going to come back for her, I was going to...

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MARCELA

Selena - there was ca-ca everywhere.
You'll have to go clean it up, girl.

Marcela puts the chicken down. It doesn't run off, but stays by Selena.

MARCELA

Look at that chicken she thinks you're her mother. You have to take care of her, Selena. I had a pig like that once, when I was a little girl - followed me everywhere...

SELENA

I want to live on a farm, like you did, Mommy - with cows and horses and goats.

Marcela laughs and starts walking back to the house. Selena follows her, and the chicken follows Selena.

MARCELA

It was a good life, but it was hard. Always up early, picking cherries or apples - we had to get up when it was dark, and work all day.

SELENA

I could do that. I want to pick cherries. Could I pick cherries, like you did? And I want more animals. I love animals. Could we have more animals?

MARCELA

(laughing gently)

Well, first take care of April...

She opens the screen door. Selena scoops up her chicken.

SELENA

Please, Mommy, let me take April inside.

MARCELA

Oh, all right - but make sure she doesn't poop on the furniture!

EXT. FRONT OF HOUSE SUNSET

Massive thunderheads, tinted flaming red by the setting sun, are piled above the flat suburban landscape of small, boxlike houses.

An old brown Pontiac pulls into the driveway, and Abraham gets out, carrying his lunchpail. He waves to some neighbors who are out watering their lawns; all of them are Anglos.

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ABRAHAM
How ya doin', Dale.

DALE
(waving back)
Hey there, Abraham.

INT. SELENA'S BEDROOM

Selena and Suzette are playing with dolls. Selena holds up a doll in a crazy outfit that she has made for it. She's also given the doll a wild hairdo, all frizzed up and colored.

SUZETTE
Boy, Selena - that doll looks ugly!

SELENA
I made everything myself - I think she looks cute. I like changing them.

Suzette rolls her eyes.

At that moment, there is a loud SQUAWK from downstairs.

ABRAHAM'S VOICE
Selena! Come down here right now!

IN THE LIVING ROOM

Selena comes in, looking guilty. Abraham is pointing furiously at April, who is standing proudly on a big, reclining easy chair.

Marcela hurries in from the kitchen, wiping her hands.

ABRAHAM
Selena! Get this chicken out of the house! Do you understand me?

SELENA
(meekly)
Yes, Dad.

She goes to gather up April.

MARCELA
Ay, Abraham - it's her pet.

ABRAHAM
It's pooped all over my chair!

EXT. BACK YARD ANOTHER DAY

Selena, Suzette and Abie are playing with several other CHILDREN.

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A long cable is pulled taut between two trees, slanting down. Children climb a tree, grab a strap, and slide down the cable. Before they slam into the tree at the other end, they let go and drop to the ground, rolling in the grass and laughing. It seems a bit dangerous, but fun.

Abie is poised at the top, ready to take a ride. Selena watches him, with April clucking around in the grass near her.

SELENA
I want to take a turn.

ABIE
(looking down)
You can't, Selena. You're too little.

With that he takes off and slides down the cable, laughing as he drops to the ground. Then he starts wrestling with another boy.

Selena looks at the cable.

LITTLE BOY
Come on, Selena. I dare you.

SELENA
(looking at him sharply)
Dare me, huh?

LITTLE BOY
Double do dare you!

Selena marches over to the tree and starts to climb to the cable.

IN THE HOUSE

Abraham is sitting in front of the TV, with a football game on, but he doesn't seem interested. His eyes wander to the guitar that leans in the corner of the room.

He gets up, goes to the guitar and picks it up. He holds it a moment, then strikes a chord. A smile comes to his face.

IN THE BACK YARD

Selena is perched halfway up the tree, at the cable.

ABIE
Hey man, what's goin' on here! Selena,
get down from there!

Selena looks down at him nervously. She grips the strap. The lawn looks far away below her. She sways a little.

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LITTLE BOY

I dared her, Abie. But I didn't think she'd really do it!

ABIE

You dared her? You idiot! Don't ever dare her, cuz she'll do it.

IN THE TREE - Selena shuts her eyes tight and jumps, sliding down the cable.

ON THE GROUND - All the kids freeze in fear.

SUZETTE

Selena, oh my God, Selena!!

ON THE CABLE - Selena opens her eyes and they widen in terror.

HER POV: She sees the whole landscape rushing toward her, and in the middle of it is a great big tree.

Selena starts to scream. The other kids start to scream at her.

Jump, Selena, jump - before you hit the tree! Let go, just let go!

Shrieking, Selena sees the tree rushing toward her. At the last possible instant, she lets go of the cable and flies into space, missing the tree by inches.

She lands in the grass with a thump. The other children all rush over. She looks up and sees them all leaning over her.

She sticks her tongue out at the boy who dared her, then jumps up and scampers away toward the house, her chicken flapping after her.

AT THE BACK PORCH

As she reaches for the screen door, Selena hears SINGING.

VOICE

In the still of the night...

She peers in through the screen door, listening.

SELENA'S POV - Abraham sits in the big easy chair, strumming his guitar and singing softly to himself. His voice is still beautiful.

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INSIDE THE HOUSE

Selena wanders up to Abraham. He is lost in memories. When he finally sees her, he smiles and exaggerates his crooning, singing to her.

Selena starts swaying to the music, then starts singing with him.

SELENA
In the still of the night...

She doesn't know the words, and soon begins to just sing nonsense lyrics. But her voice is beautiful and she has her own style.

Abraham watches, and a strange, excited look comes to his face.

SELENA
(singing)
La-la-da-daaa! Deo-doo-doo-dah!

She trills her notes and be-bops almost like a pro. Abraham starts to play to her, helping her hit the right notes. He feeds her the lyrics, and she picks everything up, not missing a beat.

By the time he strums the last chord, Abraham is impressed. Selena is a natural. She finishes the song, then giggles.

Wow.

INT. HOUSE DAY

Abraham comes in, lugging an armload of musical instruments - an electric guitar, a bass and an amp. He unloads them in the family room and takes a deep breath.

Marcela comes in from the kitchen and her placid expression turns worried.

MARCELA
(nervous)
What are you doing, Abraham? What is all this?

ABRAHAM
What's it look like? We're going to make a band!

Marcela becomes more distressed.

MARCELA
Who's going to make a band?

CONFIDENTIAL

Marcela begins to soften. She nods slowly.

MARCELA

Well, that's true. As long as it's just a hobby, I suppose... something to do together - keep them busy...

Abraham nods eagerly, smiling

ABRAHAM

Yeah, keep them busy! And kids love rock and roll!

LATER

ABIE

No way, Dad! I ~~ain't~~ gonna play no rock and roll!

The children are all gathered around the instruments that completely dominate the small family room. They are looking at them dubiously.

ABRAHAM

Don't you like rock and roll?

ABIE

Sure, I love it. I love to listen to it.

SELENA

Me too - I love The Eagles!

ABRAHAM

Well, we're not going to play any music like that!

SUZETTE

Mom, I think Dad ~~has~~ really gone crazy this time.

MARCELA

Listen to your ~~father~~ - I think he has a good idea.

SELENA

But we don't want to play...

ABRAHAM

You're not going to play, Selena - you're going to sing.

SELENA

Sing?

#085

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ABRAHAM

Me, the kids - you know, music...

He heads back outside to the car, smiling broadly.

ABRAHAM

Rock and roll!

JUMP CUT TO:

Abraham is unloading a giant drum. Marcela looks really upset.

MARCELA

How did you pay for all this?

(she shakes her head)

Take it back, Abraham - get the money
back right now, before it's too late!

He looks very guilty suddenly, then gives her a big, reassuring smile.

ABRAHAM

Oh, don't worry, honey - I got it all
second hand from a guy I know - he
practically gave it to me, really...

He hurries back out to the car, escaping her suspicious look.

JUMP CUT TO:

Abraham is finishing setting up the drums. Marcela watches in disbelief. She is deeply worried, working to stay calm.

MARCELA

Abraham. You said that you got music all
out of your system - remember?

He remembers, and the guilty look comes back for a moment.

ABRAHAM

Yeah, yeah, I remember. Sure, it is out
of my system. This is - this is
different, this is like a fun spare time
thing, you know?

She looks at him steadily, suspiciously.

ABRAHAM

(thinking fast)

Like a hobby, you know? For me and the
kids to do together. I mean, that's
important, Marcela. You gotta keep kids
busy or they end up on street corners,
they end up in trouble. And families
need to do things together!

CONFIDENTIAL

ABRAHAM

Just like the other day, remember?
(he starts to sing)
In the still of the night...

Selena smiles and immediately gets into it.

SELENA

In the still...of the night...

Smiling happily, Abraham picks up a guitar and hits a chord.

ABRAHAM

See, I'll play lead like this - now you

(he points to Abie)
- will play bass - Here -

Abie rolls his eyes as Abraham throws the bass guitar over his shoulder.

ABRAHAM

Just keep singing, Selena.

Selena hesitates, but keeps singing.

ABRAHAM

And Abie, you just hit these two notes
like this - boom, boom - boom, boom.

Abie starts to hit the simple bass line as Abraham plays chords on lead guitar, and Selena sings. It sounds weird, but passable.

Marcela smiles and nods at Suzette.

MARCELA

It's nice, don't you think?

SUZETTE

Great, just great! I'm sure The Eagles
are quaking in their boots. So - what am
I supposed to play?

ABRAHAM

(concentrating on chords)
The drums.

Suzette is horrified.

SUZETTE

The drums?! No way, no way! Girls don't
play the drums. Never!

(to Marcela)

I told you, he's gone crazy. The drums?
I'd rather die!

#085
CONFIDENTIAL

ANOTHER DAY

Suzette is sitting behind the drums, pounding the bass drum with her foot, trying to coordinate foot movements with hand movements.

Abie is trying to keep the bass going as Selena sings "I'm In the Mood For Love." Abraham isn't there, and everything is falling apart.

SUZETTE
Sick, sick, sick. Have you ever seen a girl playing drums? Never!

Selena starts goofing around with her microphone, striking poses, trying to look like a professional singer.

SELENA
I'm in the mood for love...

SUZETTE
(pounding the drum)
Did anybody hear me? Huh? It's not feminine, not feminine!

At that moment Abraham comes into the room. The kids freeze.

ABRAHAM
What's going on here? I don't hear any music!

SELENA
Uh, Dad - we've been talking about it and, after school, well, we'd all rather play, like not play music, I mean just play!

She looks at Suzette and Abie, and they nod their heads, muttering agreement. There is silence for a moment.

ABRAHAM
Look - you gotta practice every day or you won't get any better. Why, when I was young, the Dinos, we loved to practice! We looked forward to it...

He looks at them hopefully. They're not buying it.

ABIE
That was you, Dad...

ABRAHAM
(pleading)
OK, just half an hour a day.
(pause)

(MORE)

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ABRAHAM (cont'd)

OK, fifteen minutes, just fifteen minutes a day, is that too much to ask? Come on - just try the song one more time.

The children look at each other, then start up again, resigned. Abraham listens for a moment, smiling, then turns to leave.

As he leaves, a sour look crosses his face - the kids are really horrible.

IN THE KITCHEN

Marcela cringes at the off-key MUSIC as she puts away the dishes.

MARCELA

You know, Abraham, it is very loud - and the neighbors are complaining...

ABRAHAM

I know, I know - I'm gonna fix up the garage. Esdile's gonna help me. They just need practice, that's all...

MARCELA

(pausing in her work)

I thought this was just a hobby - to keep them out of trouble?

INT. ABRAHAM AND MARCELA'S BEDROOM NIGHT

Marcela is in bed, settling in to sleep. Abraham climbs in.

ABRAHAM

You know, Marcela, I been thinking - here in Lake Jackson there are only gringos - puros gringos...

She sits up and looks at him quizzically.

MARCELA

Well - we wanted something better for the children. You were raised in the barrio, you didn't want that for the kids.

ABRAHAM

Yes, I know. But I been thinking. With no Mexicans, there are no Mexican restaurants here, me entiendes? And the gringos, they love Mexican food...

MARCELA

Abraham, you're not thinking of opening a restaurant, are you?

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EXT. STREET IN LAKE JACKSON DAY

EDDIE, Abraham's younger brother, is on top of a scaffold, painting a sign over the restaurant: "Papagayo", in bright blue letters.

INSIDE THE RESTAURANT

The place is a tumult. The whole family is working - Suzette and Abie are painting chairs, and Selena is running around, trying to help but really just getting in everybody's way.

IN THE KITCHEN

Marcela and DOLORES, Eddie's wife, are unpacking dishes, bowls and other equipment and trying to organize the kitchen.

Abraham comes in, trying to oversee everything. Marcela goes to a counter, picks up a bundle of receipts and hands them to him.

MARCELA
Abraham, look - you have to look at these. Everything is costing more, even at the restaurant supply store. I don't know...

ABRAHAM
It will all be OK. I'm tellin' you, Marcela - once we get the place open! It's killing us now, but once we get it open...

MARCELA
(tired)
But it's so much work, Abraham.

DOLORES
Si - dia y noche, everybody workin' -

ABRAHAM
(intense)
We gotta do it, that's all! We just gotta do it.

IN THE RESTAURANT LATE AT NIGHT

Abraham is alone in the large space, lit only by a practical work light. He stands on a ladder, putting up a sign over the small stage in the corner. The sign is made of cardboard and glitter, and it says: SELENA AND THE DINOS. He sways a little from exhaustion.

Quickly he climbs down and sits in a chair. The sign, hanging on two hooks, rocks back and forth with a little CREAK. Abraham watches it gently swinging, and starts to doze.

CONFIDENTIAL

ABRAHAM

(excited)

Why not? You could make a lot of money with a good Mexican restaurant, and -

MARCELA

Abraham! Because you've got a good job, a steady job, that's why not. A restaurant is so risky! And we just bought this house, that's why not. What are you thinking of?

ABRAHAM

Slow down, listen to me - I'm not going to quit my job, Marcela. But I've been at Dow for thirteen years, and I got some time coming - so I thought, you know - I could take some of my vacation time and we could open this restaurant, and we could all work on it together.

MARCELA

(sighing)

Ay, Abraham, never satisfied, always dreaming..

ABRAHAM

I already checked out a place, Marcela. It's beautiful! We can paint it, and it's really big, so in the corner we could put up a little stage and have music -

Marcela sits up.

MARCELA

Music! That's what this is all about, really, isn't it?

ABRAHAM

Well, the kids could play, and then they could be a real part of it - and the clients would love it!

Marcela leans back against her pillow, thinking.

MARCELA

But you wouldn't quit your job, right?

ABRAHAM

No, never.

#085

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INT. SHIPPING OFFICE AT DOW CHEMICAL DAY

CHUCK

Abraham!

Sitting in the same position as he was in the restaurant, Abraham is sleeping at his desk. He looks up in a daze.

ABRAHAM

Huh? Oh, Chuck - what can I do for you?

CHUCK

We have a big order just got changed - going to need you Thursday, maybe late.

ABRAHAM

(nervous)

Thursday - that's the opening day of the restaurant - I need that day off Chuck, it'll all fall apart without me, please...

CHUCK

You've taken enough time off. I'd love to help you, Abraham, but I can't spare you on Thursday. I'm sorry...

Abraham stares back at Chuck, not knowing what to say.

INT. RESTAURANT NIGHT

CLOSE ON SELENA - Singing "Puppy Love", emoting, swaying to the music. The CAMERA TRACKS BACK, revealing Abraham on lead, Abie on bass, and Suzette on drums, performing on the little stage in the restaurant. The place is packed, and Selena sings out over the HUM of conversation and the CLINK of glasses. Her energy and eagerness are catching.

On the floor, Marcela and Dolores are waitressing, rushing from kitchen to tables with big platters of food, and having some trouble keeping up with the demand.

The band hits its last chord, Selena holds her final note with style, and the whole place breaks into APPLAUSE. Selena bursts into a big, childish grin. She takes a deep bow, and gets more applause.

Abraham passes his guitar to a YOUNG ANGLO MAN who is nearby.

ABRAHAM

OK, Rene - you take over now.

The band starts another number as Abraham steps off the stage and moves quickly through the restaurant, toward the kitchen.

CONFIDENTIAL

IN THE KITCHEN

The COOKS are working like crazy to keep up with the orders. Abraham comes in, poking his nose everywhere, checking everything.

Marcela whirls in right behind him, clearly under pressure.

MARCELA
Two enchilada plates for table fourteen,
they been waiting and waiting!

COOK
Just a minute - just a minute! I'll have
it in a sec' -

Marcela catches her breath and starts loading a tray with drinks as she waits for the enchiladas. Abraham looks at her nervously.

ABRAHAM
So what do you think?

MARCELA
Well, I think you were right about
gringos liking Mexican food. They like
it so much I think we're gonna run out
pretty soon! Then what?

She laughs and glances over to see if the enchiladas are ready.

ABRAHAM
(stammering)
Uh, Marcela - Marcie - there's something
I got to tell you -

She looks at him, sensing something. He blurts it out.

ABRAHAM
Marcela - I - I had to quit my job.

She stares at him, not believing her ears. Finally, she realizes that he is serious. The shock in her face turns to pain.

The cook slides two platters of steaming enchiladas onto the counter. Marcela grabs them, adds them to her tray, and walks out of the kitchen without a word.

Abraham watches for a second, then rushes after her.

IN THE RESTAURANT

He catches up to her and grabs one of the plates.

CONFIDENTIAL

ABRAHAM

Listen, I didn't want to, you have to believe me. I just didn't have any choice. They wouldn't let me be here for the opening...

They reach the table and Abraham puts his platter down in front of the wrong customer. Marcela picks it up and corrects his mistake, smiling automatically at the people she is serving.

ABRAHAM

(quietly)

Marcela - I had to be here today, I had to...

Marcela just keeps serving. Meanwhile, near them, Selena is on stage, singing "Over The Rainbow".

WOMAN CUSTOMER

Hey, that girl is really cute!

MARCELA

(proudly)

That's my daughter. She sings so pretty, doesn't she?

WOMAN CUSTOMER

(looking at the sign above the stage)

Selena - well, that's a pretty name.

MARCELA

It's Greek - it means child of the moon.

WOMAN CUSTOMER

Greek? I thought you folks were Mexican.

MARCELA

(laughing)

We are, but I thought it was a pretty name...

She walks away, and Abraham follows her nervously. He gestures at the busy restaurant.

ABRAHAM

But look, Marcela - the restaurant is gonna be a great success! People love it, and they love the kids - you heard that lady - we're gonna make a lot of money!

Marcela ducks into the kitchen, then turns to face Abraham. The look on her face is clear: she's been betrayed, and hurt.

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MARCELA

Abraham, I don't care about the money.
You know that. As long as the children
are taken care of, I don't care. But -
(tears well in her eyes)

But we had everything! We bought our
little house, so our kids could grow up
in a nice place. That was my dream. We
had security. And you promised me -

She breaks off, unable to go on. She turns away from him. He
stands there, not knowing what to do. She starts to go into the
restaurant, then turns back to him. She looks defeated, dead.

MARCELA

I guess you had to do what you did. I
guess this is your dream. And I'm sure
you're right, everything will be fine.

#085

ON THE STAGE

Selena hits the last line of "Over The Rainbow" with feeling.

Birds fly over the rainbow, why then Oh
why can't I?

There is a burst of APPLAUSE. The kids all take bows, then they
leave the stage and start helping pick up dishes and clear tables.

INT. QUINTANILLA HOUSE - KITCHEN DAY

Abraham is sitting alone at the kitchen table, writing something.
He HUMS to himself, repeating words as he writes.

Suddenly there is the THUNDERING SOUND of children's feet,
pounding past the kitchen. Abraham looks up.

ABRAHAM

Selena! Could you come here a minute?

Selena pokes her head in the door.

SELENA

I was just gonna go out with Abie and -

ABRAHAM

It'll just be for a minute.

She walks in reluctantly. Abraham smiles affectionately as he
hands her a piece of paper he has been working on. She looks at
it, confused, then hands it back.

CONFIDENTIAL

SELENA
What's this?

ABRAHAM
Spanish.

SELENA
(shaking her head)
I don't know Spanish.

ABRAHAM
But you understand it.

SELENA
Well, sometimes, a little...

ABRAHAM
(handing back the paper)
Say the first word. Cuando.

Selena's face twists up.

SELENA
Cuando.

ABRAHAM
No, not quite. Listen - Cu-an-do...

SELENA
Cu-an-do.

ABRAHAM
Very good, almost perfect. Cuando
caliente el sol.

SELENA
Cuando caliente el sol...

Abraham grabs his guitar.

ABRAHAM
And there's music that goes with it -

He strums a chord.

ABRAHAM
(singing)
Cuando caliente el sol, aqui en la
playa...
(he stops singing)
It means, when the sun gets hot, here at
the beach...

#085

CONFIDENTIAL

SELENA

When the sun gets hot here at the beach?
Dad, what is this all about?

ABRAHAM

It's about singing in Spanish.

SELENA

Dad, I don't want to sing in Spanish, I
don't even like music in Spanish - I
think it's gross. I like Donna Summer,
that's what I like. Look, Abie is
waiting for me and

ABRAHAM

Abie can wait. This is more important.
Now, just try it

He strums a chord again.

SELENA

Dad, why do I have to sing in Spanish?

ABRAHAM

Selena, you like to sing in front of the
people, don't you?

Selena's face changes immediately. She beams.

SELENA

Oh, yeah, Dad - I love it, it's like you
can feel them when you sing -

(she smiles)

Can't you feel them when you sing?

ABRAHAM

Yeah, you can. It's a beautiful feeling.
Just about the most beautiful feeling in
the world...

He pauses, then pulls a chair over. Selena sits down.

ABRAHAM

Selena, I want to tell you about
something - that I learned the hard way.
I was singing with the first Dinos, then,
when I was just a young man... And some
guys were throwing beer bottles at us -
(he shakes his head)
That wasn't a good feeling.

Selena laughs.

CONFIDENTIAL

ABRAHAM

But here's what I learned - you gotta be who you are. You can't change it.

She looks at him, curious.

ABRAHAM

And you and me, we're Mexican. We're American, sure - I like doo-wop and you like Donna Summer - but we're Mexican, too. Mexicano - deep inside. And that's a great thing to be!

Selena nods.

ABRAHAM

You can't be successful at anything - doctor, lawyer, anything - if you don't know who you are. But especially if you're a singer. Because when you sing, you gotta give those people out there what's here.

He pats his chest.

ABRAHAM

Your corazon.

Selena looks at her father thoughtfully. She picks up the paper with the Spanish lyrics on it.

SELENA

So what you're saying is, I gotta learn how to sing this stuff.

ABRAHAM

(laughing)

Yeah, I guess that's what I'm saying.

SELENA

OK, well, could we please like hurry up, cuz Able and Suzy are waiting for me and I don't want to miss too much of the game...

Abraham laughs again, happily, as he strums the guitar.

ABRAHAM

(singing)

OK - Cuando calienta el sol...

CONFIDENTIAL

SELENA
 (following hesitantly)
 Cuando calienta el sol...

INT. GARAGE ANOTHER DAY

The garage has been turned into a crude, sound-proofed studio, and the kids are supposed to be practicing. The room is painted brown.

SUZETTE
 Ca-ca brown - look at this color! What is it about ca-ca brown? Dad loves that color! The restuarant is ca-ca brown -

Selena is laying on the floor listening to Eagles music on a portable tape player. Abie is standing with his guitar around his shoulder, struggling to play a bass riff.

SUZETTE
 - his car is ca-ca brown - now the studio is ca-ca brown!

ABIE
 Suzette, would you shut-up about the ca-ca brown and back me up on the drums?

Suzette plays an elaborate riff on the drums, ending with a clanging cymbal hit.

SUZETTE
 Natty, natty boo boo, stick your head in poo poo!

The music on Selena's tape has now changed to Donna Summer, and Selena sings along, imitating Summer's vocalizations.

SELENA
 (singing)
 Once I was alone I was petrified, I
 though that I could never live without
 you by my side..

ABIE
 (throwing his hands up)
 Selena, turn off the cassette, just turn it off!

Selena ignores him, and Abie goes over and shuts it off. At that moment, Abraham comes in. Everybody freezes.

ABRAHAM
 What's going on here?

CONFIDENTIAL

Nobody answers.

ABRAHAM
Why aren't you practicing?

SELENA
Well - I wanted to, but Abie wouldn't let me. He wanted to listen to the Eagles.

Abie shrieks in outrage.

ABIE
That is a lie! That is just a putrid lie, Selena, and you know it!

Selena starts yelling back, Abie lunges at her, and pretty soon everyone is hollering and fighting.

Abraham BANGS the cymbal with a DEAFENING CRASH. They fall silent.

ABRAHAM
All right. Let's get down to business. Let me hear you practice.

He sits down in his chair and crosses his arms over his chest.

ABRAHAM
Let me hear you play "Feelings".

The moment he says it, all three kids GROAN loudly and roll their eyes.

ALL AT ONCE
Oh noooo-o-o-o...

Abraham looks at them, surprised and confused.

ABRAHAM
What's the matter, you don't like "Feelings"?

ABIE
Well...It's just that...

ABRAHAM
It's just that what?

ABIE
It's just that songs like that aren't, you know, cool. They're - they're -

CONFIDENTIAL

SELENA
They're corny, Dad. Real corny.

SUZETTE
Yeah, we don't want to play that stuff,
Dad. Like "Puppy Love". Yech.

Selena nods. She folds her arms over her chest like Abraham does and speaks forcefully.

SELENA
Dad - the fifties ~~are~~ over!

Abraham looks shocked.

ABIE
Yeah, Dad. We want to play stuff that we
like, stuff that's like happening!

Abraham gets up and silently paces the room for a moment. The kids watch, not daring to speak again. Finally Abraham looks at them.

ABRAHAM
You know what? This is great.

Now it is the kids who stare at him, shocked.

ABRAHAM
When you kids started out - heck, you sounded a little weird, but I knew you had it in you. And in a few months, you've learned everything I could teach you, and now you're flying out there on your own...

They listen, amazed.

ABRAHAM
So from now on - ~~Abie~~, you lead the band. You pick the material. I mean, I wanted music to be your thing...

ABIE
Gee, Dad...

ABRAHAM
Just one thing. I want you to keep playing the Mexican music.

They all GROAN again, loudly.

#085

CONFIDENTIAL

ABRAHAM

(holding up his hands)

I know. I was like you once. I didn't dig it either. But I learned that it was great music - great. I learned the hard way. I'm trying to save you from my mistakes.

SUZETTE

But all they do is hoot and holler...

ABRAHAM

A lot of people want to hear that hooting and hollering. And heck, I heard you kids when I came in - you can holler with the best of 'em.

Abie thinks a moment.

ABIE

OK. But can we add in some stuff that we like?

SELENA

Yeah, Dad like disco!

Abraham looks horrified for a moment, then starts to laugh.

ABRAHAM

All right, all right. Somehow, I think I've heard all this before. Ok...

He sits back down and folds his arms over his chest.

ABRAHAM

Now let's hear -

ABIE

Wait a minute, Dad.

Abraham is taken by surprise, then looks pleased. Abie looks at Suzette and Selena.

ABIE

Now let's hear "Solamente Una Ves". One, two - one, two, three, four -

They hit it, and Selena starts singing.

INT. RESTAURANT DAY

BIG CLOSE-UP of an adding machine. Numbers are being rung up and a long tape is shooting out of the machine. A hand RIPS the tape off the machine.

CONFIDENTIAL

Marcella sits at a table near the kitchen, examining the tape with a worried frown. Next to the machine is a pile of bills. Behind her, the restaurant is nearly empty - just two older couples sit in the huge space.

Dolores passes by with a tray of enchiladas.

MARCELA

I don't understand it... we were doing so good the first nine months...

DOLORES

It's that Ronald Reagan. ¿Como les dice? "Reaganomics" - eso es.

Marcela starts to add a new series of numbers, and her frown deepens. Dolores comes back and looks over her shoulder, shaking her head. The numbers look worse and worse.

DOLORES

I tell you, Marcie, ever since the bottom fell out of the oil business - I was reading about it - restaurants, all kinds of small businesses in the Houston area have been going broke. It's those "Reaganomics"

The words echo in the empty restaurant as Dolores walks away.

The CAMERA DOLLIES around Marcela as she finishes adding the new tape and examines it. She looks over at more piles of bills. The situation is hopeless. She slowly drops her head in her hands.

DISSOLVE TO: INT. RESTAURANT NIGHT

The CAMERA continues to DOLLY, only now it is Abraham sitting where Marcela sat before. His head is in his hands. The restaurant behind him is now dark and completely empty. There are no chairs, tables, dishes - nothing. Just some debris strewn on the floor, and the cardboard sign saying "SELENA AND THE DINOS", dangling crookedly from the ceiling.

Marcela walks up behind Abraham and rubs his shoulders.

MARCELA

Come on, Abraham. Let's go home.

ABRAHAM

No tenemos nada, Marcela. We spent everything we had...

MARCELA

Yes, and lot we don't have...

CONFIDENTIAL

Abraham nods, in a daze.

MARCELA

Come on. It's time to go home... time to go home...

As they get up to go, Abraham looks up at the dangling sign.

INT. KITCHEN - QUINTANILLA HOUSE NIGHT

ABRAHAM

(angry and frustrated)

No! No way! I can't do that. I am not going on welfare - I'd rather starve. That's not the way I was raised, that's not the way you were raised, we don't do that. I remember my father -

MARCELA

Yes, that's not how I was raised. We would die before we'd take a handout. But what about the kids, Abraham? How are we going to feed our kids?

ABRAHAM

I can always feed my kids. I will always take care of them, somehow...

MARCELA

Then tell me how we're going to do it!

She swings open the cabinets in the kitchen. They are almost empty. Finally, she opens the refrigerator.

MARCELA

I'm not talking about next month, or next week. I'm talking about today - tonight. I've struggled so hard to keep everything together -

(her voice breaks)

- so the kids wouldn't feel what was going on, so they wouldn't be hurt by it. So life could go on, like normal. I've scraped and begged and borrowed these last months - you with one horrible meeting after another, creditors and banks calling, coming over. I didn't want to bother you. I wanted everything to be good for you - but I just can't do it anymore. There is nothing more, nothing left!

Abraham is silenced by Marcela's words.

CONFIDENTIAL

INT. DEPT. OF HUMAN RESOURCES, LAKE JACKSON DAY

Abraham enters hesitantly, with Marcela and Selena. The big office is packed with people, waiting on benches, standing at tables, filling out forms - and standing in long lines.

Abraham lets the door swing shut slowly. Marcela looks around for the right line. Reticently, the three of them make their way through the crowd to a counter where a BLACK WOMAN stands.

MARCELA
We want to apply for the food stamp program.

She reaches to a rack that holds many different forms, pulls one out, and hands it to Marcela.

WOMAN
Here... Fill this out completely and when you're finished, wait in that line over there and turn it in.

Marcela smiles politely and, together with Abraham and Selena, walks to one of the standing desks where people are filling out forms.

Just then, a BLONDE WOMAN holding a baby notices Selena passing. A look of recognition crosses her face. She points.

BLONDE WOMAN
Hey, look! It's that little girl that sings. Look!

Selena looks around, confused.

The OLDER MAN sitting near the blonde woman looks at Selena.

OLDER MAN
Hey, that's right - at that restaurant. I seen her there.

BLONDE WOMAN
Selena - that's her name. It's Selena.

Abraham is looking around, helpless and trapped, mortified. Marcela's face is set like stone. She puts the form down on the desk and starts filling it out. Selena hides behind her father.

OLDER MAN
Hey, little girl - what are you doing here? Huh?

Abraham suddenly grabs Marcela by the shoulder.

CONFIDENTIAL

ABRAHAM

Hey, honey, I think we walked into the
 wrong building. Hey, no -
 (he forces a laugh)
 - this isn't where we want to be at all.
 Come on, honey, let's go.

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Marcela looks at him silently for a moment, then shakes her head.

MARCELA

No, Abraham. We're gonna finish what we
 came here to do.

Abraham looks around, embarrassed. It seems as if everyone is
 looking at him, talking about him and his family.

CLOSE ON Selena, hiding behind her father's legs, looking out at
 all the people.

EXT. TEXAS SKY DAY

Large, powerful clouds surge across the brilliant blue sky,
 casting dark shadows on the flat Texas landscape.

EXT. FRONT YARD OF QUINTANILLA HOUSE DAY

A REAL ESTATE BROKER with a mallet pounds a "for sale" sign into
 the lawn in front of the house. The CAMERA PANS off the sign,
 revealing Marcela, Abraham, Suzette, Abie and Selena getting into
 the large Pontiac. The car pulls a small trailer with a canvas
 cover.

The children get into the car silently. Abraham slides in behind
 the wheel. Marcela pauses to look at the neat little house.

ABRAHAM

Come on, Marcela.

Obediently, she gets in. The CAMERA pulls back as the car drives
 away, leaving the familiar neighborhood - well-kept houses, bright
 green lawns and trees. PEOPLE are mowing their lawns, boys in the
 street are playing ball, station wagons filled with groceries are
 pulling into driveways. All the people in the neighborhood are
 white.

The Pontiac moves down the long, straight street.

DISSOLVE TO: THE EMPTY HOUSE

The living room, the kitchen, the garage where the children
 practiced - all are now empty. A few stray items have been left
 behind: a crumpled sock in the bedroom, a pair of broken
 drumsticks in the garage.

CONFIDENTIAL

SELENAS VOICE

I wanted to bring April... Why couldn't I bring April?

MARCELA'S VOICE

We're going to be staying with your Uncle Hector - There's no way we can keep a chicken there. We're all going to be in one little room.

EXT. THE COUNTRYSIDE IN TEXAS DAY

The Pontiac speeds down the highway through the vast flatness of Texas. Above it, the clouds are piled high, pushed across the sky by a brisk wind. The road is an endless, straight line.

INT. THE CAR

SELENA

What's it like in Corpus CHRISTI, Dad?

ABRAHAM

Oh, Corpus is a nice city - very quiet. And the coast is right there...

SELENA

Oh. Are there hurricanes?

ABRAHAM

(laughing)

I guess, sometimes, but that's nothing to worry about...

SUZETTE

Mom, are there gonna be a lot of "cholas" and "cholos" in our school?

Marcela and Abraham exchange a fleeting, pained glance.

MARCELA

Well, I don't know, Suzy. We'll just have to see.

INT. SMALL BUSINESS OFFICE, CORPUS CHRISTI DAY

Abraham stands in front of a man at a desk, in a small, cluttered office. Zebra-striped patterns from the blinds on the window fall across the room.

MAN

Well, you know, Mr. Quintanilla, you really are over-qualified for this job. I mean, look at your record. You -

CONFIDENTIAL

ABRAHAM

(interrupting)

It's all right. I don't mind - I know what the job is, and it's OK.

MAN

(shaking his head)

I think a man with your experience would get frustrated and leave...

ABRAHAM

(desperate)

I wouldn't leave, believe me. Please! Look, I need to feed my family. I'll do anything - I'm a good worker...

MAN

I'm sorry, Mr. Quintanilla - this isn't the job for you.

DISSOLVE TO:

The orange flames from the oil refineries, surrounded by the shimmering, gray sea

DISSOLVE TO: EXT. LARGE HOUSE ON SEACOAST DAY

The CAMERA moves over the dark, still waters toward a large mansion on the shoreline. The back door opens and Marcela steps out, holding a bucket and mop. She wrings out the mop, then goes in.

DISSOLVE TO:

The rippling, blue-gray waters of the gulf coast. The SOUND of young people, LAUGHING AND TALKING, fades in.

DISSOLVE TO: EXT. JUNIOR HIGH IN CORPUS CHRISTI DAY

Teenagers throng the large school, going from one class to another. Most of them are Tejano, with many "cholos" and "cholas" among them.

INT. SCHOOL HALLWAY

Abie quickly unloads books into a locker and pulls out new ones for the next class. A group of FOUR CHOLOS come up to him with arrogant looks on their faces. They all wear ironed tee-shirts and khakis, and wear their hair cut short.

CHOLO

Hey, ese, we been watching you, y nos calles muy gordo -

CONFIDENTIAL

CONFIDENTIAL

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ABIE

Look, dude - I'm not looking for any trouble...

CHOLO

(imitating Abie)

"Im not looking for any trouble - dude!"

CHOLO TWO

Sabes que, ese - ~~we~~ don't like the way you talk. You sound like a gringo.

ABIE

Look, man, I can't help the way I talk, so if you don't like it, then don't listen.

The cholos tighten the circle around Abie.

CHOLO

What was that you said, ese?

Abie doesn't answer.

CHOLO TWO

Yeah, what did you say, coconut?

ABIE

I said I don't want trouble, but if you want it - I'll give it to you.

CHOLO

Watch it, ese. You don't have any friends. Coconut.

CHOLO TWO

Just stay out of our way - coconut.

The cholos walk off, laughing among themselves.

Abie watches them. A few other students have observed the scene, but they say nothing. They walk by Abie silently. After a moment, he slams his locker shut and goes.

INT. GROCERY STORE DAY

Marcela fumbles in her purse as the CHECKER rings up her bags full of groceries.

CHECKER

That will be \$39.47.

Humiliated, Marcela tears out the correct number of food stamps and hands them to the checker. The checker, however, doesn't bat an eye as she takes them.

CONFIDENTIAL

OUTSIDE THE STORE

As she heads to her car, something on the pavement catches Marcela's eye. She reaches down and picks up a twenty dollar bill. Surprised, she looks around quickly to see who dropped it, but there is nobody nearby.

She looks at the twenty again, then looks around. The parking lot is empty.

INT. ELEMENTARY SCHOOL DAY

Selena sits in a classroom crowded with children. The teacher hasn't arrived yet, and the kids are chattering and clowning around.

GIRL BEHIND SELENA

(mocking)

Selena? What kind of name is Selena?

The other GIRLS around them start laughing.

GIRL

(in a prissy voice)

Oh, I'm Selena - I'm from Lake Jackson.

The girls laugh more, and Selena finally turns and faces them.

SELENA

It's a pretty name. I don't make fun of your names.

GIRL

¿Deveras? Selena es un nombre muy bonito - yo soy muy bonita, mas bonita que tu - yo soy de Lake Jackson. Y tu, fuchi, fuchi!

Selena just stares at the girl, not understanding a word she's saying. But she understands the tone perfectly - it's mean and hurtful. The other girls are laughing hysterically.

GIRL

¿No me entiendes? ¿Porque no? Porque eres de pinchi Lake Jackson - y eres como una pendeja gringita!

Selena just stares, angry, frustrated, and humiliated.

BIG CLOSE UP of the girl's mouth as she speaks in Spanish - the words start to get distorted, until they sound like babble, but the crue, mocking tone is unmistakable. The other girls laugh and laugh.

CONFIDENTIAL

Selena just sits, unable to respond.

EXT. OUTSIDE THE CLASSROOM AFTERNOON

Children stream out of the room as the BELL RINGS. The girl who was teasing Selena comes up behind her.

GIRL
You just think you're better than anyone else.

With the help of another girl, she deliberately trips Selena, who falls to the sidewalk. At first Selena thinks it was an accident, and she reaches up for help, to the girl who tripped her.

The girl just looks at her with contempt. Her friend starts to snicker.

Selena realizes that she was tripped on purpose. Her face flames with embarrassment and hurt.

A TEACHER comes out of the classroom, and reaches down to help Selena get up.

TEACHER
Are you all right? Did something happen here? Did those girls trip you?

Selena looks quickly at the girl who tripped her.

SELENA
No, no. It was just an accident, that's all.

EXT. FRONT OF SCHOOL DAY

In the shade of a large tree in front of the school, Suzette waits for Selena, watching the ~~herd~~ of children crossing the lawn. Then she sees Selena running toward her, tears in her eyes.

SUZETTE
Selena, what happened, what's the matter, baby?

Selena runs into Suzette's arms.

SELENA
It's the kids, Suzy - they tease me - they say I'm all stuck up - but I'm not!

Suzette holds Selena tight.

CONFIDENTIAL

SUZETTE
 (softly)
 They're just jealous, baby. That's all.
 They're just jealous.

EXT. STREET IN THE BARRIO DAY

Rows of rundown little clapboard houses line the street, and beat-up cars are parked in front of them.

The sun is low in the sky. Suzette and Selena walk slowly together down the sidewalk, framed by the golden light.

EXT. UNCLE HECTOR'S HOUSE

In the little front yard of one of the bungalows, Abie is playing with a large group of COUSINS ranging teens to toddlers.

Marcela steps out the front door as Suzette and Selena come up.

MARCELA
 Kids - Come on, all you!

Abie, Suzette and Selena leave their cousins and go in with their mother.

INSIDE THE HOUSE.

They walk through a small living room that is filled with furniture and knick-knacks. More cousins are inside, watching TV. Marcela leads her children through a door off the living room.

IN THE BEDROOM

The room is tiny and cramped with a double bed and sleeping bags on the floor. Suitcases and personal belongings are piled everywhere.

MARCELA
 Now I want you to clean this place up. We all have to be together in a very small space, so it's important that we keep it really neat... OK, now I want you to all work together, and you can start by cleaning under the bed.

SELENA
 Under the bed? Mom!

MARCELA
 You heard me - under the bed. Now get to it.

CONFIDENTIAL

Reluctantly, the children get down on all fours and begin to feel around under the bed. Suddenly, surprised looks come to their faces, and they pull out three prettily wrapped gifts.

Marcela watches her children, a warm and happy look on her face.

SUZETTE

This one says it's for you, Abie.

She exchanges presents with Abie. He looks at Marcie.

ABIE

It says it's from you, Mom.

MARCELA

(smiling)

Just open it - open it.

Selena is already tearing into her package.

SELENA

A doll!

She runs to her mother and hugs her, holding the small doll.

SELENA

Oh, thank you Mommy. It's the most wonderful doll in the whole world!

Abie pulls out a shiny model of a hot rod car.

ABIE

Cool. Thanks, Mom.

SUZETTE

I got a doll, too...

(she seems overwhelmed)

It's beautiful, Mom. But how - I mean, these things cost money, and -

Marcela is still holding Selena, who doesn't want to let go. She clutches both her mother and the doll.

MARCELA

It's OK, Suzy. I got a little gift, today, and I thought I would share it with you. Lord knows, you deserve it. You kids have been through a lot...

SUZETTE

Thank you, Mom...

CONFIDENTIAL

SELENA
 (whispering)
 Thank you, Mommy - I love it, I just love
 it.

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IN THE BEDROOM - LATER THAT NIGHT

The whole family is in the tiny room now, getting ready to go to sleep. Abraham sits on the edge of the bed in his underwear, and Marcela wears a nightgown.

Selena sits at a small table in her pajamas. She has her doll with her, and she is diligently working under a lamp with glue, paint, and little scraps of fiber. Behind her, Abie and Suzette are getting into sleeping bags on the floor.

SELENA
 (proudly)
 Look!

She holds up four brightly colored pencils. Faces are painted on the erasers, and wild hairdos glued on top.

MARCELA
 Oh, Selena - they look real pretty.

ABIE
 They all look like Don King!

SUZETTE
 Yeah - Don King hair.

SELENA
 I'm going to sell them!

MARCELA
 Sell them?

SELENA
 Yes, for twenty-five cents. You know, at school - and then, with the money, I'm gonna help out the family.

Marcela and Abraham share a quick look as he climbs into bed. They are touched - and pained.

MARCELA
 Well, that's a nice idea, honey. That's a nice idea. Now, come on - it's time to go to bed.

Selena comes and crawls into the double bed with her parents.

CONFIDENTIAL

ABIE

Selena!

There is another moment of silence.

SELENA

(softly)

Momma - could you rub my head?

EXT. HECTOR'S HOUSE MORNING

About ten CHILDREN, including Selena, Suzette and Abie, are streaming out of the house, carrying lunch bags, scrubbed and ready for school. LINDA and Marcela are at the door, seeing them off.

IN THE KITCHEN

Abraham sits at the table, wearing a terry cloth robe and drinking coffee. He watches Marcela as she packs her lunch. He looks beaten.

A radio BLARES Tejano music.

ABRAHAM

Man, I just can't get a job. I go out there every day, and it's "you're overqualified, Mr. Quintanilla" - Overqualified!

MARCELA

What they mean is you're too old. That's the truth. They want younger men.

Abraham looks down darkly into his coffee.

ABRAHAM

I know. Don't say it. I feel so guilty now about quitting Dow - I -

He hits his fist hard against his heart.

Marcela collects her purse and her sweater, getting ready to leave. She stops at the table and looks at him sadly.

MARCELA

(sighing)

No, I would never say that, Abraham. But what are we going to do? I mean, Hector and Linda have been great, but - one bathroom for thirteen people? I don't know how much longer this can last...

CONFIDENTIAL

LATER IN THE LIVING ROOM

Abraham is dressed now, and talking on the telephone. There is a forced smile on his face, and his voice is hearty.

ABRAHAM

- yes, Abraham Quintanilla, you remember
- The Dinos - yeah, that's right, from
the sixties. Well, I know it's been a
long time, believe me...

(he forces a laugh)

Yeah, well, the reason I'm calling is
that I got a new group. It's called
'Selena y los Dinos' - no, none of the
old Dinos, these are new Dinos. You're
not gonna believe this, but the new Dinos
are my kids! Yeah, Selena is my
daughter.... well

(Abraham's face screws up)

- she's nine years old. Oh man, but,
Freddie, she's great - you gotta believe
me on this one - she's got all the moves,
a natural performer - sings straight from
the heart - it's something to hear!

(Abraham listens)

Freddie, please - anything - just
something, I don't care about the money,
I'm breaking them in, you know, trying to
give them some experience... they play
everything! They're Tejano musicians,
man, they play Tejano, Mejicana, top
40... Yeah, of course we got keyboards.
Come on, Freddie, this is "familia", you
gotta do it...

(pause)

Yeah, sure, Harlingen - and how much does
the gig pay?... Well, I know I said the
money didn't matter, but at the end of
the day... Sure, two hundred bucks,
that's fine. Thanks, Freddie. Thanks.

Abraham hangs up. At the moment the phone hits the cradle, CUT TO:

INT. FREDDIE'S OFFICE

In a crowded office where the walls are covered with music
posters, FREDDIE, a hugely overweight older man, puts his phone
down.

FREDDIE

Oh my God, you know who that was? No te
vas a creer - Abraham Quintanilla!

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CONFIDENTIAL

SELENA

It is a good idea, isn't it? I think
it's a good idea. I'm going to -

ABIE

Hey, turn off the lights and be quiet. I
gotta get up early tomorrow!

Marcela clicks off the bedside lamp, and the room is dark. For a
moment, everyone is quiet.

SELENA

Dad, I really want to learn how to sing
in Spanish, I really do.

ABRAHAM

But you are, you're doing great...

SELENA

But I mean really great, as great as
anybody, and I want to speak it, I want
to speak Spanish like -

ABIE

Hey, would everyone please shut up so I
can sleep!

MARCELA

OK, OK, goodnight, Abie.

ABIE

Goodnight.

MARCELA

Goodnight, Suzette.

SUZETTE

Goodnight.

MARCELA

Goodnight, Selena.

SELENA

Goodnight.

There is a still moment, then Selena starts to GIGGLE.

SELENA

Goodnight, John-boy.

There is a ripple of laughter from the family.

CONFIDENTIAL

Freddie's partner, another FAT GUY named LEE, looks up with a frown.

LEE

Quintanilla? From the Dinos? That cabron! I owe him a good bust in the chops!

FREDDIE

Yeah - why?

Lee thinks for a minute.

LEE

I don't remember but I know I owe him one! He was a real sonofabitch...

INT. HECTOR'S LIVING ROOM DAY

Abraham is still sitting by the phone, a little stunned.

ABRAHAM

(muttering)

Harlingen. ...huh, they may go for us in Harlingen. Gotta find a keyboard guy... One with equipment...

He gets up and starts pacing nervously, full of energy.

ABRAHAM

It's been a long time...Jeez, like I don't know it's been a long time! I wonder what it's like out there....

EXT. HARLINGEN, TEXAS - FAIRGROUND DAY

Abraham, Abie, Marcela, Selena, Suzette, CARLOS, the new guitarist, and RAY, a blind keyboard player who wears dark glasses, are all standing in front of the stage at the fairgrounds. They look up at the massive sound and electronic set-up, dumbfounded.

Black speaker towers reach up twenty feet. Giant amplifiers and other electronic equipment blink with colored lights. It looks like a spaceship - dazzling and overwhelming. Over the stage hangs a big, glitzy sign that says: MAZZ.

ABRAHAM

Ho-o-o-lee shit!

ABIE

Dad, I mean, like - Dad -

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CONFIDENTIAL

Abie can't even finish his sentence, he is too astonished.

CARLOS

That's Mazz, man. They're hot.

SUZETTE

We gotta compete with that?

Ray starts to rapidly CLAP his hands.

RAY

Wow. Must be about eight speaker towers
- twenty feet high...

Selena looks at him in amazement.

SELENA

Hey, that's right, Ray - how did you know
that?

RAY

It's easy, Selena - see -

He CLAPS again, then listens.

RAY

One is over there - one there -

MARCELA

That's amazing, Ray.

RAY

Oh, it's nothing, Mrs. Quintanilla.

The members of Mazz are on the stage, along with a huge ROAD CREW that is setting up equipment and running cable. The band members tune their instruments. Then, suddenly, they hit it, playing a song.

The SOUND is earsplitting, dynamic, with a driving beat that feels like thunder.

The Dinos listen, and watch wide-eyed, completely blown away.

They play for a few moments, then, just as suddenly, they stop.

MAZZ ONE

Sounds good to me, what do you say?

MAZZ TWO

Sounds great...

They take off their guitars and walk off the stage. The stage manager comes up to the Dinos.

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CONFIDENTIAL

STAGE MANAGER

OK, Mr. Quintanilla, you can set up now.

ABRAHAM

All right - uh, Carlos and Abie, let's go. Marcie, you take Ray and the girls to, you know, relax.

Abraham leads the way, trying to look like he knows what he's doing. Abie and Carlos help him carry their pathetically small and old-fashioned amplifiers and equipment onto the stage.

EXT. STAGE AT HARLINGEN FAIR NIGHT

Surrounded by Mazz's gigantic equipment, The Dinos perform a rousing Tejano song. Selena dances exuberantly, shimmying to the beat, and Ray be-bops at the keyboards. Abie cruises with his bass, directing the band, and Suzette pounds the drums with spirit.

Their equipment is primitive, and the SOUND that comes out of it is thin and low, but the Dinos attack their song valiently, making up in enthusiasm what they lack in equipment.

The crowd seems apathetic. Young girls and old folks respond best to their music, but most of the crowd is unimpressed. When the song ends, there is only scattered APPLAUSE.

The Dinos remove their instruments and take their bows. The CLAPPING ends even before they exit the stage. Immediately, Mazz's road crew sweeps the Dino's small equipment off the stage.

BACKSTAGE

The Dinos look dejected as they step off the stage. Abraham and Marcela are there to greet them.

ABRAHAM

(agitated)

Abie, you gotta pick it up - if the crowd ain't dancin', you lose them. That's the way the Tejano audience is, they gotta dance.

Though he's trying to help, his words only make everyone feel worse. In the background, they hear Mazz being announced.

MARCELA

(strongly)

Abraham - the kids did great, just great. I'm real proud of you all.

CONFIDENTIAL

ABRAHAM

You're right - they did great. I'm not saying they didn't do great. I'm just saying the Tejano crowd likes to dance...

#085

SELENA

(tired)

Momma - could we go to the car and rest? I want you to rub my coco...

MARCELA

OK, Selena, come on, let's go.

They start to walk away. Behind them, the powerful SOUND of Mazz blast out over the audience. The audience responds with a ROAR.

As they head for the parking lot, TWO hulking FIGURES come up behind Abraham, backlit by the powerful lights from the stage. It is Freddie and Lee.

FREDDIE

Hey, Abraham.

Abraham turns to see who it is, squinting.

ABRAHAM

Freddie! And - Lee? Lee, yeah...

Lee just gives him a cool look. Freddie hands him an envelope.

FREDDIE

Thanks a lot for coming on down..

ABRAHAM

Hey, thanks a lot, Freddie. I needed to break the kids in, you know? Give them some experience... Hey, nice to see you again, Lee.

LEE

Nice to see you back in business again, Abraham.

Lee and Freddie turn to go, and the CAMERA stays on them as they walk away.

LEE

But you won't be in business long, Mr. Quintanilla - not with that act...

FREDDIE

Oh, I don't know - that Selena, she's got something...

CONFIDENTIAL

Lee scoffs.

LEE

Are you kidding? No way! Ain't no girl gonna ever be big in the Tejano market. Only men draw. Naaah... Never been a woman made it in Tejano music, never will be....

As they walk off, the CAMERA focuses on the stage. The all male group, Mazz, with its massive sound system, is playing their latest hit. The crowd is SCREAMING AND APPLAUDING.

EXT. SANDY SHORES DRIVE CORPUS CHRISTI SUNSET

Huge clouds, painted orange by the setting sun, hang over the mansions along the south CORPUS CHRISTI coast. The cobalt blue waters lap at the back yards of the rich.

Abraham's brown Pontiac drives down the gently curving road.

INSIDE THE CAR

ABRAHAM
I brought you all out here to show you something. You see all these houses out here? Pretty nice, don't you think?

MARCELA
They're beautiful, Abraham, just beautiful

P.O.V. FROM THE CAR - The large houses float by, one after another, all in different styles. There are pillars, stucco, some facades of brick, others of stone. They all glow in the fading light.

ABRAHAM'S VOICE

When I was a little boy, I used to come out here, and look at these houses... and dream...

EXT. THE BEACH NEXT TO THE HOUSES

The Pontiac pulls to a stop on a sandy beach near a large, pillared mansion. The doors swing open and the Quintanilla family piles out, following Abraham. He walks to a sea wall. With his family gathered around him, he points to the beautiful houses.

ABRAHAM

Someday, you kids are gonna live in houses like this. Someday it's gonna happen, I know it is...

CONFIDENTIAL

ABIE

Dad...

ABRAHAM

I know, Abie. I know after what happened in Harlingen, you're all thinking maybe we should quit - I heard you talking. But let me tell you, I know we're gonna make it. I feel it.

(he touches his heart)

- right here. You kids are gonna be big, you're gonna cut records, you're gonna play everywhere.

(he thinks a moment)

You're gonna play at Disney World!

SELENA

Disney World?! You really think so?

ABRAHAM

Selena, I know it.

Now the clouds are turning bright red, as the sun sinks lower.

ABRAHAM

Now, it's not easy to make it in the music business - I know that. You gotta work - work hard. But if there's one thing that a Quintanilla is not afraid of, it's hard work.

(he looks at the kids)

And if we work together for it, and if we want it - there's nothing that can hold us back. Nothing.

The sky is streaked with dark red and purple. CICADAS begin to sing, and the air is filled with the hypnotic LAPPING of the sea.

ABRAHAM

We're gonna make it, and we're gonna be big. Do you believe me?

Selena snuggles close to her father.

SELENA

(softly)

I believe you, Dad...

CLOSE ON: The large, red ball of the sun as it sinks into the water.

CONFIDENTIAL

DISOLVE TO:

The spinning wheel of a bus, SCREECHING suddenly to a halt, kicking up dust.

EXT. PARKING LOT, EL PASO COUNTY FAIR DAY

A big bus, completely painted with red primer, lurches to a stop.

TITLE: EL PASO, TEXAS - 1990

INSIDE THE BUS

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People and equipment are toppling over from the abrupt stop. The inside of the bus is a stripped-out shell, with speakers and boxes piled on the floor, and people fitting in where they can - now mainly sprawled on the floor. There's a lot of SHOUTING, and a BABY is CRYING.

A handsome YOUNG MAN pokes his head out from among the tumbled boxes. It's ABIE, grown-up and wearing a baseball cap.

Abraham looks back at him from behind the wheel, flustered.

ABRAHAM

I'm sorry, son - I just couldn't see that truck. And I had to stop! Are Vangie and Joey OK?

Another head pops up from the jumble - it's SELENA, a beautiful eighteen-year-old, her dark hair cut short.

SELENA

They're OK, Dad - but our fannies will never be the same.

She laughs at her own joke, as everyone scrambles up, and Abraham rushes back to help.

ABRAHAM

Oh, man - I'm sorry - Pete, Ricky, let's see if we can move some of this -

CUT TO: ON THE BUS, LATER

Everything is arranged and organized again. Selena, Marcela, Suzette, Abie's wife, VANGIE, and her baby, Joey, are all sitting on boxes and trunks, devouring barbecued turkey, Cokes and Doritos.

Abraham, Abie, and BANDMEMBERS PETE, JOE AND RICKY, are coming and going, unloading equipment from the bus.

CONFIDENTIAL

Selena laughs as she shakes a big turkey drumstick at Marcela.

SELENA
This isn't a turkey - heck no, this is a
Texas chicken!

SUZETTE
Hey, Selena - you're eating my Doritos!

SELENA
(shrugging)
You left them out, girl...

Just then Ricky comes and grabs the box that Selena's sitting on. He's a slightly chubby, pleasant young guy with long black hair and glasses. Selena yelps as she loses her seat.

SELENA
Hey - you're taking my chair! Watch it
or I'll set an army of Texas chickens on
you!

Ricky smiles and shrugs as he walks away with the amp.

RICKY
Sorry, Selena.

At almost the same moment, PETE ASTUDILLO, another handsome young bandmember, grabs the speaker that is holding all the food.

MARCELA
Oh no - our lunch!

Suzette, Selena and Marcela hastily grab the food.

PETE
Thanks, ladies...

SUZETTE
Guess that ends lunch.

Selena takes one more bite of her drumstick.

SELENA
Guess so. Well, it looks like it's time
to-o-o-o...

By the gleam in her eye, they all know what she is about to say.

ALL THE WOMEN
TOGETHER
Go shopping!

CONFIDENTIAL

SUZETTE

Now, I remember the mall here in El Paso,
but how do we get there....

SELENA

Hey, don't worry. I remember perfectly.
When it comes to malls, I'm psychic -
I've got a sixth sense!

ON THE STAGE

The men are setting up the equipment: the Dinos now have huge speakers stacked in high towers, fancy keyboards and impressive amplifiers. What they don't have is a road crew. Joe, Ricky, Pete, Abie and Abraham are doing all the work, setting up and testing.

INT. AT THE MALL DAY

Selena and Suzette are leading the charge as the women come into the mall and head for their favorite shops. The place is filled with a Tejano crowd, with lots of boots and cowboy hats around.

SUZETTE

Selena! You didn't know how to get here
at all!

SELENA

(shrugging)
We got here, didn't we?

They stop in front of a shoe store with a dazzling display.

SELENA

Look at that pair over there!

SUZETTE

They're cute - but how many pairs of
shoes do you need, girl?

SELENA

Girl, how many pairs will fit in the bus?

With a grin, she rushes into the store.

INT. BUS NIGHT

Now the bus is a dressing room, full of noise and confusion as everyone gets ready to go on stage. Suzette is adjusting everyone's clothes; the Dinos are all dressed in black.

SUZETTE

Great, you all look great - but, Ricky!
You need a new pair of pants, look at
this -

CONFIDENTIAL

ABRAHAM
 (rushing through)
 Let's go, we're late - where's Selena?

Selena suddenly tears by him, wearing jeans and a jean jacket. She's hunched over a little, holding the jean jacket closed.

ABRAHAM
 Selena - you OK?
 SELENA
 I'm fine, I'm fine - let's go!

She moves fast, not stopping. Everyone follows her, thundering out of the bus, talking and laughing.

EXT. THE STAGE, EL PASO COUNTY FAIR NIGHT

A lively Tejano crowd fills a big field, crowding up close to the stage that is set up at one end. There are young couples, families, old folks, and children, all SHOUTING and moving to the lively beat of the music.

The field is ringed with booths where tacos and enchiladas are made, and tamales pulled from steaming pots. Women circulate through the crowd selling plastic flowers. It's not the big time, but it's a lively scene, and Selena is popular with the crowd.

On the stage, Selena sings "Baile Esta Cumbia", smiling and dancing, singing easily in Spanish. She dances with Pete, her co-vocalist, then breaks away and spins around, throwing her arms up in the air. Her jacket opens and reveals the sexy jeweled bustier she wears beneath it. The crowd starts to CHEER.

Near the stage, in the midst of the surging crowd, Abraham and Marcela are in a small booth working panels that control the sound and the flashing colored lights on the stage.

INSIDE THE BOOTH

Marcela flips switches on the light panel, while Abraham raises and lowers pods to control the sound.

ABRAHAM
 How's that? Is the bass loud enough?
 Can you -

He breaks off suddenly as he looks up at the stage and sees Selena dancing, arms extended, revealing the jeweled bustier. He looks horrified.

ABRAHAM
 What the - ¿Que esta pasando? - Que la...
 Marcela!

CONFIDENTIAL

MARCELA
 (concentrating on the lights)
 What is it, Abraham?

ABRAHAM
 Selena! What she's wearing! She's
 practically got nothing on!

Marcela looks up.

MARCELA
 She's got plenty ~~on.~~ She looks cute.

ABRAHAM
 But - she's out there in her - in her -
 her bra!

MARCELA
 Oh Abraham - it's not just her bra...
 It's one of those things - you know, like
 all the girls are wearing...

Abraham is sputtering almost apoplectic.

ABRAHAM
 But - but Marcela! She can't be wearing
 things like that!!

ON THE STAGE

Selena is performing joyfully with a sense of freedom that
 infects both the band members and the audience.

Suddenly a LITTLE BOY jumps on the stage, hopping up and down. A
 SECURITY GUARD immediately comes to move him off the stage, but
 Selena stops him.

SELENA
 No, no - let him stay!

She moves closer to the little boy and starts dancing with him,
 laughing and hopping up and down as the crowd CHEERS them on.

Then she comes to the edge of the stage and invites more children
 to come up. One by one, other CHILDREN get up on the stage, until
 there is a whole row of children dancing with Selena under the
 flashing colored lights. It's a magic moment, and the crowd goes
 wild.

INT. THE BUS LATER

Equipment is being loaded back on the bus, and exhausted band
 members get ready for the long ride home.

CONFIDENTIAL

Selena, Suzette and Marcela move between speakers to the back of the bus.

SELENA

Oh, I'm so-o-o-o tired... I could sleep for three weeks.

At that moment, Abraham comes up behind them, upset.

ABRAHAM

Selena!

Selena stiffens at the sound of his voice. She turns

SELENA

(warily)

Yes, Dad....

Abraham is glaring at her.

ABRAHAM

Selena! What is this? What do you think you're doing? - wearing a thing like that! What's come over you?!

SELENA

Are you talking about my bustier? Dad, listen - it's the cool thing...

SUZETTE

Yeah, Dad - it looks cute.

ABRAHAM

You stay out of this, Suzette!

(to Selena)

You cannot go around wearing a thing like that - it's - it's indecent!

Pete is walking by, carrying in a speaker. He looks at Abraham.

PETE

Hey, it's OK, Abraham - she looks good, and the crowd loved it.

ABRAHAM

And you be quiet! She's not your daughter!

SELENA

But Dad - you don't understand - all the singers are doing it. It's the style - look at Madonna! And Janet Jackson, and Paula Abdul! -

41 (35)
CONFIDENTIAL

She turns to her mother, exasperated.

SELENA

Mom - you explain it to him - you helped me make it.

Abraham whirls around and stares at Marcela, shocked. He boils over.

ABRAHAM

You helped her make it!??

MARCELA

Well... we did sew the jewels on together...

Abraham throws his hands up

ABRAHAM

I can't believe this! And nobody talked to me about it!

(he looks at the bustier)

No! She's not wearing that thing! No, no, no! Is that clear?

IN THE BUS

LATER

Abraham navigates the bus through the outskirts of El Paso. The equipment is stacked down the length of it as before, and people have settled wherever they can to rest.

Selena comes up to the front and gets a soda out of a cooler, then closes the lid and sits down on it. She looks at her father. He's brooding, but calm.

SELENA

Are you still mad?

ABRAHAM

I just want what's best for you, Selena. You're my little girl - I gotta look out for you.

SELENA

I know, Dad - but that's just it. I'm not a little girl anymore.

He glances at her quickly, then looks back at the road.

ABRAHAM

Well - I mean -

CONFIDENTIAL

SELENA

And I didn't wear anything bad. Really, no one thought it was bad. It's just the fashion now - on stage, you know. It's entertainment.

(casually)

I mean, we don't want to be old-fashioned...

He frowns.

ABRAHAM

No, of course not. But -

SELENA

Don't you think I look as good in that outfit as Paula Abdul would?

ABRAHAM

Of course you do. Better! But -

SELENA

But what?

ABRAHAM

(sighing)

But keep wearing those jackets - all right? It's OK as long as you wear the jacket.

Selena grins as she jumps up and gives her Dad a quick hug from behind the driver's seat.

SELENA

Thank you, Dad! I knew you'd understand.

EXT. AT THE MOTEL LATER

Abraham and Abie stand by the bus in the motel parking lot, in the garish light of a pink neon sign.

ABRAHAM

Now you've driven with me plenty of times, and I gotta start being able to depend on you - just take her out, tank her up and bring her back...

ABIE

I don't know, Dad - all those gears...

ABRAHAM

You'll do fine. Joe can go with you.

CONFIDENTIAL

ABIE
OK, Dad - I'll give it a try.

INSIDE THE BUS

Abie is in the driver's seat, starting up the bus with a ROAR.
Joe sits on a packing case near him.

SELENA'S VOICE
(shouting)
Hey - Abie! We wanna go with you!

He looks out the window and sees Selena and Suzette hanging over the second story railing, waving and calling to him. They run down the stairs and get into the bus, giggling.

ABIE
I dunno, Sel -

SELENA
Come on, Abie - I gotta see you drive Big Bertha!

JOE
Hey, what the heck, huh?

ABIE
All right, all right - I guess we're just going a little way, for gas...

Nervously, he puts the bus into reverse.

EXT. IN THE PARKING LOT

The red bus jerks and bumps its way out of the lot.

INSIDE THE BUS

Selena is cracking up.

SELENA
That's what I like a smooth ride.

Joe and Suzette start laughing.

ABIE
Come on, you guys. Gimme a break.

EXT. HIGHWAY NIGHT

The bus hums along smoothly down the empty highway, its headlights illuminating the dry, brushy landscape.

CONFIDENTIAL

INSIDE THE BUS

ABIE
(pleased)
Well, so far so good. All tanked up.

SELENA
What a man! A heck of a man!

SUZETTE
Yeah - the way he pumped that diesel!

They giggle as they tease him. Abie just shakes his head.

EXT. THE HIGHWAY

The bus suddenly hits a big pothole on the side of the road, and veers sharply.

IN THE BUS

The bus sways dangerously. Abie grips the wheel and gamely tries to get it back under control, but the bus slides deeper onto the soft shoulder of the road.

ON THE HIGHWAY

The bus grinds to a stop, tilting a little, as one of the wheels gets stuck in a crevice of the eroded shoulder. The wheel SPINS, spitting gravel and sand, but the bus doesn't move.

INSIDE THE BUS

Abie is gunning the motor, but getting no movement.

JOE
Hold it, dude! You're just making it worse. I mean, like - we gotta get some traction, man.

EXT. THE ROADSIDE LATER

Joe, Selena and Suzette pile rocks and brush under the wheel that is stuck in the ditch. Joe looks up and signals to Abie, who is still at the wheel.

JOE
OK, Abie - try it again!

The bus motor ROARS, the huge wheel SPINS, rocks and pieces of brush spray out behind it - and the bus goes even deeper into the ditch.

CONFIDENTIAL

JOE
Stop! Reverse, reverse! STOP!

The engine suddenly goes off, and then Abie comes out of the bus and joins them on the roadside. They all stare at the stuck tire.

JOE
Dude! We're gonna need someone to, like
- pull us out! Lemme see if I can get
some help...

He steps out into the street.

ABIE
Oh, man. What am I gonna tell Dad?

They see headlights coming toward them. Joe raises his arm, standing almost in the middle of the street, and waves frantically as the car approaches. It ZOOMS by.

A moment passes, and another car appears in the distance. Joe starts waving and SHOUTING, then jumps back as the car ZOOMS by.

Selena looks from Abie, who is staring dejectedly at the half-buried wheel, to Joe who is waving at yet another car as it passes them. She goes up to Joe.

SELENA
Here, let me give this a try.

She looks down the long, dark highway - and sees headlights.

SELENA
Stand back, dude.

Joe backs up. As the car gets nearer, Selena steps further into the road and suddenly pulls open her jean jacket, revealing her jewelled bustier. She grins broadly.

Brakes SCREECH, and the car slides to a stop in a cloud of dust, a little past Selena. It's a big, beautiful low-rider, painted candy-apple green with elaborate pin-striping.

IN THE CAR

A pair of furry dice swing from the rear view mirror. Two CHOLOS with shaved heads, wearing ironed Pendleton shirts buttoned to the top, look at each other.

FIRST CHOLO
Chale! Ese! You see that ruca?

CONFIDENTIAL

SECOND CHOLO
De aquellas!

FIRST CHOLO
She looks just like Salinas, ese!

He throws the car into reverse and, kicking up another cloud of dust, backs up to where Selena is standing.

ON THE ROADSIDE

Selena trots up to the car and leans down to the window, smiling.

SELENA
Could you help us? Please? We're stuck.
The cholos stare at her, dumbfounded.

FIRST CHOLO
Chale, ese! It is Salinas!

SECOND CHOLO
(reverential)
Salinas!

They jump out of their car as Suzette and Joe come up to join them.

FIRST CHOLO
Of course we'll help anything for Salinas!

SECOND CHOLO
Mi hermanita isn't gonna believe this!

Selena is a little taken aback by their awestruck reaction to her.

ABIE
Hey, thanks a lot, dude - man, that ditch just snuck up on us!

As they all start walking over to the bus, Selena glances at Suzette and Abie, shrugging in wonder. They look back at her in a new way - amazed, almost confused. None of them have experienced anything quite like this before.

FIRST CHOLO
No te aqueetes - I got a V-8 and 400 horses, ese - I can pull anything out of anywhere!

The second cholo walks up to Selena bashfully.

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CONFIDENTIAL

SECOND CHOLO

Salinas - man - could I, like - have your autograph? I mean, for mi hermanita, you know?

SELENA

Of course! Tell me how to get in touch with you, and we'll send you and your hermanita free tickets to our next show.

SECOND CHOLO

Orale!

#085

LATER

A heavy rope has been tied between the bumpers of the car and the bus. The first cholo starts his engine and GUNS it.

Everyone stands watching with bated breath as the low-rider car WHINES and SHRIEKS. It REVS faster and faster, dust and smoke filling the air, but neither car nor bus move.

Finally - BANG! There is a horrible CRUNCHING sound, and the low-rider lurches forward - but the bus doesn't move. The stubborn bus has ripped the beautiful chrome bumper off the low-rider.

SUZETTE

Oh, no!

LATER

Abie is helping the cholos load the mangled bumper into the back seat of the car.

ABIE

I'm so sorry, dude. I feel so bad about this, I can't tell you -

FIRST CHOLO

Ese, I'm sorry we couldn't help you.

ABIE

We'll pay for the bumper, OK?

FIRST CHOLO

No way, ese, no way! Are you kidding?

He shakes his head emphatically, shocked at the very idea.

FIRST CHOLO

This bumper - I mean, dude! - This bumper is - is -

(emotionally)

- this bumper is gonna hang on the wall

(MORE)

CONFIDENTIAL

FIRST CHOLO (cont'd)
of my garage, dude! I'm gonna put a
little sign under it...

He holds his hands up, seeing the vision.

FIRST CHOLO
It's gonna say, "This bumper was pulled
off by the bus of Salinas!"
(he looks at Selena)
I mean - anything for Salinas.

Selena, Suzette, Abie and Joe all look at each other in amazement.

SECOND CHOLO
Come on - we'll take you to a phone, OK?
Dude, it's the least we can do...

ABIE
(to Selena and Suzette)
Yeah - there's no way around it. We'll
have to call Dad.

Suzette GROANS, but Selena puts on a mock-serious expression.

SELENA
(in a gruff voice)
I can't believe this! Son, what were you
thinking about?

INT. MOTEL ROOM NIGHT

Abraham is sitting on the edge of the bed, in a tee shirt and
shorts, holding the phone.

ABRAHAM
I can't believe this! Son, what were you
thinking about? What did you - hey,
who's that giggling? Selena? What's
going on? Now, Abie - where are you? -
OK, OK, I'll get out here with a tow
truck and take care of everything...

He slams down the phone.

ABRAHAM
Why don't they just do what I tell them
to? If they just did what I told them,
it would be OK! It's real simple!

INT. THE BUS NIGHT

They're rolling again, with Abraham at the wheel and Abie looking
sheepish beside him. Selena, Suzette and Joe sit near Abie. They
ride in silence for a while, then Abraham shakes his head.

CONFIDENTIAL

ABRAHAM

Is that true? - a low rider stopped to help you? And you took off his bumper?

ABIE

Yeah, Dad, you shoulda' seen them! Two tough looking vatos. "Anything for Salinas."

Abraham starts laughing.

ABIE

It was really something. I mean, those guys -

(he looks at Selena)

- they were happy to have their bumper taken off by our bus. Well - by your bus.

The others look at Selena again, oddly.

SELENA

What? What are you staring at?

SUZETTE

(thoughtfully)

Well, it's like - it's like you're - you're it, gani.

Selena looks at them like they're crazy, and starts laughing.

INT. ALAMO DOME NIGHT - THE TEJANO MUSIC AWARDS

The stadium field is a sea of tables, covered with white cloths, decorated with fancy flowers. The crowd is dressed to kill - women in showy formal dresses, men in tuxedos and cowboy boots.

AT THE PODIUM are TWO TEJANO STARS, in tuxedos and cowboy hats.

FIRST TEJANO STAR

And the winner for best female entertainer of the year -

The second presenter fumbles with the envelope and rips it open.

SECOND TEJANO STAR

Selena Quintanilla!

At her table with her family and bandmembers, Selena GASPS and covers her mouth with her hands. She looks shocked for a moment, then she leaps up, overjoyed, as the crowd breaks into a huge OVATION. They keep APPLAUDING as a bright spotlight hits her. She breaks into tears, and leans down to kiss her mother before running up to the podium.

CONFIDENTIAL

Selena looks different now: Her hair is done up in a wild, frizzy hairdo, and she wears a glamorous black outfit, covered with flashing spangles. The APPLAUSE continues as she reaches the podium and takes the award. She seems overcome.

SELENA

I don't know what to say!

(her voice breaks a little)

I - this is so wonderful - I have to thank my family. They've always been there for me - and my great, great band! And - the fantastic people of Texas - all you great people! Thank you, gracias, gracias!

She waves the award in the air as the audience breaks into thunderous APPLAUSE again.

AT THE QUINTANILLA TABLE

A tall, handsome MAN in an elegant tuxedo comes up behind Abraham as Abraham applauds with everyone else.

Excuse me, Mr. Quintanilla...

Abraham turns, sees the man, and recognition floods his face.

I'm Jose Behar of EMI Latin records. We're very interested in doing a deal with you for Selena y los Dinos.

Abraham shakes Behar's hand, slowly at first, looking dazed, then pumping it enthusiastically.

ABRAHAM

Señor Behar - it is a real pleasure to meet you. A real pleasure!

LATER - AT THE QUINTANILLA TABLE

There is non-stop hugging, kissing, laughing and crying. Selena is embracing every member of her family and all the band, one by one, and a steady stream of people are coming up to congratulate her.

Abie grabs his father and the two of them embrace.

ABIE

Dad! Oh, man - I can't believe it! EMI Latin! Dad, I mean - Jose Behar! This is it, Dad - this is it. This is the big time!

CONFIDENTIAL

ABRAHAM

Yes, well, we'll see what he has to say tomorrow at breakfast -

Abie punches his Dad in the shoulder.

ABIE

Come on, Dad! We're gonna record for EMI! Sel! EMI Latin! I mean - I mean, this is the shit, man!

Selena starts laughing.

ABIE

So - what do you think, Dad - now that we're gonna record for EMI - can we finally get a road crew?

ABRAHAM

Yeah, well -
(he starts to laugh too)
I guess we can

EXT. BALCONY OF LUXURY HOTEL NIGHT

From the balcony of her hotel room, Selena looks out over the twinkling lights of the sleeping city. It's very late - the wee hours - and there's hardly any traffic moving.

She looks up at the sky. A half-moon appears from behind drifting clouds, then vanishes again.

INT. SELENA'S HOTEL ROOM NIGHT

Her spangled outfit is draped over a chair, and Selena wears a big cotton tee shirt. The room is dim. She sits on the edge of her bed and looks at the award that stands on her bedside table. After a moment, she gets up, goes to her suitcase, open on the luggage stand, and rummages in it. She finds what she's looking for and comes back to the bed.

Carefully, she props an old doll next to the award. The little doll, battered and worn, sits crookedly on the table, leaning against the statuette in a slightly drunken posture. It's the doll Marcela bought her with the windfall twenty dollars, when Selena was a little girl in Corpus CHRISTI.

With a big yawn, Selena drops her head on the pillow and closes her eyes.

EXT. EDDIE'S AUTO BODY SHOP, CORPUS CHRISTI DAY

Eddie's is a long tin shed in a sea of asphalt, on seedy street surrounded by industrial buildings and a nudie bar. The tall stacks of the oil refineries can be seen in the background.

CONFIDENTIAL

Big Bertha, the red-primered bus, sits in the parking lot.

INSIDE BIG BERTHA

WORKMEN are all over the inside of the bus, BUZZING and HAMMERING, installing beds and seats, converting the interior completely.

Abraham stands with Eddie, looking at blueprints.

ABRAHAM

Eddie - look at what I'm trying to tell you - see, the refrigerator has to go on this side, over here...

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Eddie squints at the plans, shaking his head stubbornly.

Just then Abie pokes his head into the door of the bus.

ABIE

Hey, Dad! That new guitarist is here, the one I told you about.

ABRAHAM

Ok, Abie - I'll be right there.
(to Eddie, pointing at the plans)

Over here, like this, you see?

EDDIE

No, I don't see.
(he shrugs fatalistically)
But you're the boss, Abraham. I'll put it wherever you say.

ABRAHAM

Good, good.

He steps out of the bus to join Abie.

IN THE PARKING LOT

ABIE

(enthusiastic)
Dad, be prepared - this guy looks a little weird, OK? But, man, can he play! His name is Chris Perez, and he used to play for Laura Canales...

EXT. QUINTANILLA HOUSE, CORPUS CHRISTI DAY

Three small brick houses sit on a corner in a lower middle class neighborhood. The landscape is flat, the lawns and trees a rich, tropical green.

CONFIDENTIAL

The CAMERA moves toward the middle house. A sheer curtain floats in the breeze in an open upstairs window. Selena can be seen inside.

INT. SELENA'S BEDROOM, QUINTANILLA HOUSE DAY

Selena and her cousin SARA, a pretty girl about Selena's age, are laying over the side of the bed, looking at sketches of costume designs that are spread out on the floor.

SELENA
See, I thought we could make cowhide trousers for the guys, and I could have a little cowhide skirt like this - I found the nicest fabric.

SARA
You have the cutest ideas, Sel - and this would be easy to make, too. What about the tops?

SELENA
(smiling happily)
Something like this, I thought...

She shuffles drawings, pulling another one out.

SARA
Oh, that's great! I love that one!

Suzette bursts into the room, bubbling over with news.

SUZETTE
You're not going to believe what's downstairs!

DOWN THE STAIRS

At the bottom of the stairs, the three young women peek around the corner through an open door.

THEIR POV:

Through a small connecting bathroom, they can see into Abraham's den. Standing there is a YOUNG MAN. He is incredibly scruffy, with long dreadlocks, and metal bands clamped around his wrists. He is pure grunge.

Selena looks back at the others, stifling a laugh.

SELENA
I don't believe it! What planet did he come off of?

CONFIDENTIAL

SUZETTE

I told you.

SELENA

(looking at him again)

Actually, I think he's kinda cute.

SUZETTE

Selena!

INSIDE THE DEN

Arms folded across his chest, Abraham scrutinizes the young man with a suspicious gaze. Abie is nervous, but keeps smiling. The young man, CHRIS PEREZ, just stands there in his magnificent grunginess.

ABRAHAM

Abie here tells me you used to play for
Laura Canales

CHRIS

Oh, yeah - right like two years...

ABRAHAM

So, you wanna play something for me?

CHRIS

(shrugging)

Sure, cool.

He shoulders a white electric guitar and turns on the amp. With his eyes half shut, he plays a wild, brilliant, over-the-top guitar riff. His fingers dance across the neck of the guitar with incredible speed and agility and it sounds like Jimmy Hendrix.

Abraham sits there stunned, jaw dropped. Abie is beaming.

The girls, peeking through the door, look amazed.

ABRAHAM

Would you excuse us a minute?

Chris shrugs.

CHRIS

Sure.

Abie follows Abraham through the bathroom and then into the kitchen.

CONFIDENTIAL

IN THE KITCHEN

ABRAHAM

What is this, man! That's not the kind of music we play - that's heavy metal!

ABIE

Hey, Dad, he's a Tejano musician - he can play anything, he's versatile. That's just the kind of music he likes...but he can play anything.

Abraham thinks a moment.

ABIE

You gotta admit - he's good!

ABRAHAM

Yeah, he is. But I heard some stuff about him - he's been in some trouble. I dunno....

ABIE

Dad, it's no big deal - just musician stuff, you know? He's been a little wild a couple of times - that's all - but I'll look out for him. He's a cool guy, really...

Abraham thinks a while longer, then turns back to the den.

IN THE DEN

Abraham sits in front of Chris with his arms folded again.

ABRAHAM

If we were willing to give you a try, would you be willing to do something about your hair?

Chris shrugs.

CHRIS

Sure. Whatever..

A SERIES OF RAPID FLASH CUTS:

CLOSE-UP - One metal band is snipped off of Chris' wrist - SNIP!

CLOSE-UP - The other metal band is cut off - SNIP!

Chris just watches and shrugs.

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CONFIDENTIAL

Chris SQUAWKS as Suzette puts his head under a steaming shower.

BIG CLOSE-UPS - Chris' hair is trimmed, and his scraggly beard shaved. Suzette deftly ties his beautiful, long hair into a fashionable pony tail, smiling at him.

BIG CLOSE-UP - Suzette HOLLERS,

SUZETTE
Selena!

JUMP CUT TO:

INT. BATHROOM, QUINTANILLA HOUSE DAY

Selena comes in and sees Chris sitting on a small stool, arms folded. He looks fresh-faced and handsome. There is a boyish quality about him that is very sexy.

She smiles and nods.

SELENA
He looks cute, really cute.

Chris smiles back at her and leans back, feeling happy.

CHRIS
Cool.

EXT. TEXAS HIGHWAY DAY

Big Bertha, still painted in red primer, ROARS past the scrubby Texas ranchland, but right behind it now is a brand new eighteen wheeler truck.

Dark clouds are piled above the prairie, and THUNDER rumbles in the distance. A LONE COWBOY rests atop his pony, near the highway, and watches as Big Bertha and the truck zoom by.

INSIDE THE BUS

The interior has been completely remodeled in polished wood. There is a lounge area in the front with purple velvet seats, a TV and wooden cabinets. In the middle of the bus are eight bunks, and there is a small dressing room in the back.

Bandmembers lounge in their new found comfort, and Abraham drives. Suzette stands in front of an open cabinet, stashing a supply of junk food.

SUZETTE
Now, these are the rules of the bus, OK?
If anyone leaves any food lying around,
it's fair game, but if -

CONFIDENTIAL

No one is listening to her. Abie is talking with Pete and Joe.

ABIE

(to Joe and Pete)

I been thinking about an idea for a song, you know, about those ladies that sell plastic flowers at the concerts...

SUZETTE

Excuse me! I'm talking about something important...

ABIE

OK, OK...

SUZETTE

Now, the food that's left in this cabinet is off-limits. That's the rule.

Suzette walks back to the bunk area, where Chris is resting.

Selena leans over and watches Suzette. She catches Chris' eye and they look at each other for a moment. Selena smiles impishly.

ABIE

(continuing with Pete)

Anyway, those women with the flowers - they seem so lonely...

PETE

Yeah, I like that. There might be something there.

As they chat, Selena gets up and goes to the cabinet Suzette just left. She opens it, takes out Suzette's off-limits chips and starts eating them.

Chris is watching her from the bunk. He starts laughing, and walks over to join her.

CHRIS

What are you doing, Selena?

She takes a big, crunchy bite.

SELENA

Eating Suzy's chips. Here, have one, they're great.

She feeds one to Chris, laughing. Suzette suddenly pokes her head out from the bunk.

CONFIDENTIAL

SUZETTE

Selena! What are you doing? Hey - those are MY chips! They're off limits!

SELENA

Mmmmm... That makes them better.

EXT. MOTEL IN BRYANT, TEXAS DAY

The two large vehicles are pulled up in front of a shabby motel, and everybody is heading to their rooms. Abie walks alongside his dad.

ABIE

Man, Dad - this place is a dump!

Abraham shrugs apologetically.

ABRAHAM

It's the best I could do. It's a college town, and everybody's parents are here for the weekend..

INT. MOTEL ROOM DAY

Joe and Abie are sharing the tacky, beat-up room. Joe has his keyboard out and is playing around with some notes, casually. Abie is in the shower, the room is filled with a HISSING sound, and steam drifts into the room from the bathroom.

IN THE BATHROOM

Abie is soaping himself up in the shower. He hears Joe doodling on the keyboard, and starts HUMMING to himself. Joe starts repeating a few notes over and over again.

ABIE

(singing)

Da-da-da-dum. Da-da-da-dum.

He keeps lathering as he sings, then suddenly stops.

ABIE

Wait a minute! Whoa!

He jumps out of the shower, still covered in soap, grabs a towel and bursts into the room.

IN THE MOTEL ROOM

ABIE

Hey, Joe - hold it right there! Get Pete! I got an idea!

CONFIDENTIAL

IN THE BUS

Chris is alone in the bus, putting a few things into a duffle bag. Suddenly he gets a funny feeling, and looks up.

Selena stands quietly at the front of the bus, looking at him. He smiles at her.

CHRIS
Hey, Sel. How's it goin'?

SELENA
How's it goin' with you? You doin' OK?
(she smiles)
You don't say much.

She walks down the aisle and sits next to him on the bunk.

CHRIS
Well - everything's cool.

SELENA
The guys are treating you all right?

CHRIS
(grinning)
You checkin' up on me?

SELENA
Sort of. I guess.

He nods, amused and pleased.

CHRIS
I'm doin' OK, Sel. I like it -
(he looks around)
I like it here. I like the group - Hey,
I like the bus!

They laugh. She reaches up and touches his pony tail.

SELENA
This turned out nice. Suzy did a good
job.

CHRIS
Yeah, I dig it.

SELENA
So tell me - how did you get to be such a
great guitarist? Because lemme tell you,
we've never had a guitarist like you in
the group before... Did you start playing
when you were really young?

#085
CONFIDENTIAL

He shrugs, a little embarrassed.

CHRIS

Nah - I was in junior high. It's the rebel thing, I guess. You know, my parents wanted me to, like, get real educated in school - be a doctor or something - so naturally I wanted to be a rock and roller! They didn't like it, so of course I loved it and got real good at it...

SELENA

Man, my dad would have loved having you in the family - he had to force us to practice, we didn't want to at all! Yeah...you would've had no problem about being a musician in my family...

Chris shakes his head.

CHRIS

No - see, if I'd been in your family - I'd have been a doctor!

Selena laughs.

IN ABIE'S MOTEL ROOM

The tiny room is now crammed full of equipment and musicians. The bandmembers are playing the four-note combination that Abie first heard in the shower, trying variations, HOLLERING at each other and brainstorming. It's NOISY.

ABIE

See, that's it - it's like a flower...

PETE

Como la flor... como la flor...

JOE

Cool - and then

Joe changes the progression, getting WHOOPS of approval from Pete and Abie. There is a sudden, violent KNOCKING on the door.

Abie goes to the door and opens it. The angry looking Tejano MOTEL MANAGER stands there, glaring at him.

MANAGER

You guys nuts? Stop this noise! It's bothering the other guests!

CONFIDENTIAL

Abie turns and waves his arms at the other musicians.

ABIE
(hollering)
Hey - hold it down, guys! Hold it down,
OK?

The band stops playing. Abie turns back to the manager, looking apologetic.

ABIE
Ah - sorry, sir ~~we~~ didn't realize...
we'll watch it, OK?

The manager turns away, GRUMBLING, and leaves. Abie shuts the door behind him, then turns back to the others.

ABIE
OK, let's keep it down a little.
(to Pete)
Now, after that first bit, we go -
(starts singing)
Ohhh-ohh-ohh... da-da-da-da-dah!

Pete joins in, singing enthusiastically.

PETE
Yeah! Ohh-ohh-ohh como me duele!

Joe starts playing a beautiful organ riff, and in a moment they're all off again, BLASTING AWAY as loud as before.

OUTSIDE THE ROOM

The manager is almost back at his office when he hears the loud MUSIC again. He turns around, marches back to the room, and POUNDS on the door. The music from inside stops.

INT. PIZZA PARLOR DAY

Selena and Chris are sitting together in a pizza parlor. She has a medium pizza in front of her, and he has a small one. He watches her pick up a big, gooey piece and dig in.

CHRIS
Whoa! You gonna eat that whole thing?

Selena nods, her mouth full.

SELENA
Watch me! I can put away a medium pizza
any time - I love pizza!

CONFIDENTIAL

CHRIS

Dude!

SELENA

Yeah, like everyone is always asking me my diet and exercise secrets, you know?

Chris starts laughing.

SELENA

(imitating a reporter)

Selena - how do you keep that rim figure?
Every girl wants to know -

She starts laughing her infectious laugh.

SELENA

(answering as herself)

Well, I like to eat medium pizzas all by myself, with lots of Peperoni - that's important - and I scarf Doritos and drink Cokes, and never exercise!

She makes a face and crosses her eyes. Chris is laughing hard.

CHRIS

Too much, man...

He pulls a bottle of Tabasco sauce from a small holster on his belt and starts squirting it all over his pizza.

SELENA

What are you doing?

CHRIS

Tabasco, Sel, Tabasco - they can't make food hot enough for me, you know?

He starts showing off, squirting more and more hot sauce on his pizza, making MACHINE GUN NOISES as he does it. Selena is laughing and laughing.

Chris bends over to take a bite of his pizza, takes one whiff of the tabasco sauce and starts to COUGH.

SELENA

What a macho man...

EXT. THE MOTEL NIGHT

The MUSIC blasts out of Abie's room, shaking the walls.

CONFIDENTIAL

INT. ABIE'S MOTEL ROOM

Abie and the band are JAMMING away, as "Como La Flor" emerges from their creative session. Crammed into a corner of the room with them, slapping his knee and bobbing up and down in rhythm to the music, is the motel manager, a big smile on his face.

MANAGER
All right! That's hot!

#005

INT. PIZZA PARLOR LATER

Selena and Chris are sitting over the remains of their pizzas. Her chin is cupped in her hands as she leans forward, listening to him.

CHRIS
I was in fifth grade - must've been ten. Anyway, my step-dad - I was afraid of him, y'know? So I changed my report card... I changed all my grades.

SELENA
You changed your grades?

CHRIS
Yeah.
(he looks at her curiously)
You never thought of doing anything like that?

SELENA
(shocked)
Never! Did he find out?

Chris laughs.

CHRIS
Of course he found out. I really got in trouble. You know what the dude did? He took away all my Kiss albums. I never got 'em back - the dude's still got 'em stashed somewhere.

Selena starts laughing with him.

INT. ON STAGE IN A TEJANO CLUB NIGHT

Looking beautiful in an outfit with a cowhide miniskirt, Selena sings with emotion, the song that Abie was composing in the motel. Behind her, the Dinos move rhythmically, dressed in the cowhide outfits she designed

CONFIDENTIAL

SELENA
(singing)
Como la flor - como la flor... con tanto
amor - con tanto amor....

She smiles and and spins, loving the music.

SELENA
Vamos, todos - manos arriba!

She puts her haands over her head, CLAPPING to the beat. The crowd responds with enthusiasm, and in a moment everyone is CLAPPING their hands over their heads.

CUT TO:

THE JOHNNY CANALES SHOW

Selena and the Dinos are seen through the view-finder of a television camera. THE CAMERA PANS OFF to reveal Selena and the band, in different outfits now, performing in front of the TV studio audience.

SELENA
(singing)
Ohhh-ohh-ohh come me duele...

The whole audience is CLAPPING with the music, loving the song.

CUT TO:

EXT. AN OUTDOOR STAGE NIGHT

The song continues, as beams of colored light flash, smoke billows from the stage, and Selena spins around in a spectacular red outfit.

SELENA
(singing)
Como la flor -

She holds her mike out to the huge audience filling the field.

CROWD
Como la flor...

SELENA
Con tanto amor -

CROWD
Con tanto amor...

Their voices fill the night air.

CONFIDENTIAL

SELENA
(singing)
Ohh-ohh-ohh...

She looks over at Chris as he plays his guitar, and she smiles.

SELENA
Como me duele...

105

The song ends to HUGE APPLAUSE. The crowd is YELLING, STAMPING THEIR FEET, SHOUTING for more. Selena breaks into a big smile and looks at the Dinos - the song is a complete success.

EXT. TEXAS HIGHWAY NIGHT

Big Bertha RUMBLES down the highway, illuminating the sagebrush in its headlights.

INSIDE THE BUS

Abraham drives, concentrating on the road. Behind him, in the lounge area, bandmembers are joking and laughing. Vangie and little Joey are there too, and a movie is playing on the TV monitor.

ON A BUNK IN THE MIDDLE OF THE BUS

Selena and Chris sit in the "bunkhouse" area, talking and laughing. Through the open door, the others can be seen, watching the TV.

A small cassette player on the bunk is PLAYING Tejano music.

SELENA
- and Dad made us practice everyday,
after school, but we just wanted to go
play. So we'd start goofing off,
listening to the Eagles and stuff... and
Dad would come in and say -
(she imitates Abraham)
What are you kids doing in there!

Chris shakes his head.

CHRIS
If I'd been in your family, I'd have been
a brain surgeon, for sure. I'm telling
you... I'd have won the nobel prize...

They both start laughing.

SELENA
Hey, Chris - do like to dance?

CONFIDENTIAL

CHRIS
 (surprised)
 Dance? Sure - I put on my white shoes
 and black jacket, just like John
 Travolta, and WHOA!

#085

He stands up and starts moving like Travolta in Saturday Night Fever. Selena gets up and discreetly BUMPS the door shut with her hip, separating the bunk area from the rest of the bus. She joins Chris and they dance together for a moment.

The bus hits a little bump, sways a little, and suddenly Selena is thrown against Chris. He catches her. They look at each other, surprised, and then more serious. Suddenly, spontaneously, they come together and kiss, in a long, tender moment. When they part, they look at each other like lovestruck teenagers.

Chris slowly sits down on the bunk, and Selena sits next to him. She slips her arms around him, and in an instant, they are kissing again, more passionately. They part just slightly, catch their breath.

CHRIS
 Sel - whoa.

SELENA
 What?

CHRIS
 I'm not sure we should be doing this...

They come together and kiss again.

SELENA
 I'm not sure we should either...

Chris puts his arms around her, they embrace, and kiss again.

At that moment the door BURSTS open. Selena and Chris jump apart, guilty.

Ricky Vela, the second keyboard player, looks at them from the doorway, wide-eyed. Then he backs out quickly, closing the door.

INT. MOTEL ROOM NIGHT

Chris kicks back on the bed, lifting a Bud Light and taking a long drink. A cold six-pack sits on the table near him. A pink neon light flashes on and off outside the window.

The door opens and Pete walks in. Chris grabs one of the beers and throws it to him.

CONFIDENTIAL

Pete pops the beer and takes a swig. Then he and Chris look at each other for a long moment.

PETE

Don't worry. I wouldn't say anything to anyone.

Chris nods.

CHRIS

I know. You're cool.

Pete drinks again, thinking.

PETE

But - I mean, you know that if this gets serious, there'll be trouble. You know that, right?

Chris just looks at him and doesn't answer.

PETE

(slowly)

Abraham - he'd never allow it. Selena getting serious with a guy right now - that would be trouble, man.

(he looks at Chris)

And a guy like you

CHRIS

What do you mean, a guy like me?

PETE

Hey, Chris - you're my friend, I think you're great - but you're a musician, man! We both know what you're like.

(seriously)

And Selena - she's like family to me.

CHRIS

It's not like that with her, Pete. It's different - she makes me feel different.

Pete looks at him. Their faces are silhouetted against the pink neon light coming in through the window.

INT. MARCELA'S BEDROOM, CORPUS CHRISTI DAY

Selena throws herself back on the pillows on her mother's bed in the all-white room, talking excitedly. Strong sunlight pours in through the window, giving the room a luminous quality. Marcela listens serenely from her chair.

CONFIDENTIAL

SELENA

I don't know what it is, Mom - he just makes me feel different... And he is so cute.

MARCELA

Girl, I could tell you like him - and you know what?

(she nods at Selena)

I think he's cute too!

Selena starts laughing.

SELENA

He makes me so happy - when we're together - I just laugh and laugh...

(she sits up)

But please, Mom - don't tell Dad.

Marcela gestures in a reassuring way.

MARCELA

Don't worry, I was a young girl, too, remember. And dads - well, they're always dads when it comes to their little girls. I mean, I didn't tell my dad about your dad -

(She laughs suddenly)

Just watch it, girl and don't eat too much pizza

SELENA

But I like pizza - it's my favorite food - with tabasco!

IN ABRAHAM'S DEN

Abraham sits in his funky little den, across from a dapper-looking man with dark hair and a moustache. The man is leaning forward, speaking quickly and persuasively in Spanish.

Abraham listens, arms folded across his chest.

MAN

But Señor Quintanilla, I don't think you understand the impact your daughter is having in Mexico. The concert in Monterrey would be big - we want to do a baile *massivo*, an event that -

Abraham is shaking his head.

CONFIDENTIAL

ABRAHAM

I don't know, Señor Gomez. In all honesty, I'm not sure how I feel about this - you know that Mexican-Americans have never been well accepted in Mexico. No Chicano or Tejano has done well there...

GOMEZ

(strongly)

I assure you, Señor Quintanilla - I absolutely assure you that it is different in the case of Selena. We consider her Mexican. Señor, Monterrey wants your daughter.

#085

ABRAHAM

(doubtfully)

I'll discuss it with the band, Señor Gomez. We'll talk about it. But I don't know...

INT. ABRAHAM'S CAR DAY

ABIE

Mexico! Dad! This is great, just great, I -

Abie almost jumps out of his seatbelt, he's so excited, and Selena is leaning over the seat from the back.

SELENA

Dad, that would be so-o-o-o cool...

Abraham looks sullen and worried.

ABRAHAM

I dunno - you kids don't realize - you don't know what it's like. They don't accept us there, they never have. And they can be mean - we could get really torn up...

#083

ABIE

Oh, come on, Dad! I mean - Mexico! It's a whole new market. It opens the door for all of Latin America - we're talking big bucks here.

ABRAHAM

I don't know... I don't know if it's the right time - and Selena's Spanish -

CONFIDENTIAL

SELENA

What about my Spanish? I've been singing in Spanish for ten years! It's perfect.

ABRAHAM

Singing, yes. But the way you speak is a little funny sometimes. And down there, if you don't speak Spanish perfectly, the press can really eat you alive - I've seen it happen. ~~If~~ you're Mexican-American and your Spanish is -

Abie and Selena both moan at him at the same time.

ABIE AND SELENA

Da-a-a-a-d!

He sighs deeply as he turns toward Eddie's Body Shop.

ABRAHAM

I know - you don't believe me. But let me tell you, being a Mexican-American is tough. The Anglos jump on you if you don't speak English perfectly, and the Mexicans jump on you if you don't speak Spanish perfectly. We gotta be twice as perfect as anybody else!

Selena starts snickering in the back seat.

ABRAHAM

What's so funny? It's true! And it don't matter how long your family has been here - you always get treated like you just swam across the Rio Grande.

(he shakes his head)

Man, we gotta know about John Wayne and Pedro Infante, Frank Sinatra and Agustin Lara, Oprah and CHRISTINA. And gringo food is too bland for us, but we still get the runs down in Mexico - do you know how embarrassing that is?

Selena catches Abie's glance and crosses her eyes. He starts to laugh, then stifles it when Abraham glares at him.

ABRAHAM

I mean, the Japanese-Americans, the Italian-Americans, everybody else - they get to have their home countries halfway around the world - but Mexico is right over there!

(he gestures south)

So we're always trying to prove to the

(MORE)

#085
CONFIDENTIAL

ABRAHAM (cont'd)

Mexicans how Mexican we are - and to the Americans how American we are! We gotta be more Mexican than the Mexicans and more American than the Americans all at the same time! Man, it's exhausting! Nobody knows how tough it is to be Mexican-American.

He pulls into the parking lot of Eddie's, where Big Bertha and the truck are parked.

Selena has collapsed in the back seat, laughing silently. She jumps out of the car.

IN THE PARKING LOT OF EDDIE'S

SELENA

Well, Dad - it's a good thing we're strong, you know? I mean, it's a good thing God gave us frijoles and tortillas, so we can keep our strength up for the job -

She throws her arms up in the air and makes fists.

SELENA

- and menudo! It's a good thing we've got menudo, or we just couldn't do it!

She puts her hands on Abraham's shoulders.

SELENA

Come on, Dad - let's give Mexico a try.

Abraham sighs.

SCENE NOT RELEASED

"SELENA" as of April 17, 1996

CONFIDENTIAL

#085

SCENE NOT RELEASED

"SELENA" as of: April 17, 1996

CONFIDENTIAL

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SELENA
FILM PRODUCTIONS, INC

#085

SCENE NOT RELEASED

"SELENA" as of: April 17, 1996

CONFIDENTIAL

ANIMATIONS, INC.
SOUND REPRODUCTION

#085

EXT. MONTERREY, MEXICO DAY

The skyline of Monterrey is framed against a hot, cloudless sky. Then VARIOUS SHOTS of the city quickly: a crowded street - faces of children - a colorful group of vendors. The CHANTING gets louder: "Selena, Selena, Selena..."

INSIDE BIG BERTHA

Selena and the band move up the aisle, quickly and nervously. She wears a stunning white outfit, with pants and a bustier.

OUTSIDE THE BUS

As they step outside, the sound of the CHANTING pours over them. A number of GUARDS and OFFICIALS immediately close around them to escort them to the nearby stage. Selena looks at one of them.

SELENA

Are they shouting for me?

The official smiles at her.

OFFICIAL

Yes, they are shouting for you.

Her eyes widen. They start moving toward the stage.

CONFIDENTIAL

BACKSTAGE AREA

Abraham stands with a group of MEN by the mixing board, arguing heatedly in Spanish about something.

As Selena and the band walk up to the stage, preparing to go on, he looks up at them. His words become distorted and unintelligible as the CAMERA moves into a BIG CLOSE-UP of Abraham's face, watching.

ABRAHAM'S POV: Selena stands back as the band move onto the stage in front of her. Chris is the last to go on. As he passes Selena, he pauses for just an instant. They smile at each other, and Selena reaches up to caress his cheek. Chris steps onto the stage. Selena stands alone taking a deep breath before making her entrance.

ON ABRAHAM - He looks stunned.

TECHNICIAN

(in Spanish)

Señor Quintanilla - I'm sure it's been set up correctly, just as you -

Abraham looks at him as if he hadn't seen him before.

ABRAHAM

Yes, yes - I'm sure it's fine...

Just then a HUGE ROAR drowns their conversation completely. Abraham looks toward the stage, dazed.

ON THE STAGE

Selena bounds onto the stage smiling and exuberant, then stops, shocked. For an instant, she loses her composure.

SELENA'S POV: A sea of people covers the landscape in front of her, from the edge of the stage to the horizon, as far as she can see. As she moves to the front of the stage, the ocean of humanity surges forward in waves, reaching up, trying to get closer.

The CHEERING becomes ear-splitting.

The band hits a fast, funky beat with "La Carcacha", and Selena starts to dance and whirl to its rhythm. The crowd ROARS.

BACKSTAGE

Abraham watches from the back, overwhelmed. He sees Marcela hanging back near the bus, and waves her over. He takes her hand as she approaches and pulls her to where she can see. They stand together, looking at the incredible scene, holding each other.

CONFIDENTIAL

ABRAHAM
I can't believe it...

MARCELA
They're our children, Abraham...

They watch Suzette joyfully pound her drums, and Abie finger his bass line. Selena dances with abandon, responding to the energy of the crowd.

Abraham tightens his arm around Marcela.

ABRAHAM
This is only the beginning...

Suddenly they feel a jolt to the stage. Everything starts to shake.

They look around, startled. A worried CONCERT PROMOTER runs by them, followed by SECURITY GUARDS. They rush onto the stage.

PROMOTER
Hurry! Hurry or they'll be crushed -

Abraham runs after them, onto the stage.

ON STAGE

Selena looks surprised for a moment when she sees them, but she keeps singing.

AT THE EDGE OF THE STAGE

The MEN reach down and start pulling people from the front onto the stage. As the crowd surges and pushes closer to the stage, these people are in danger of being crushed to death.

The stage keeps shaking, and all the bandmembers look tense.

After a moment, as the men pull people out of danger, they create enough space for the SECURITY GUARDS to jump down and push the crowd back, and the stage is saved from possible collapse.

Selena keeps singing, and the people keep reaching up, fighting to get closer to her.

LATER IN THE CONCERT

The sky has darkened to cobalt blue. Selena is wet with perspiration and tired, but she dances energetically, and sings with great emotion. She throws herself into it, exhilarated, charged by the energy of the audience.

CONFIDENTIAL

SELENA
(singing)
Como la flor...

She holds the mike out to the crowd and they sing back, in an overwhelming wave of SOUND. The Dinos looks stunned by the experience.

CROWD
Como la flor...

POV FROM THE AUDIENCE: The sea of bodies stretches from the camera for what seems like acres. Far away, in the distance, is the stage, like a little boat floating on the ocean. Selena is a tiny white figure, framed by the big speakers.

The crowd raises its collective voice in a ROAR of response, as they all sing together.

CROWD
Como la flor...

The SOUND of "Como la Flor" gradually fades into the DRONE of tires.

INSIDE THE BUS DAY

The family and bandmembers are all gathered in the lounge, rifling through a pile of Mexican newspapers, incredulous and exultant. Selena leans over her father's shoulder.

ABRAHAM
And look at this! "A genuine artist of the people." Look at the pictures.
(he passes the paper back, grabs another one)
And listen to this one - "It was a historic event... a hundred and twenty thousand fans..." Oh, man.

SELENA
I told you, Dad, I told you we could do it!

ABRAHAM
It sure was, honey. You did it.

Selena laughs, then throws her head back and sings.

SELENA
(singing)
There's a land that I dreamed of once in
a lullaby -
(pause)
(MORE)

CONFIDENTIAL

SELENA (cont'd)
And that land is - Monterrey, Mexico.

Everybody starts to cheer.

ABIE
Next stop - MTV!

SELENA
Then The Letterman Show! Oprah! We're
gonna take over the world!

ABRAHAM
(singing)
Start spreading the news -
We're leaving today

Everyone starts APPLAUDING as Abraham sings. He's still good, and
after a beat, everyone joins in, led by Selena.

EVERYBODY
We've got a great big part of it -
(some sing)
New York, New York!
(Selena and others sing)
Monterrey, Monterrey

EXT. THE MEXICAN HIGHWAY DAY

The bus zooms past trees, and faded billboards for "Cuervo
Tequila".

VOICES SINGING
If we can make it here...
We can make it anywhere...

EXT. BEACH IN CORPUS CHRISTI AFTERNOON

Selena and Chris are walking slowly along the waterline, a huge
sweeping arc dotted with buildings and bridges.

CHRIS
You did it, Sel - man, I've never
experienced anything like it, nothing
even close...

SELENA
We all did it...

CHRIS
Yeah, I know, we all did it. But it was
you, Sel - it was you. I've never seen
so many people... It was like an ocean...

CONFIDENTIAL

SELENA

It scared me at first, and I've never been scared by a crowd, not even when I was nine.

He looks at her with a tender expression.

CHRIS

Then you started to sing, and they loved you, Sel - they loved you.

She looks out over the ocean, pensive.

SELENA

You know - sometimes I think about the things I never had. Like - I guess I've never had a childhood - not a normal one, anyway - never got to be a regular teenager either. Never dated, or went to a prom. I had to finish high school by mail. I've spent more time in Big Bertha than anywhere else. It's my home, my school - everything. Since I was nine, I've been on the road every week of my life...

She laughs a little, and then bends down and tosses a few pebbles into the sea. She sits down on the sand, and Chris joins her.

SELENA

But when I was on that stage - it was like nothing I've ever felt before - it was scary, and it was wonderful, and I felt - I felt really lucky...

CHRIS

I know why they all love you so much, Sel...

SELENA

Why?

CHRIS

Because
(he hesitates)
Because I love you, too.

She looks at him, surprised.

CHRIS

I mean it, Sel - I really love you. You're the best friend I've ever had - I can talk to you about anything, and you understand...

CONFIDENTIAL

He bows his head.

CHRIS

I thought a lot about what you said that night in L.A., out by the dumpsters - and I don't want to be that dumb. I don't want to lose you, Sel...

SELENA

I don't want to lose you either, Chris...

CHRIS

When I was four years old, my Dad left my Mom and me. Just left. And I had to grow up without him.

Chris looks up at Selena seriously.

CHRIS

Ever since then, not one day went by that I didn't remember the feeling I had that day when I was four - and I knew that my dad wasn't coming back...

SELENA

Chris...

Selena starts to get closer to Chris, but he gently holds her back. He looks her straight in the eyes, with great feeling.

CHRIS

Until I met you, Sel... and when I'm with you - I don't feel like that anymore...

He touches her cheek.

CHRIS

I love you, Sel - I love you.

SELENA

I love you too, Chris.

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EXT. WATER PARK-PLAYLAND, CORPUS CHRISTI NIGHT

Selena is walking with her cousin Sara, her sister Suzette and a friend MANUEL, through the small amusement park eating sno-cones and CHATTERING away. Everyone seems very happy and having a good time, except Selena who laughs and jokes but in a guarded manner.

There is a underlying tension to the scene as if her friends are trying to cheer her up.

CHILDREN are sliding down the large water slides, LAUGHING with glee and splashing about with abandon.

Across the water slide is a tall hundred foot tower. People are jumping off it with bungee cords tied to their feet.

MANUEL

I known people who have done that - man!
(pointing to the bungee jump)
Thats like a hairy thing to do- you done that, and you done somethin'.

SUZETTE

Well, I would never do that - you'd have to have rocks in your head to try something like that.

MANUEL

Right on - you could get killed doing something like that. I'd never do it, no way...

SELENA

(teasing)
Oh, come on - what's the matter with you? Big, tough Tejano dude like, scared of a little jump like that.

MANUEL

Ah come on, Sel...

SELENA

I would do it - little old weak female like myself - I wouldn't be afraid...

MANUEL

Sel, you're so full of it. You would never do something like that, no way...

SELENA

Way, dude...

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MANUEL

Oh yeah, Sel, well I dare you then, let's see you!

SELENA

O.K., dude, just watch me!

Selena starts charging off in the direction of the bungee jump, and immediately the three friends get alarmed.

SUZETTE

Selena! No, girl, wait...

(to Manuel)

Manuel - you don't ever dare her!

#085

MANUEL

Suzy - I was just teasing like she was - I didn't actually mean for her to do it!

They run after her, but Selena walks on with determination.

AT THE BUNGIE JUMP

Selena is handing the attendant money when Suzette catches up.

SUZETTE

This is too dangerous, Selena. Don't do it!

SELENA

Ain't no big deal, girl, what's your problem?

With that she charges toward the ladder and she quickly starts climbing up to the jumping platform - up and up and up

MANUEL

No, Sel, no!

PLATFORM AT THE TOP OF THE BUNGIE JUMP

A MAN is tying the bungee cord to Selena's legs.

MAN

Don't look down, no matter what you do, because if you do, you'll never do it...

Selena looks up at the sky - there are huge, magnificent clouds slowly drifting across the deep blue sky.

Selena takes a deep breath, and then, inevitably, she looks down.

The ground looks like its a million miles away, and for a moment she loses her balance.

CONFIDENTIAL

ON THE GROUND

SUZETTE

(yelling)

Oh my God - Sel - please come down!

#085

ON THE PLATFORM

Selena regains her composure, takes another deep breath and jumps.

For one, beautiful moment it seems like she is flying, twisting in the sky in an aerial ballet.

All of her friends are on the ground, holding their breaths.

SELENA'S P.O.V. - The ground comes rushing up toward her, spinning as it approaches.

WHAM! She reaches the ground and bounces up and down on the bungee cord.

She unties her legs and rolls down the padding at the bottom. There is a huge beaming smile on her face.

Sara, Manuel and Suzette go running up to her.

SUZETTE

You O.K., Selena?

Selena lies there for a moment, just looking up at the stars.

SELENA

(elated)

I did it! I really did it!

SUZETTE

You sure did, girl! I was so scared...

Selena doesn't respond, she just smiles and looks up at the stars.

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INT. SELENA AND CHRIS' HOTEL ROOM NIGHT

Selena closes the door behind her and leans against it. She looks at Chris, who is carrying their suitcases.

SELENA
Did this just happen? Did it really
happen - are we here?

She pats the door.

SELENA
In our own room? Married? And it's OK
with everybody? Pinch me hard...

They grin at each other like idiots. Chris drops their bags on the floor and comes to her. He pinches her face.

SELENA
Ow! I'm here

She pinches him back.

CHRIS
Hey - not that hard!

SELENA
So are you!

They fall into each others arms, laughing, shrieking, then kissing.

IN ABRAHAM AND MARCELA'S ROOM

Abraham sits at the little round table by the sliding doors to the balcony, his head in his arms. Marcela comes up behind him and puts her hands gently on his shoulders.

MARCELA
Why do they have to grow up, Abraham?

He looks up at her and nods. His eyes are wet. Then he starts to smile, a pensive, philosophical smile.

ABRAHAM
I know. But - it's OK, Marcie. It's OK.

CONFIDENTIAL

He looks up at her, still smiling gently. Then he takes her hand.

ABRAHAM

Come here, Marcie.

He pulls her down in the chair by him, and puts his arm around her. After a moment, he leans over and kisses her.

CHRIS AND SELENA'S ROOM

The glass door to the balcony slides open and a sheer white curtain billows in on the night breeze.

Selena, wrapped in a white terry robe, her wet hair curling in tendrils around her face, steps out on the balcony. Above her, stars glitter in the dark canopy of sky. Below her spread the lights of the city.

Chris comes out behind her. She leans on the railing.

SELENA
I love you, Chris. Have I told you that yet?

CHRIS
A few hundred times since we checked in. So tell me again. Because I love you!

He kisses her cheek.

SELENA
And my family - haven't they been great?

CHRIS
You called it, man. Here we are - together - on the road with the band.

She throws her arms out to the sky.

SELENA
I feel like I can do anything! Anything is possible! All my dreams - I want to sing and dance like never before. I want everyone to know how happy I am!

She turns to him suddenly.

SELENA
You know what? I would never give up my music - but I want to do other things, too. Things that are just me. I want to open that boutique - remember, I told you? Why not?

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CHRIS

Why not, baby? That's always been my motto...

She spins around on the balcony.

SELENA

I want everybody in the world dancing to my music and wearing my clothes!

CHRIS

Then that's what's going to happen. Guaranteed. Pretty soon everybody is going to look like Selena -

She starts to laugh, and leans far out over the railing, breathing deeply of the soft night air.

SELENA

I feel like I'm free for the first time in my life. I feel like I could fly - like I am flying.

The CAMERA moves out into the night sky, soaring through the clouds toward the stars.

The STRAINS of a SONG begin to be heard...

SELENA'S VOICE

Ohh - ohh - ohh - cada vez, cada vez que lo veo pasar.

INT. ON STAGE, A CONCERT NIGHT

The keyboards play, Chris hits the wa-wa pedal, and Selena sings, resplendant in a black and green dress with giant ruffles.

SELENA

Bidi-Bidi Bom-Bom! Bidi-Bidi Bom-Bom!

The band rocks out, and the crowd joins in, swaying to the infectious beat of the song. Children dance in the aisles.

There is a new energy, an unrestrained exuberance in Selena's performance, and everyone is catching it. She and Chris glance at each other, smiling warmly.

SERIES OF RAPID FLASH CUTS:

Mexico City - Guadalajara - Acapulco - and other cities in Mexico.

Selena sings in front of one adoring crowd after another, and all of them SING with her - Bidi-Bidi Bom-Bom!

CONFIDENTIAL

EXT. THE SELENA ETC. BOUTIQUE, CORPUS CRISTI DAY

A crowd of FANS and REPORTERS surround Selena at the opening of her shop. A big, cheerful sign over the entrance says: "SELENA, ETC."

REPORTER

How do you feel today, Selena?

SELENA

(with a big smile)

I am so proud - we've been working so hard for this day. But most of all, I'm so proud of the people who have worked with me, because I couldn't do this by myself - I want to introduce Martin Gomez, he's the designer I've been working with..

She pulls over a HANDSOME YOUNG MAN.

REPORTER

This is very important to you, isn't it?

SELENA

This is really like a dream come true!

A BIG CLOSE-UP OF SELENA

Long hair flowing over her shoulders, Selena sings with feeling.

SELENA

Me canta asi, me canta asi!

The CAMERA pulls back to reveal her on a spectacular stage in a large indoor arena.

INT. ON STAGE, THE ARENA, CORPUS CRISTI NIGHT

Selena sails through her music, beautiful, electric, singing with new power and freedom.

IN THE STANDS

The audience is enthralled, clapping, SHOUTING, and singing back to her when she invites them. The energy is sizzling.

CONFIDENTIAL

IN THE SOUND BOOTH

Hidden in a tangle of equipment near the stage, Abraham watches from the booth.

Standing near him are Jose Behar with TWO ANGLO RECORD COMPANY EXECUTIVES, watching and listening. One of them smokes a cigarette. They glance at each other as Selena spins and throws her head back, singing out to the ecstatic crowd.

Jose Behar raises his eyebrows to the other two. They nod appreciatively.

Behar smiles, happy and a little smug.

BEHAR

The record sales ~~have~~ been sensational. And now - with this Grammy nomination -

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He steps over to Abraham.

BEHAR

She's taking off, Abraham. I mean really taking off - like a rocket -

Abraham looks out at his daughter.

HIS POV - THE STAGE At that moment, Selena and Chris look at each other, full of affection and youthful joy. There's warmth between them, and everyone feels it.

Abraham nods slowly.

ABRAHAM

Yeah... I think she's happy. I think she's happier than she's ever been...

BEHAR

(pumped up)

Well, we're happy, too. We're gonna bottle it and sell it!

The other two executives move closer to Abraham.

FIRST EXECUTIVE

(to Abraham)

She's phenomenal, Abraham. I think she's the next Gloria Estefan -

The second executive takes a last puff from his cigarette, drops it and steps on it.

CONFIDENTIAL

SECOND EXECUTIVE
(nodding decisively)

Bigger. Even bigger. Abraham, we're ready to commit major backing for an English language album - the crossover album.

Abraham looks at them, light dawning in his eyes.

ABRAHAM
English language album?

SECOND EXECUTIVE
Big. A big English language album. The best songwriters, the best producers - first class all the way. Is she ready?

Jose puts an arm on Abraham's shoulder.

JOSE
There'll be major promotion, Abraham. We'll get her on all the shows - Leno, Letterman - everything!

Abraham looks at them.

DISSOLVE TO:

Abraham as a young Dino, standing in the parking lot of the Sandy Shores Club, the sea breeze tossing his hair. He looks bewildered, holding a check for ten dollars in his hand as the club owner walks away from him.

DISSOLVE TO:

Abraham turns to the executives from EMI Records, smiling.

ABRAHAM
We're all ready. We've been ready for a long time.

ON STAGE

Selena finishes the song to a ROUSING OVATION. She smiles and bows. Bouquets of flowers appear as the APPLAUSE continues. Selena pulls a single white rose out of a bouquet and waves at the crowd with it.

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EXT. THE SKY DAY

A huge jumbo jet cruises in a clear blue sky.

INT. THE BEVERLY CENTER, LOS ANGELES DAY

Selena and Sara, casually dressed in jeans and sweatshirts, charge through the big, glittering shopping center. The air around them is alive with the HUM of a thousand conversations.

SELENA
 That's it! Look Let's try this one.

She veers into a fancy shop called "Caché", with Sara at her heels, and immediately starts flipping through dresses on racks, holding them up and looking at them. They discard several in a row, wrinkling their noses. Sara holds up another one.

SELENA
 Na-a-a-h...

CONFIDENTIAL

A tall, chic SALESLADY steps toward them, with a condescending look.

At the same time, Selena leaves the racks and turns to the mannequins in the window. She looks one of the dresses up and down.

SELENA
How much is this, please?

The saleslady comes over to her, frowning slightly.

SALESLADY
Well, I don't think you'd be interested in that one...

SELENA
Why?

SALESLADY
(in a low voice)
Well - that dress is \$800.00.

Selena looks back at her, flabbergasted.

SELENA
Excuse me - hello? - is it for sale?

The saleslady pulls herself up and lifts an eyebrow.

SELENA
(sweetly)
Could you take it off the mannequin, please? We want to try it on... Sara!

BY THE DRESSING ROOM

Selena leans against the wall outside the curtained dressing room, tapping her foot.

SELENA
I want it to fit girl...

SARA'S VOICE
Hey, I'm trying - it seems OK...

Just then a LATINO WORKER passes the dressing room area, carrying a tall stack of fancy boxes from the back room. Selena glances up at him and their eyes meet.

The worker stops in his tracks, and boxes tumble to the floor.

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CONFIDENTIAL

WORKER

Selena!

They stare at each other, both caught off guard. He turns and SHOUTS to the back room, excited.

WORKER

Es Selena! Es Selena - aqui!

Two more WORKERS poke their heads through the door. Their eyes widen in amazement, then delight.

The saleslady watches, perplexed.

The CHORDS of the SONG, "Amor Prohibido" begin to PLAY. 7085

SERIES OF RAPID CUTS:

News flies through all the service areas of the shopping mall. Latinos tell other Latinos, who immediately abandon their jobs. They stop packing or unpacking, put down trays of dishes, climb down off ladders. Supervisors do double-takes as their work force disappears.

ON THE FLOOR OF THE MALL, the BUZZ spreads, and young Latino shoppers swarm toward the Cashé boutique.

IN THE BOUTIQUE

LATINO WORKERS, LATINO SHOPPERS, AND YOUNG ANGLO SHOPPERS crowd the little space, surrounding Selena, who is smiling and happily signing autographs. She hands a slip of paper back to a worker.

SELENA

This is for Rosa, you make sure she stays in school, OK?

The STORE MANAGER pushes his way through the crowd, frowning.

MANAGER

What's going on in here?

A BLONDE TEENAGER

It's Selena!

MANAGER

(confused)

Who's Selena?

The teenager moves away, trying to get an autograph.

BLONDE TEENAGER

She's here for the Grammys!

CONFIDENTIAL

The saleslady, who has been watching and listening in stunned silence, looks at Selena.

SALESLADY
The Grammys?

At that moment, Sara emerges from the dressing room, wearing the dress from the window. Selena smiles and looks at the saleslady.

SELENA
We'll take the dress.

INT. DOROTHY CHANDLER PAVILION NIGHT

F085

There is huge APPLAUSE as Selena, dressed in a sparkling white gown, mounts to the podium and takes the golden Grammy from the PRESENTER. Bathed in a brilliant spotlight, she holds the award above her head, flashing a beautiful smile at the audience.

The STRAINS of "Amor Prohibido" continue.

SELENA
This is proof that dreams really can come true!

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EXT. THE SKY DAY

A sleek jet ROARS through the cloudless sky, it catches a glint of the bright sun.

CONFIDENTIAL

INSIDE THE PLANE

Abie and Selena are sitting next to each other on the airplane.

ABIE

This is it Sel, first class to Nashville to record a song by Keith Thomas...

SELENA

(thoughtful)

It's been a long road Abie - we've been working for this ever since we were kids...

ABIE

We've had some times Sel - remember that vato dude that tried to pull us out of the ditch?

#085

Selena immediately starts to imitate a low rider.

SELENA

Anything for Salinas?

Both Abie and Selena start to laugh. Then Selena starts to get thoughtful. She looks out at the passing clouds outside, then she looks back at Abie.

SELENA

But, you know, you work for something, you finally get what you want, and then everything changes. It's not what you thought it would be...

ABIE

What do you mean?

SELENA

Well, I mean like the record company people are saying that things have to change. They're even saying that maybe the band has got to change...

ABIE

Sel, you know, if you're gonna need more of a funky bass player - someone who can play the kind of top 40 music you're gonna be doin' - hey, you gotta be competitive in the new market. If the people upstairs say you gotta get a new band to go on tour, that'll be cool - like I say, I'll still be there for you - maybe not on stage...

CONFIDENTIAL

SELENA

But that's just it, I've never sung
without you on on stage - without Suzy...

ABIE

But we're cool with it, Sel, if its gotta
be like that...

SELENA

But it isn't cool with me. I like
looking back and seeing you and Suzy on
stage with me. Just knowing you're there
with me. Seeing Mom there waiting for
me, and Dad out in the audience...

She starts to immitate Abraham, both in voice and gesture.

SELENA

"Why did you play that song? You're
playing the wrong song - the people
aren't dancing! Cut it short, cut it
short!"

They both start laughing, then Selena starts to cry.

SELENA

Oh, Abie I don't see why anything has to
change. What's the big deal anyway...
I don't care what they say - "a latin
band will stereotype you" - hey, I've
come all this way with a latin band?
What's the big deal. Having an all
English band didn't stereotype the
Beatles or the Rolling Stones? We've
come all this way together - we're gonna
go all the way together.

ABIE

Sel, you shouldn't see it that way.
Nobody regrets anything, we all
understand - we're all cool. It's been a
great ride - a great ride, but things
gotta change, everybody digs that.

SELENA

Abie, you can be just as good a funky
bass player as anybody.

Abie starts to laugh.

ABIE

You're right, I can, I could learn it. I
will learn it, for you...

CONFIDENTIAL

SELENA

And you're gonna stay on stage with me...

Abie just shakes his head, smiling.

ABIE

Oh, Sel - yeah, I'll still be on stage with you...

SELENA

And so will Suzette.

ABIE

So will Suzette.

Abie puts his arm around her and she cuddles up next to him.

SELENA

Isn't that right big brother?

ABIE

Sel, you're ~~something~~ else, you've always been something else.

INT. RECORDING STUDIO DAY

Selena stands under a microphone, singing with great feeling.

SELENA

(singing)

And I know it's not right...
So I guess I should try...
To do what I should do...
But I could fall in love with you...
I could fall in love with you...

She finishes and bows her head. There is no applause, just the silence of the empty recording studio. Her eyes are closed - it is an emotional moment for her.

IN THE MIXING ROOM

Abraham and Abie stand there with the ENGINEER and couple of RECORD PRODUCERS, and one of the EXECUTIVES. The engineer whistles softly in appreciation.

PRODUCER

OK - I'd say we've got that one down...

EXECUTIVE

And that's a hit, boys. That's a hit!

(he looks at Abraham)

What did you say that was called?

CONFIDENTIAL

Suddenly Selena is pounding on the glass between the studio and the booth, making faces at them. They start to laugh, and Abie goes in to the studio.

IN THE STUDIO

ABIE

Great, Sel - it was just great.
(he does a high five)
You did it!

Selena starts laughing.

SELENA

Yeah - it took a while, but I finally got permission to sing in my native language. Just like I did when I was nine...

They look out at the Anglo record producers and crack up.

SELENA

(laughing hard)
I bet they can't figure out how I learned English so fast...

Abraham sticks his head in the door.

ABRAHAM

What's goin' on in here?

SELENA

I'm starving, that's what's goin' on. Come on, can we go get a pizza?

She grabs Abie and Abraham, and looks around at the others.

ABIE

I can't go yet, Sel. I gotta finish up here with -
(he points)
- my colleagues, here.

Selena rolls her eyes, then grabs Abraham's arm.

SELENA

Come on, Dad. I'm starved. I need a whole medium pizza right NOW. Abie, you can catch up.

INT. PIZZA PARLOR DAY

Selena leans back in her seat and heaves a sigh. A half-eaten pizza is in front of her.

CONFIDENTIAL

Abraham is looking at her thoughtfully.

ABRAHAM

I was so proud of you - when I saw you in there, cutting that record...

(he nods, thinking)

Yeah. You did it. I couldn't do it, but - you did it.

(he smiles broadly)

You broke the Tejano thing wide open - no woman has ever made it big there, but now you're number one. You went to Mexico - no Mexican-American has ever been accepted there, but they love you. And now -

She crosses her eyes comically.

SELENA

Now - gringos! Disney World!

ABRAHAM

(smiling)

You know - all those barriers that nobody has been able to get past - you've gone right through them all like they were nothing. Like they didn't exist.

(softly)

I guess for you, they don't exist.

EXT. BARRIO IN CORPUS CHRISTI SUNSET

Selena and Chris are walking out of the fenced area in front of their small, brick house. It sits next door to Abraham's.. They have TWO LARGE DOGS on leashes. The dogs seem frisky and curious. The sky is flaming red as they begin to walk down the street.

There are some PEOPLE in the street, many children, all are Tejanos. They wave at Selena as she passes, she smiles and waves back.

SELENA

(to Chris)

I want to get, you know, like a little farm, just ten acres or so...

CHRIS

Do you want me getting up early and go riding around in a tractor

SELENA

Yeah, and feed the pigs...

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CHRIS
O.K., cool, feeding slop to the pigs, why not?

Selena starts to laugh.

SELENA
And we're going to have lots of animals, and we're going to all live together...

CHRIS
Wait a minute, Sel, you gotta keep all the animals apart...

SELENA
Why? I want all the animals to live together.

CHRIS
Because animals hate each other, Sel. They'll tear each other apart if you don't keep them seperated.

SELENA
Not my animals, my animals will all get along great...

CHRIS
Whatever you say, Sel...

SELENA
And maybe we could make some little animals of our own.

CHRIS
Are you talking about kids?

SELENA
Yeah, why not?

Chris ponders a moment.

CHRIS
But what about the singing and the touring, you want to give all that stuff up?

SELENA
Of course not! We'll just bring the kids along - Abie and Vangie did. That's the way we've always done things - hey, it's a family act!

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Chris thinks for another moment.

CHRIS

So you're talkin' the kids, and the career, and the farm with all the animals...

SELENA

Yeah, all of it - why not? Everything is possible...

CHRIS

Yeah, why not. ~~Kids~~ huh. O.K., so let's do it.

Selena takes his arm and cuddles up to him as they continue to walk down the street.

SELENA

Let's do it.

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EXT. HOUSTON ASTRODOME NIGHT

Selena is beaming as she stands in front of the gigantic crowd that is CHANTING at her with adulation. She spreads her arms out, as if to encompass them all. She smiles a big, loving smile and takes her bows. Bouquet after bouquet of flowers shower the stage as the crowd CHANTS and CHANTS.

Selena picks up bouquets of flowers and waves at the crowd. Finally, she starts to leave the stage, as the deafening CRIES of the gigantic crowd continue.

DISSOLVE TO:

THE HIGHWAY AT NIGHT

The SOUND of the song and the enthusiastic crowd seques into the DRONE of the bus tires on the road, as the image dissolves to the shiny, new bus rumbling along the highway at night.

INSIDE THE BUS

Abraham and some of the band members are hanging around in the front of the bus, joking, and watching a movie on T.V.

IN THE SMALL DRESSING ROOM IN THE BUS

In the back Marcie and Selena are alone. Selena is curled up in her mother's lap, resting. Marcie is gently rubbing Selena's head as she has done so many times since Selena was a little girl.

There is a quiet moment with the two women, silent, peaceful, with the hypnotic HUM of the bus at night.

SELENA

(thoughtful)

Momma, do you remember that doll you gave me, you know, when we were living with Uncle Hector and Aunt Linda...

Marcela thinks for a moment, then a look of recognition comes to her face.

MARCELA

Yes, I do remember - I hid it under the bed...

They both laugh a little, remembering the moment.

SELENA

I still have it...

CONFIDENTIAL

MARCELA
(surprised)
Really?

SELENA
Yes, I've kept it all these years. I
just love that doll, Momma...

Marcela smiles and strokes her head. There is a pause as the two women listen to the hypnotic SOUND of the bus wheels on the road.

SELENA
You know Momma, once we're finished with
the English album and the tour to promote
it and all... me and Chris, we want to
have a baby...

MARCELA
A baby!?

Marcela stops rubbing Selena's head and she looks at her,
speechless, filled with surprise and joy. Selena looks up at her
mother as tears spring into Marcela's eyes.

SELENA
I've been wanting to tell you...

MARCELA
Oh, Selena I don't know what to say -
this is the most wonderful thing - oh
Selena... I'm so happy!

She grabs her daughter and they hug each other a long and
beautiful hug.

Selena settles back into her mother's lap, and Marcela starts
gently rubbing her head again.

SELENA
This next tour is going to be really
different. I mean - it's going to take
us into a whole new world... I guess I'm
a little scared - will they love me
Momma?

MARCELA
Yes, Selena, they're going to love you...

Selena starts falling asleep as the CAMERA starts to slowly TRACK
into a CLOSE-UP of Selena.

The opening notes of the song "Dreaming of You" are heard.

DISSOLVE TO:

CONFIDENTIAL

SELENA'S DREAM - A BEAUTIFUL AUDITORIUM

Selena is dressed in an elegant, sparkling white gown. Her band is behind her, playing on a sumptuous stage. Before her is a packed audience that is predominantly anglo. Selena sings to them with great feeling.

SELENA

Late at night when ~~(all)~~ the world is sleeping, I stay up late and think of you, and I wish on a star, that somewhere you are thinking of ~~me~~ too...

The audience loves Selena and they love the song. Her eyes shine with emotion as she sings.

SELENA

'Cause I'm dreaming of you tonight. 'til tomorrow I'll be holding you tight...

The audience sways with the beautiful melody.

Suddenly, someone from the audience throws Selena a flower - a single, white rose. It soars through the air in slow motion.

SCENE NOT RELEASED

"SELENA" as of April 17, 1996

CONFIDENTIAL

FILM PRODUCTIONS

485

SCENE NOT RELEASED

"SELENA" as of: April 17, 1996

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SELENA
FILM PRODUCTIONS, INC.

1085

DISSOLVES TO:

AN EMPTY ARENA

NIGHT

Everything is set up for a concert, except there is no one there, the arena is completely empty.

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ON THE STAGE

The CAMERA slowly drifts around the microphone, sitting in its mike stand. There is no one standing there. As the CAMERA moves around the microphone, the gigantic, empty area can be seen. All the equipment has been set up for a performance, but the stage is completely empty.

The first notes of the song "Dreaming of You" begin to PLAY.

SELENA'S VOICE

Late at night when all the world is sleeping - I stay up and think of you...

17 085

DISSOLVE TO:

A WAITING ROOM IN THE HOSPITAL

The CAMERA is still moving, but now it around Selena's family. They are gathered together, keeping a vigil in the hospital, weeping together.

Chris is there, he is sitting by himself and he looks emotionally shattered. Abraham holds Marcela, who is weeping almost uncontrollably. Abraham also is crying.

Abie and Suzette are sitting together, brother and sister, both seem shell shocked, staring off into an empty void. Suzette wipes the tears off her face with a kleenex.

The song continues.

DISSOLVE TO:

A PARK IN TEXAS NIGHT

The park is dotted by the lights of thousands of candles, as a multitude of people have gathered into the public park to mourn Selena. They sit together in a silent vigil of shared grief.

The crowd is many Tejano, but there are Texans of all ethnic backgrounds present. And there are people of all ages, from children to very old people. Young people are there, families are there, and they all hold candles and flowers, and many hold pictures of Selena.

There is a MONTAGE of all these faces, all weeping at the passing of Selena as the song "Dreaming of You" continues.

DISSOLVE TO:

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MONTAGE

The face of the real Selena. She looks young, vibrant and smiling. She is spinning and dancing at one of her concerts.

There follows a MONTAGE of images of the real Selena, many images that have already been seen in the film. Selena is seen at home, on the bus, playing baseball, opening her boutique. She is always laughing, always smiling.

Selena is seen surrounded by her fans as she graciously signs autographs, she is seen performing in a variety of different spectacular outfits. She is seen winning her Grammy.

Then, on a particularly beautiful close-up of Selena, the image freezes, and the song "Dreaming of You" ends.

TITLE: SELENA QUINTANILLA PEREZ 1972-1995

FADE OUT:

The end credits begins to roll up. After a moment of silence the VOICE of the young Judy Garland is heard SINGING "Somewhere Over the Rainbow".

SELENA
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THE END

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