

HENRY

The Mexican Singer 8-21-10

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Alejandro, who has heard the conversation from a distance, changes the stations until he finds his familiar **Mexican Rancheras**. He leaves it on and goes on with his duties.

3 EXT. ELLA'S NEIGHBORHOOD - LOS ANGELES - NIGHT 3

Ella pulls up to the driveway of a small Spanish style home in a real up-and-coming neighborhood.

4 INT. ELLA'S HOUSE - NIGHT 4

Walking into the house, briefcase in hand, Ella is hit by a foul stench. Wrinkling her nose, she turns on the light and slips on something. It's a big pile of poop.

ELLA
What is this? Damn it.

HENRY LOGAN (early 30s), her ex-boyfriend, steps out from the shadows wearing that crooked smile of his that always gets her in trouble. A dog she's never seen before at his side. Henry has an aw-shucks quality about him that tends to hide his true nature.

ELLA (CONT'D)
What are you doing here? I told you I didn't want you coming over.

Ella enters the kitchen area the dog and Henry follow closely behind her.

5 INT. KITCHEN - ELLA'S HOUSE - NIGHT 5

Henry tries to pull her into an embrace, but she turns around and shoves a roll of paper and a bottle of windex at him.

START SC. 1 →

ELLA
Here, clean. I'm going to give you the benefit of the doubt and assume it was the dog. And who is your friend?

She studies the dog: a mahogany red Irish Setter, with a shiny red coat.

HENRY
I bet this guy my pure bred Great Dane in exchange for whatever this is.

CARLA HOOL CASTING

THE MEXICAN SINGER

1/6



ELLA

Since when do you own a Great Dane?

HENRY

I don't. That's why it's called...

Ella finishes his sentence with him.

HENRY/ELLA

(at the same time)

...gambling.

She rolls her eyes wondering how many times she's heard Henry utter that statement. They finish with the cleanup and wash their hands.

ELLA

It would be nice if you can at least not let your dog relieve himself in my place.

As she dries her hands -

ELLA (CONT'D)

Hand it over.

He pulls a key out of his pocket.

ELLA (CONT'D)

Is this the last one?

Henry shrugs and flashes that smile. Ella reaches over for the key but he pulls it away at the last second. A small game of keep away is played out until Ella gets the key.

ELLA (CONT'D)

Why are you here?

HENRY

I miss us, I miss you.

ELLA

(not buying any of this)

What is it that you miss exactly, the yelling, the mistrust, cable?

He's real close to her now.

HENRY

I miss your funny ears. I miss this freckle.

(lightly touches a small freckle on her bare shoulder)

2/6

She gives him a steely look.

ELLA

(sighs)

I'm too tired for this on again off again thing. I'm not, we're not going to do this.

HENRY

I miss that way you sigh when you're not sure what to do.

ELLA

(trying to stay strong)

We're definitely off.

END. SC 1.

EXT. STREET - EAST LOS ANGELES - NIGHT

6

Alejandro gets off the city bus in the middle of a sketchy Latin neighborhood. He is alone in the streets except for a **HOMELESS MAN** (American, 50s) who talks to himself and pushes a shopping cart. Alejandro hands the homeless man a few coins as he walks past him.

With a thick and intriguing Latin accent...

ALEJANDRO

(softly)

Good night, Don.

DON mutters something, takes the coins and continues his conversation with the invisible. Alejandro walks into an old but clean apartment building.

3/6

7 INT. APARTMENT BUILDING - EAST LOS ANGELES - NIGHT

7

Alejandro walks down a hallway, climbs up three flights of stairs, unlocks and opens an apartment door. The door, number 12 hand painted on it, closes on us.

8 INT. MARIA'S BEDROOM - ALEJANDRO'S APARTMENT - SAME

8

Alejandro walks into one of the rooms where **MARIA**, his ten-year-old sister, is nearly falling off her loft-bed. Alejandro puts her arm and leg inside the bed and covers her with the fallen blankets.

MARIA

(eyes closed)

Did you eat?

CAROL
 (excited)
 Why? What did they decide?
 (Ella smiles)
 No way. They're signing with us?!
 Ella, that's huge!!!

As they approach Ella's office.

CAROL (CONT'D)
 Oh, crap. I forgot to tell you. The
 thing in your office.

27 INT. ELLA'S OFFICE - AFTERNOON

27

Ella reaches her office door and sees what's given Carol such a panic attack. Henry, feet propped up on her desk, sits there with a big grin on his face. Carol leaves.

HENRY
 I won big. I'm taking you out to lunch.

ELLA
 I already had lunch.

HENRY
 Early dinner?

4/6

28

INT. HENRY'S CAR - LOS ANGELES - AFTERNOON

28

Henry is visibly nervous, his fingers rhythmically tap on the steering wheel. Ella notices which makes her nervous.

HENRY
 Elle.

ELLA
 Yeah?

HENRY
 What do you think about us moving back in together?

ELLA
 I never think about it.

Ella frowns, wonders where that came from. Henry turns to her and brings out a small box, flips open the lid revealing a vintage ring. Ella can't help but to pick it up, curious.

START SC. 2 →

HENRY

Will you?

ELLA

Will I what?

HENRY

Marry me. I think it's time.

ELLA

You're asking me this, at a red light?

The light turns green just then. Henry raises an eyebrow. 'It's no longer red'. Cars start **honking** behind them. Ella is clearly bothered by the whole thing.

ELLA (CONT'D)

Pull over.

Henry pulls over to the side of the road.

ELLA (CONT'D)

What has gotten into you? What happened in Vegas? Be straight with me, marriage? We're not even dating anymore.

HENRY

(trying to be romantic)

I can't live without you anymore.

ELLA

For once, just the truth.

Henry takes a deep breath, honesty is not his specialty.

HENRY

I lost my shirt, everything.

ELLA

And this ring?

HENRY

It's my Gram's. If this is a no-go then I'm going to need that back.

ELLA

It's a No-Go.

He takes it from her but doesn't let go of her hand, gently rubs her palm with his thumb, as though soothing a baby.

5/6

HENRY

I need to move back in.

ELLA

That's not happening.

Drops her hand.

HENRY

(no longer playing nice)
My name's on the lease.

ELLA

You can't be serious, that's my place.

HENRY

We can either live together, which has its benefits...
(he smiles his usually winning smile on her)
...or you're going to have to find someplace else to live.

6/6

Ella jumps out of the car.

ELLA

(disgusted)
Good luck paying rent.
(slamming the door)
I'm keeping the DOG!

END. SC 2.

29 EXT. FRONT OF HOUSE - WEST LOS ANGELES - NIGHT

29

Pedrito and the Mariachi band are standing in front of a house in the middle of a nice, quiet neighborhood.

Alejandro is running towards them wearing his janitor's coveralls and guitar strapped on his back. As he runs, he begins to unzip his coveralls revealing underneath it his mariachi suit.

ALEJANDRO

Let's hurry. I gotta get back to work.

30 EXT. FRONT OF HOUSE - WEST LOS ANGELES - MOMENTS LATER

30

Alejandro and his Mariachi Band are playing a **Spanish ballad** underneath a balcony. A few **NEIGHBORS** have come out of their windows to enjoy the sound.