

JANE THE VIRGIN

Written by

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A white screen. Bright white. And then we see the cursor, blinking, as typed across the screen: **P R O L O G U E**

As the words DISSOLVE and the camera begins to PULL BACK: we HEAR a sexy male voice. English-by-way-of-Venezuela-by-way-of-telenovela-sexy.

LATIN LOVER NARRATOR
Our story begins thirteen and a
half years ago...

Camera WIDENS TO REVEAL: the white is a petal on a flower... the flower in the hand of a young girl -- JANE, age 10.

LATIN LOVER NARRATOR (CONT'D)
...when Jane Gloriana Garcia was a
mere ten years old.

INT. JANE'S CHILDHOOD BEDROOM

Jane is solemn, staring at someone, as yet unseen. As we continue to WIDEN slowly on Jane:

LATIN LOVER NARRATOR
It should be noted that at a mere
ten years old, Jane's passions
include -- in no particular order -
- her family, God, and grilled
cheese sandwiches.

REVEAL: Jane's Grandmother ALBA (50's, religious, nurturing and intimidating at once), staring at her.

ALBA
Look at the flower in your hand,
Jane.

As a dutiful Jane studies the flower:

LATIN LOVER NARRATOR
This is Jane's grandmother, Alba
Gloriana Garcia. Her passions
include God and Jane. In that
particular order.

In subtitled Spanish (*indicated by italics*), Alba instructs her granddaughter:

ALBA
Notice how perfect it is. How
pristine.

(as Jane notices)
Now Mija, crumple it up--

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A female voice interrupts:

XIOMARA

Really, mom?

ANGLE ON: XIOMARA GLORIANA GARCIA, lying on the bed, bored.
"Xo" (pronounced "Zo") is 25. Tight, Miami clothes.
Bleached blonde hair.

ALBA

Sssh --

XIOMARA

But this is so lame --

JANE

Mommy, shhh!

Oh. Xo is Jane's mother. Jane gives her a warning look. Xo feels badly. She turns back to Alba, indicates: "continue." Alba nods. Then, she turns back to Jane. Serious.

ALBA

Crumple the flower, Jane.

Obediently, Jane closes her fist, crumples the flower. When she opens her hand again, the flower is destroyed. Juice leaking out. Petals already turning to brown.

ALBA (CONT'D)

Good. Now try to make it look new again.

(prodding)

Go on. Try.

Jane tries, but the flower is clearly ruined.

YOUNG JANE

I can't.

ALBA

That's right. You can never go back.

(then, with gravity)

And that is what happens when you lose your virginity. You can't ever go back.

Xiomara rolls her eyes, but Jane is oblivious, staring at the flower, absorbing this bombshell as...

ALBA (CONT'D)

Never forget that, Jane.

And as we PUSH IN: on the flower, holding on it a beat...

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LATIN LOVER NARRATOR

And Jane never did.

MICHAEL

("come on")

I was having a moment, I'm allowed
to have a moment --

JANE

I know, I'm sorry, you know I'm not
good with all that corny stuff--

MICHAEL

It wasn't corny--

JANE

Sorry! You know what I mean. That
was sweet, what you said. And I
love you and all that stuff too.

She kisses him. He kisses her back. PRELAP: with, romantic
music starting, building. We MATCH CUT:

INT. FRONT DOOR

The romantic music is swelling as Jane and Michael are now
kissing at the front door. As they separate, she hands him
something --

JANE

Don't forget this--

His detective badge. Michael grins, takes it from her. One
last kiss and then Jane closes the door and heads into the
living room as the romantic music swells...

INT. LIVING ROOM -- CONTINUOUS

Jane enters:

JANE

Ay, ay! At least turn it down...

The source of the music? A telenovela. Scrolled on screen:
"The Passions of Rubio". Alba (now late 60's), wearing a
maid's uniform, is watching along with Xiomara. At 39, Xo
looks like she's 29 and dresses like she's 19. As Alba
lowers the volume on the TV:

ALBA

*I was letting you know that it was
starting --*

(indicates plate)

Eat your grilled cheese, Mija.

XIOMARA

Mom, she doesn't have to watch if TV C- Watch if For educational purposes only
she doesn't want to --

JANE
Of course I'm watching, you guys
got me hooked on these things --

As Jane sits down on the couch with her Mom and Grandma:

JANE (CONT'D)
But you should know, telenovelas
have completely ruined romance for
me --

ALBA
Sssh.

The credits have ended. ONSCREEN: A man's back is to us.
He's on a boat, looking out at the water with a beautiful
blonde woman. This is RUBIO - an incredibly handsome
telenovela star (40). In subtitled Spanish:

RUBIO
*Despite the circumstances, there's
one thing I know.*
(dramatically)
We were meant to be, my love...

Xo glances at Jane. Jane feels her gaze --

JANE
What?

XIOMARA
Nothing. Eat your grilled cheese.

Xo and Jane turns back towards the television, and we...PUSH
to the TV: on Rubio, looking out at the water. PUSHING past
him, into the dark of the water, the music swelling... Then,
we're ZOOMING OFF the water to establish: SOUTH BEACH NIGHT --
the art deco, the heat, the sex...

EXT. EL DORADO HOTEL

A hotel in the style of the "Fountainebleau." Fabulous,
expensive, exclusive. And we climb up, up, up to...

EXT. EL DORADO HOTEL -- PENTHOUSE BALCONY

Where we find a man, his back to us, looking out at the
Atlantic. Same tableaux as Rubio. Meet RAFAEL SOLANO, 31.
At first glance he looks like a handsome, rich playboy type.
Which he definitely was...

WOMAN'S VOICE (O.S.)
Raf? Babe. Are you all right?

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He turns to find his wife, MONICA -- the most gorgeous girl
you've never seen. She seems incredibly devoted to Rafael.

RAFAEL
Yeah. Fine. Just thinking...

MONICA
(knowingly)
Worrying about the hotel...

No. But he's not up for a longer conversation. He turns to her, nods. She tries to console him...

MONICA (CONT'D)
If anything goes wrong, your father
will help out --

She means this to be encouraging. It's not. She sees that.

MONICA (CONT'D)
Oh stop. You know who feels bad
about taking money? People who
have too much.

He smiles a little. She moves closer:

MONICA (CONT'D)
That's better. See? You just need
to relax...

Before he can reply, she starts to kneel down, dropping out of frame. Oh. As Rafael begins to relax, we CUT TO:

A ROUND MOUTH, putting on bright red lipstick.

WIDEN TO REVEAL: Monica...

INT. MONICA'S DRESSING ROOM

...in front of a mirror. A voice behind her:

OLDER WOMAN (O.S.)
You're starting to seem desperate.

Reveal MAGDA, in the mirror's reflection. Way too much plastic surgery. She's got that cat woman look; her face has been ruined. This is Monica's (potentially clairvoyant) mother.

MAGDA
I don't blame you. Your husband
doesn't love you anymore.

This hits Monica in the gut. Not wanting to believe it--

MONICA
You're wrong, mother --

MAGDA
It's all right. Tomorrow will
change everything.

MONICA
I haven't decided whether --

MAGDA
You will.

And off this declaration...

INT. SERVICE LOCKER ROOM IN THE EL DORADO

Jane is putting her things in her locker next to her childhood best friend LINA (trashtastic with a humongous heart and an even more humongous temper). There are 5-6 other FEMALE WAITRESSES/BARTENDERS changing in here. We'll meet them later. Right now, Jane and Lina are mid-conversation:

LINA
Maybe Michael's gonna propose, my
sisters say guys get all cheesy
before they propose --

JANE
No way, we have a timeline, I don't
have my teaching certification yet,
we only just merged our google
calenders--

LINA
You've been dating three years and
you haven't had sex. He might move
up your google timeline.
(before Jane can protest)
You'd say yes, right? If he asked?

A beat, then Jane nods. The girls share a smile - *exciting!*
But before they can continue there's a KNOCK on the door --

MALE VOICE
Everyone decent?

But he doesn't wait, just enters. Meet ROMAN "ZAZ" ZAZO. A handsome, charming dog. He talks fast and smiles faster. Robert Downey Jr. 15 years ago. Since we're dreaming.

LINA
Who are you?

Zaz moves through the room, holding cocktail straws,
indicating that each girl should choose one.

ZAZ

(in close to one breath)
 Roman Zazo but everyone calls me
 Zaz -- I work for the management
 company that just bought the hotel.
 You could think of me as, say, your
 new boss -- pick a straw, please,
 pick one -- keeping in mind you
 have nothing to worry about as long
 as you're *outstanding* at your job --
 A straw please--

(Jane takes one)
 -- which benefits all of us, seeing
 as we all have the same goal here,
 that goal being to make bank-- okay,
 let's see those straws.

The girls open their hands. Jane is holding the short one.
 Zaz smiles at her. All charm.

ZAZ (CONT'D)

What's your name?

JANE

Jane.

LINA

But everyone calls her Jaz.

The other girls laugh, even Jane. Zaz doesn't miss a beat:

ZAZ

Congratulations, Jaz. You're in
 the canoe.

And off Jane: What canoe?

EXT. THE EL DORADO NIGHT CLUB -- POOL

Find Jane: wearing a bathing suit, serving drinks from a
 small canoe in one of those gigantic resort-like swimming
 pools in the middle of a Spectacular and Decadent Party. In
 fact, that's the theme of the party. "Spectacular and
 Decadent." A shirtless hunky waiter/surfer dude -- DEREK
 sits behind Jane, paddling. She's miserable as she floats
 around, trying not to spill. After a near miss, to Derek:

JANE

Really? You think this is okay?
 That we have to do this?

DEREK

No, yeah, I know.

(then)
 Do what?

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Poor Derek. He's not the brightest. Jane shakes her head as we PULL OUT: for a WIDE, establishing the scope and breath of this party...before ZOOMING elsewhere:

Finding Rafael. He's sitting on a settee -- round, tufted -- with a high back cutting it in half so that TWO SEPARATE GROUPS OF PEOPLE can sit on in. Rafael is with his sister/ best friend LUISA (32). They're mid-conversation:

LUISA

Raf. If you're not happy, end it--

RAFAEL

(yeah, but...)

It's hard. Monica stood by me --

LUISA

I know. But you don't owe her your whole life.

(then, gently)

Look, you changed. I mean, of course you did. If you didn't change, I'd be worried about you. And you know what? It's a good thing because you were a douchebag before--

(as he protests)

As your sister, I can say that. You were a douchebag. But I loved you then and I love you now -- And if you get a divorce, it does not make you our father. I promise.

He smiles a little. Luisa leans in, hugs her brother --

LUISA (CONT'D)

Alright, I gotta get home.

RAFAEL

Say hi to Allison.

Luisa nods, then she heads off. And now we come around on the settee, to reveal: Rafael's wife, Monica. And she's clearly been eavesdropping on their conversation. Stung, she looks up, towards the penthouse... *And is that her mother's shadow, in the window?*

But the camera doesn't linger, we're now with Rafael, heading towards the pool. He signals "a drink" and Derek starts paddling over as the D.J. starts playing some amazing summer anthem...

We're now with Jane as Derek paddles towards Rafael. As they get closer she realizes... *he looks familiar. She knows him.* for e Jane turns towards Derek:

JANE

Turn the canoe around --

But Derek is in the zone, singing along with the music as he paddles, no way she's breaking through. Jane has to think quickly, she doesn't want to see Rafael Solano -- *in a swimsuit, in a boat* -- after all these years. Desperate, Jane dumps the drinks and throws her arm in, ruddering the canoe. It swings around, abruptly. Nearly taking two people out. Derek stares at Jane, in shock. She smiles, sheepish:

JANE (CONT'D)

Out of drinks.

Jane sneaks a glance back at Rafael who is luckily getting led away by Monica. Oblivious to the chaos...

INT. OUTDOOR BAR -- THE EL DORADO NIGHT CLUB

Jane joins Lina as they approach the bar for more drinks.

JANE

Do you remember a guy named Rafael Solano from when we worked at the yacht club? He was a member --

LINA

The jerk you had a monster crush on?

JANE

It wasn't a monster crush--

LINA

We talking about the same guy? You had this magical kiss and he--

They're now at the bar, next to a beautiful server, EVA (26).

EVA

Who'd you have a magical kiss with?

Eva's kind of the dumb beautiful blonde stereotype. Except she's transgendered.

JANE

No one. I was 15. It was nothing--

Another waitress -- MODEL MEG, approaching --

MODEL MEG

What was nothing --

BARTENDER (O.S.) Calling - For educational purposes only

I need someone to run champagne to cabana four asap --

Escape!

JANE

Got it --

EXT. THE EL DORADO NIGHTCLUB

Jane enters cabana four -- it's bustling. Champagne glasses are set up. Jane goes over to the table, starts to pour.

MAN'S VOICE

I'll hand out glasses.

She looks up, grateful. It's Rafael. *Don't freak out!* She continues to pour. But he is *looking at her.*

RAFAEL

You look so familiar...

JANE

(overplaying a little)

Really? Hm... I'm not sure...

RAFAEL

No, I really think we've met --

JANE

(joking a little)

I don't usually wear a bathing suit, if that helps--

RAFAEL

Oh.

(then)

Scores?

JANE

What?

RAFAEL

Oh.

Jerk.

JANE

But they are interrupted by tinkling on a glass. It's Monica. She's holding up her champagne flute.

MONICA

Please. A toast. To my husband.
Welcome back, babe...

As glasses are raised, Jane slips out...

INT. LUISA'S MIAMI CONDO -- HALLWAY

The house is dark. Luisa slips off her shoes as she opens her bedroom door. She reacts, shocked. Her purse drops to the floor--

INT. LOCKER ROOM -- END OF THE NIGHT

Jane, in her street clothes, is waiting for Lina to finish changing. Jane's bummed.

JANE

You're sure he's the new owner?

LINA

Yeah. I got confirmation.

(off Jane upset)

Don't worry, I'm sure he didn't hear the jerk thing. He was focused on your boobies. And if he *did* hear, then he can't fire you because he was focused on your boobies. Either way because of your boobies, you're cool.

Jane smiles a little. She really hopes her friend is right.

LINA (CONT'D)

C'mon, let's get out of here. It's 3:30 already.

Off Jane: that late?

INT. THE BUS - 4 A.M.

Jane is sitting next to Lina. She takes her old laptop out of her backpack.

LINA

You gonna write?

(off Jane's nod)

Okay. Wake me when we get there.

Lina turns over and closes her eyes as Jane starts to write. Music comes up: Regina Spektor's Blue Lips. Haunting. Tense. *"He stumbled into faith and thought/God, this is all there is..."*

INT. LUISA'S CAR -- SAME TIME

The music is coming from Rafael's sister's car. Luisa is behind the wheel, and she's a wreck. Crying. Her phone rings. "Allison." She goes to shut it off, it drops on the ground. Luisa looks away from the road, just for a moment, to search for it...

INT. MIAMI CITY BUS -- SAME TIME

We're now with Jane, on the bus. The song wails: *"And all the gods and all the worlds began colliding..."* Suddenly, Jane stops writing, struck by a thought...

LATIN LOVER NARRATOR

(dramatically, rapid)

**Maybe it was seeing Rafael again,
but suddenly Jane found herself
wondering if there was a method to
the madness, a plan to the sudden
and strange way in which worlds
collide --**

Now, we're CUTTING between Jane writing and Luisa trying to find her phone. Luisa's looking down, we're sure by the way this is edited, with suspense...*she's going to run a red light, hit the bus, there's going to be a collision...* But Luisa grabs the phone just in time, looks up, stops in front of the light. And the bus passes. We stay with Luisa, silencing the ring. And then she breaks down sobbing.

And Jane's bus is long gone.

LATIN LOVER NARRATOR (CONT'D)

**But then she stopped herself.
Because that was the telenovelas
talking...**

INT. GARCIA FAMILY HOUSE

Jane enters... exhausted. Checking her phone: 4:23.

LATIN LOVER NARRATOR

...and not real life at all.

INT. JANE'S BEDROOM -- MINUTES LATER

Xiomara is asleep in her bed. She left a note: **"Needed company tonight, Gary's been calling -- I'm trying to stay away. Also, I ripped your black jeans, you were right, they didn't fit me. xo Mom. P.S. Good luck tomorrow!"** Jane smiles. Then, she heads over to her desk, takes out her tips and puts all but \$20 in an envelope marked: "Abuela -- Medical." She crosses off the total on the outside: 15, 455 and adjusts it. STILL OWE: 15, 200. We see the number was originally 24, 834. Jane's paid off a great deal. But there's still a long ways to go.

INT. JANE'S BEDROOM -- SHORTLY AFTER

Jane, now in pj's, gets in bed. She turns off the light, texts Michael: **I'm home. In bed.** © 2017 Caliber Footage LLC. All rights reserved. For use in text purposes only A beat, then he texts back. **Phone sex?** She smiles as she writes: **Mom's sleeping with me.** His reply. **Soundly?** Jane: **Ew.**

Then, Jane again: **Sorry, I freaked out before. You know how I feel about you, right? Even though I don't say it?** From him: **Yes.** Then from him again: **Go to sleep. You have a 9 am doctor's appointment and a 12 pm interview.** Beat, then. **Enjoying your google calender.** She smiles. **Love you.** Michael: **You too.** And Jane closes her eyes... In BLACKNESS for the briefest moment before BEEP, BEEP, BEEP!

INT. JANE'S BEDROOM -- THE NEXT MORNING

Jane wakes up. Already? She looks at her alarm. 7 a.m. She closes her eyes briefly, BLACKNESS AGAIN... A beat. And then, subtly, the blackness starts *moving*. WIDEN TO REVEAL: A SONOGRAM IMAGE OF AN EMPTY UTERUS. Continue to WIDEN:

INT. SONOGRAM ROOM -- SAME TIME

We see NURSE SHARON (old war horse) doing a sonogram.

NURSE SHARON

Well, you're definitely ovulating--

REVEAL: Monica, Rafael's wife, on the table. She snaps a picture of Sharon with her i-phone.

MONICA

For my husband. He's so upset he couldn't be here today. Made me promise to capture every moment.
(deep breath, then)
Okay, let's unfreeze it.

INT. BATHROOM -- SAME TIME.

We are TIGHT ON: A woman drying her face. REVEAL: Rafael's sister -- Luisa. She's had an emotional night, but she's trying to pull it together. A deep breath. She stares at herself -- *Calm, stay calm* -- and exits the frame...

INT. HALLWAY AT BUSY OB-GYN PRACTICE

...emerging into the busy hallway. We see she's wearing a lab coat. NURSE SHARON approaches, starts talking immediately; she's holding a metal tray with a turkey baster-like syringe.

NURSE SHARON

There you are, Dr. Alvez. You're running a little behind, remember you're covering for Dr. Peters... you have an insemination in seven, then a pap in six--

But Luisa is distracted, her phone is vibrating. On the screen: "Allison" -- along with a TV-14 ~~screen ID:~~ adaptation of picture of Luisa and Allison kissing. Rattled, Luisa sends it to voicemail, then takes the metal tray with the sperm sample.

LUISA

An insemination and a pap, got it.

The Nurse heads off. Luisa walks a few more steps, then she stops in a corner. She can't help it, she has to listen to the message. Allison's voice is exhausted, broken:

ALLISON (V.O.)

I messed up, I messed up, I messed up. I'm a screwed up person, she means nothing to me, I swear --

Sharply, Luisa disconnects. *Pull it together. Do not cry.* A deep breath. *You can do this.* And she enters ROOM 6:

INT. ROOM SIX

Looking down at the patient history on the chart --

LUISA

Nice to meet you, Ms. Garcia--

REVERSE ON: JANE, asleep in the stirrups. Luisa doesn't see this:

LUISA (CONT'D)

You all set for your insemination?

And she closes the door, waking Jane up. Jane's disoriented, embarrassed, she sees the Doctor studying the chart...

JANE

Hi, yes. Yes! Sorry I'm tired. I'm Jane, I usually see Dr. Peters--

LUISA

I'm filling in while she's on her honeymoon.

Honeymoon. She can't help it, Luisa's eyes tear up! Jane is not sure what to do. Luisa tries to act like it's not happening.

LUISA (CONT'D)

Anyway, I'm Dr. Alves and I'll be--

JANE

Are you okay?

Luisa is trying -- willing herself -- to stop crying. She sits down on the stool in front of Jane.

LUISA

Oh. Yes. I'm fine. ~~Sorry. Let's~~ For educational purposes only just scoot down a little...

(MORE)

LUISA (CONT'D)
 (tries for upbeat)
 Did you bring anyone with you?

JANE
 Here? No. Just me...

LUISA
 Doing it alone. Good for you.
 (voice breaks)
 Probably easiest --

JANE
 Dr. Alves? Are you sure
 you're okay?

LUISA
 Sorry, I'm sorry. This is
 so unprofessional...

LUISA (CONT'D)
 (can only be honest)
 I'm just having some... personal
 problems--

JANE
 I'm sorry --

Luisa reaches over, picking up the turkey baster syringe
 (which Jane can't see, because she's lying down):

LUISA
 (tries for bright)
 Hey, we all have them, right?

JANE
 You know, I can come back. Maybe,
 another day -- Oh, okay, so you're
 starting.

And indeed, Luisa has the baster under the sheet over Jane's
 lap. Depressing the syringe Luisa inseminates Jane:

LUISA
 Nah, you'd have to wait another
 month and that's not fair to you.
 (then)
 Okay. All done. Call the office
 for your results in two weeks.

JANE
 That's it?

LUISA
 That's it. Good luck.
 (then)
 And I'm sorry again. About my--

JANE TV Calling - For educational purposes only
 No, it's okay. And I hope
 things... turn out okay. For you.

Luisa nods, embarrassed and exits...

INT. HALLWAY -- MOMENTS LATER

Room seven. Luisa picks up the chart. Huh. She enters:

INT. MONICA'S PATIENT ROOM - CONTINUOUS

LUISA

I didn't know you were coming--

MONICA

I had the nurse unfreeze Rafael's sperm.

(off Luisa, surprised)

A surprise for him. That's why I didn't tell you, you guys are so close, so I didn't want to put you in a weird position.

Luisa reacts, as she starts to realize what happened. Monica misreads her expression, gets defensive:

MONICA (CONT'D)

If you don't do it, someone else will. I know from the internet that you can't refreeze the sample, so unless you want the sperm to die--

As Monica continues, we drown sound, PUSHING IN: on Luisa.

LATIN LOVER NARRATOR

And just like that, Luisa realized what she'd done!

EXT. MIAMI BUS STATION -- SAME TIME

Jane is getting into a bus. She sits down in a seat as the doors close.

LATIN LOVER NARRATOR

But alas, it was too late.

As the bus starts to move, we SLOWLY PULL BACK, revealing a giant billboard on the bus's side featuring RUBIO.

LATIN LOVER NARRATOR (CONT'D)

Jane's life was now the stuff of telenovelas.

And off Jane, riding off, unaware...

End of Act One

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Act Two

INT. LUISA'S OFFICE -- LATER

Luisa's pacing. Panicked.

LATIN LOVER NARRATOR

Later, when asked about so-called "Immaculate Conception of Jane Gloriana Garcia," Luisa Alves would say that it was the biggest mistake of her life.

A knock on the door.

LUISA

Come in.

LATIN LOVER NARRATOR

It wasn't.

ROSE enters. At 32, she's all long legs and blonde hair. But don't let the giant trophy wife diamond fool you. Rose is whip smart. And right now, also visibly uncomfortable.

LUISA

I didn't know who else to call.

ROSE

(cold, stiff)

You said it was an emergency.

LUISA

(a beat, then)

I artificially inseminated the wrong woman.

Rose takes this in. *Shocked.* A beat, then:

LUISA (CONT'D)

So I need a lawyer --

ROSE

You could've called any lawyer--

LUISA

I'm scared, I needed someone to talk to--

ROSE

Your wife. Your brother --

LUISA

I walked in on Allison in bed with her assistant last night.

(MORE)

LUISA (CONT'D)
 (off Rose's reaction,
 quiet, admitting)
 And it was Raf's sperm.

ROSE
 What?

LUISA
 Monica came in for an insemination.
 And I accidentally used his
 specimen on someone named...Jane
 Gloriana Garcia.

INT. CATHOLIC SCHOOL OFFICE -- SAME TIME

Find Jane: sitting beneath a giant stained glass window of
 Jesus. She's talking to SISTER MARIA (50's, stern).

SISTER MARIA
 Well, you're certainly quite
 accomplished academically, Jane.
 And your references are
 outstanding.
 (then)
 I should mention that a requirement
 for our student teachers is that
 they be role models for our
 impressionable teenagers --

JANE
 And as a modern Catholic woman who
 is saving herself for marriage -- I
 believe I will be.

Sister Maria smiles. Then --

SISTER MARIA
 Well, I think you'd fit in
 beautifully here. Can you start in
 September?

And off Jane, elated...

INT. LUISA'S OFFICE

Rose is staring at Luisa, in shock --

ROSE
 What did you tell Monica?

LUISA
 I didn't. I panicked. I went back
 into the room and I inseminated her
 with... saline. TV Calling - For educational purposes only

And ROMANTIC MUSIC takes us into...

INT. MONICA AND RAFAEL'S PENTHOUSE LIVING ROOM

Rafael reads a fortune cookie, confused:

RAFAEL
"You might be a father?"

Monica takes his hand.

MONICA
 We'll know in two weeks.
 (proud)
 I used your sample, baby.

Rafael reacts: *what the hell?* He is in complete shock.

RAFAEL
What? Without telling me --

She looks at him. Hurt. Emotional. Seemingly laid bare.

MONICA
 I wanted it to be *romantic*. I
 wanted some part of the fact that
 we had to do it...*like this*... to
 be romantic --

Oh. Rafael is reeling. She moves closer, takes his hand.

MONICA (CONT'D)
 Things have been so... hard with us
 lately. So, I thought if I gave
 you what you want most in this
 world...

And off Rafael, absorbing this bomb, we PRELAP:

ROSE (O.S.)
 What are the chances it will take?

INT. LUISA'S OFFICE -- SAME TIME

LUISA
 About twenty percent.

A beat, and then Rose speaks. Grave. Measured.

ROSE
 Then as your...
 (what's the word?)
 ...friend, not your lawyer, because
 I can not be your lawyer... Don't
 say anything.

(off Luisa's surprise) rising - For educational purposes only
 You're still on probation, you'll
 lose your license.

Luisa nods. She knows. But still...

LUISA

What about Raf? How can I keep
this from him? I mean, it was his
only sample --

ROSE

("face facts")
And it's gone. How will telling
him change that?

Luisa contemplates this a beat. Then, she slowly nods.

LATIN LOVER NARRATOR

**Choosing to hide what she'd done --
that was Luisa's biggest mistake.**

INT. MIAMI CITY BUS -- DAY

Jane sits next to her mother, shopping bags at their feet.
Jane's not feeling great and is sipping a water. Xo is glued
to her phone. Typed on screen:

15... days...later.

XIOMARA

(re: phone)

Oh man. You know that guy Darrell
who's dating slutty Crystal? He
found out that she's been boning
Mauricio and she tried to deny it,
but there was this text she sent
him where she's like naked and
grabbing her boobs, want to see?

JANE

Pass.

XIOMARA

Already sent it.
(she looks at Jane)
You alright, baby?

JANE

Fine. Just a little nauseous. Why
are you talking to slutty Crystal,
I thought you hated her--

XIOMARA

Yeah, but I just found out her
brother-in-law knows Shakira's
bassist so I gotta kiss her ass.
Hopefully I won't get an STD.

Texting - For educational purposes only

Meanwhile, Jane's phone beeps. She looks at the text, reacts--

JANE
 Ew, mom, I did not need to see --
 (takes a closer look)
 Crystal got fake boobs?

XIOMARA
 Six months ago.

Meanwhile, the bus jerks to a stop.

XIOMARA (CONT'D)
 Of course you're nauseous.
 (yelling at the driver)
 Hello, sir -- you're driving like a
 freaking maniac --

JANE
 (calming her)
 Mom, it's okay.

Meanwhile, TWO PREGNANT WOMEN wearing yoga clothes enter the packed bus. There are no seats left.

JANE (CONT'D)
 C'mon, let's get up.

XIOMARA
 But you aren't feeling good --

JANE
 They're pregnant --

Jane stands. But then suddenly, she's light-headed. As the bus lurches forward, Jane passes out, hitting her head hard.

INT. E.R. BAY -- SHORTLY LATER

Jane is now in the E.R., hooked up to an I.V. talking to DR. MARCOS SPINOZA (30's, handsome). Xiomara is there as well.

DR. SPINOZA
 We'll just get some fluids back in
 you, you should be on your way --

JANE
 Thank you.

XIOMARA
 But she fainted -- she
fainted -- in her whole life
 she's never fainted --

DR. SPINOZA (CONT'D)
 Dehydrated --

XIOMARA
 And she's been nauseous -- is calling - For educational purposes only

DR. SPINOZA

(to Xiomara)

I know you're concerned. And we're running the tests. But in my opinion, she just stood up too fast. Put that together with dehydration and a bad city driver --

He smiles. Xiomara smiles back, reassured. Then: *slightly flirty...*

XIOMARA

Thank you, Dr. Spinoza. You have gone above and beyond in every way.

Jane reacts. *Here we go.* She watches as Xiomara steps forward, puts a card in his pocket. *Slightly inappropriate.*

XIOMARA (CONT'D)

Come check out my gig tomorrow night, boo.

DR. SPINOZA

(laughs a little)

Yeah, okay. Maybe I will.

When he is gone, Xiomara turns to Jane --

XIOMARA

Don't you judge, the best way to get over a man is to find a new man --

JANE

As long as you stay away from Gary I'm happy --

XIOMARA

(deflects)

Did you text Michael? Tell him what happened?

JANE

No, he's working, I don't want to worry him. I'll see him tonight, we're going out for our anniversary.

(then)

You have been, right? Staying away from Gary?

XIOMARA

(beat, then)

We've been texting. TV Calling - For educational purposes only

JANE
Mom -- come on--

XIOMARA
It's hard, Jane --

JANE
No. It isn't. He's married. And he's not leaving his wife. I don't care what he says, he's not leaving her. You know he's not --

XIOMARA
Yeah, I know.
(struggles, feels bad)
I know...

Jane feels for her mom and takes her hand, squeezing it.

INT. SONOGRAM ROOM - SAME TIME

Rafael is holding Monica's hand as they stare at a sonogram screen. Black. And moving black. And more...black. Reveal Luisa, performing the sonogram. She speaks, quietly:

LUISA
You're not pregnant.

Rafael absorbs this. He looks devastated.

LUISA (CONT'D)
I'm so sorry.

RAFAEL
(her pain before his)
No, Lu. This isn't your fault.

And off the truth, hanging in the air...

INT. E.R. BAY -- DAY

Dr. Spinoza reenters Jane's bay.

DR. SPINOZA
Nausea and fainting spell solved.
(then)
You're pregnant.

Jane looks at him. Mom looks at him. A beat, and then both women start to laugh. Dr. Spinoza is confused.

XIOMARA
Sorry. It's just she's not pregnant --

JANE
No, I'm not pregnant.

DR. SPINOZA
We tested your urine.

JANE
Trust me, the test was wrong --

DR. SPINOZA
False negatives are frequent, false
positives are rare --

XIOMARA
(omg!)
Jane! Did you and Michael --

JANE
No, we didn't.
(to the doctor)
And it might be rare but it
happened. Because I'm a virgin.

DR. SPINOZA
A virgin?

She nods. He glances over at Xiomara "getting" it:

DR. SPINOZA (CONT'D)
Maybe we should talk in private?

JANE
We don't need to--

DR. SPINOZA
I think we do--

XIOMARA
Where'd you get your degree from,
the University of Dumbass? My
daughter said she's an effin'
virgin, so do another goddamn test!

QUICK CUTS: INT. E.R. BAY -- MOMENTS LATER

Jane drinking water while Xiomara and Dr. Spinoza watch.

INT. BATHROOM -- MOMENTS LATER

On Jane's face. We hear the unmistakable TINKLE OF PEE

INT. E.R. BAY -- MOMENTS LATER

Dr. Spinoza dips in the strip into a cup of urine. For educational purposes only

DR. SPINOZA
Pink means pregnant.

And then, we watch the sample turn very, very pink. On Jane, stunned. Not understanding...

JANE
But I've never had sex...

Xiomara believes her. Which means...

XIOMARA
(holy...fucking...shit...)
Immaculata. You are immaculata...

JANE
What? No, mom --

DR. SPINOZA
She's clearly not a virgin --

JANE
Of course I am, it's a mistake --

DR. SPINOZA
It's not a mistake --

XIOMARA
Forgive me Jane, for I have sinned--

JANE (CONT'D)
A hormonal thing --

DR. SPINOZA
Exactly, *pregnancy* hormones --

Jane is shaking her head no, she takes out a phone, dialing a number as Xiomara whispers, staring at her daughter...

DR. SPINOZA (CONT'D)
I understand, that this is unplanned...

XIOMARA
It's been... well, a long time since my last confession--

Over the chaos, Jane takes into the phone...

JANE
Hello, this is Jane Garcia. And I need to talk to Dr. Alves, some crazy doctor is saying I'm pregnant--

XIOMARA
Hail Jane, full of grace, the Lord is with thee...

And off Jane, panicked:

TV Calling - For educational purposes only

End of Act Two

Act Three

INT. LUISA'S OFFICE -- LATER THAT DAY

Rafael and Monica are looking at Luisa, worried. Luisa looks back at them, gathering courage.

MONICA

Am I dying?
(panicked)
If I'm dying just say it --

LUISA

No, no -- nothing like that --

RAFAEL

Lu. What's going on?

LUISA

(honest, raw)
I don't know how to tell you --

RAFAEL

(gentle)
It's me. Just say it.

A beat as Luisa looks at her brother, knowing that "saying it" means she's going to lose him forever...

LUISA

Two weeks ago, after I walked in on Allison and -- well it doesn't matter, two weeks ago --
(staring at Rafael)
I used your specimen on the wrong person.

RAFAEL

What?

LUISA

I inseminated a girl with your sperm. Mistakenly.

A beat as this lands in the room. Absolute silence. In shock. Monica's jaw drops. Rafael is reeling. Meanwhile, Nurse Sharon knocks, opens the door.

NURSE SHARON

She's here.

INT. LUISA'S WAITING ROOM -- SAME TIME

Jane is scrolling through her phone, trying to find credible to call him For evidence scientific reasons for her positive pregnancy test.

Xiomara isn't sure what to believe. Something divine? A scientific mistake?

JANE

Okay, look here, ten causes of false pregnancy tests --
 (scrolling through)
 Molar pregnancy, no, ectopic, recent miscarriages, no no -- okay, invalid tests, see? Invalid tests.

Xiomara nods. That makes sense. *But does it?* A beat, then Xo blurts out --

XIOMARA

I had sex with Gary three days ago--

JANE

What? Why are you telling me this now--

XIOMARA

I don't know, what if you're like a religious messiah, I can't lie to a religious messiah --

Before Jane can respond, Luisa walks into the waiting room.

LUISA

Hi, Jane.

INT. DR. PALMER'S OFFICE -- MINUTES LATER

Jane and Xiomara are looking at Luisa. She sits behind her desk, in front of the window. Behind her, in the distance, we see a billboard advertising "The Passions of Rubio."

LUISA

The reason those tests came back positive... is because... I accidentally inseminated you two weeks ago.

JANE

What?

XIOMARA

You what?

LUISA (CONT'D)

It was a mistake. I made a mistake. And there was only a 20 percent chance it would take, so I thought... I thought you might never know. Except that -- things turned out differently.

TV Calling - For educational purposes only

Jane is just staring at her, in shock. Time seems to slow. We are PUSHING IN: on Jane as her heart beats. We become aware of the sound. **THUMP THUMP. THUMP THUMP. THUMP THUMP.**

Jane looks down and is startled to see Rubio (the telenovela star) kneeling in front of her! *In subtitled Spanish:*

RUBIO

It's alright. Just take deep breaths...in and out. In and out.

Jane is a little confused, but starts breathing deeply.

LATIN LOVER NARRATOR

It is important to note that right now Jane is having an out of body experience. None of this is really happening.

RUBIO

(to Jane)

I know exactly how you feel. When I found out that the deepest, truest love of my life, was really my half sister born as a result of my father's secret double life, I was devastated.

LATIN LOVER NARRATOR

(rapidly, dramatically)

It seems that, unable to process the cosmic joke that had just happened to her, Jane's mind had jumped to the only other event that was even remotely as outrageous --

RUBIO

I got through that, Jane. And you will get through this.

And then, Luisa's voice interrupts --

LUISA

I am so sorry, Jane --

And just like that, Rubio is gone. Jane is back in real time. Xiomara is furious, she gets up --

XIOMARA

You're sorry? You should be in jail, lady, you should be locked up--

JANE

(quietly)
Mom.

TV Calling - For educational purposes only

Xiomara sits back down. Meanwhile Luisa continues:

LUISA
 There are options of course. You
 can have the baby or -- this is a
 prescription for -- a pill -- you
 can take --

This lands on Jane. Xo looks at her daughter. So does,
 Luisa. Then, gently:

LUISA (CONT'D)
 You are under no obligation to
 consult with the father. Though he
 knows and he would like to speak--

JANE
 (realizing)
 The father...

On Jane. She didn't even think about *the father*.

LUISA
 He's in the next room. Would you
 be willing to talk to him?

Jane is in shock. Numb almost. Abruptly, she stands up.

XIOMARA
 Honey?

JANE
 I have to go...

XIOMARA
 Wait --

JANE
 No, mom. I just...I have to go.

And with that, she's gone, leaving Xiomara alone with Luisa.

INT. LUISA'S OFFICE -- MOMENTS LATER

Rafael and Monica are sitting in silence when Luisa reenters.

LUISA
 She isn't ready to meet yet. I'm
 sorry --

Monica turns to her, spits out years of venom --

MONICA

You're...sorry? Because she doesn't want to meet us or because your brother had testicle cancer and you just used his *only* sample on some *stranger* --

LUISA

(quietly)

I'm sorry...for all of it.

She looks to her brother. He holds her gaze. Quietly...

RAFAEL

You would never have told me. If it didn't...take, you would never have told me.

Luisa wants to protest, but she can't. She looks away as we
PRELAP: a baby crying.

INT. MIAMI CITY BUS -- SAME TIME

On: a Harried Mother tries to calm her Shrieking Baby.
REVEAL: Jane, standing, staring at the baby. Terrified. The baby is crying harder and harder. Jane looks like she's going to burst into tears herself. A seat opens up. Another Passenger goes to take it, but Jane needs to sit. Now. She's slightly too late, she looks to the Passenger, pulls the ace, realizing...

JANE

I'm pregnant.

Oh. He gives her the seat. Jane sinks down. *There's that at least.* She looks up, sees the advertisement for The Passions of Rubio. Rubio stares back at her. Jane remembers, starts taking deep breaths -- in and out, in and out...

EXT. MICHAEL'S HALLWAY

Jane knocks on Michael's door. Wanting to talk to him, not knowing exactly what to say --

MICHAEL (O.S.)

One second, babe.

A beat, then he opens the door, smiles, gives her a kiss.

MICHAEL (CONT'D)

Sorry, you're a little bit early --

JANE

TV Calling - For educational purposes only
Yeah, I know, I just wanted to see you...

INT. MICHAEL'S APARTMENT -- LIVING ROOM

JANE

What's all this, I thought we were going out?

She's noticing the candles are lit, the table is set.

MICHAEL

I made dinner. Grilled cheese...

Jane reacts. *God, she loves him.*

JANE

That sounds...perfect.

She has to tell him, just has to say it. She turns away, puts down her purse on the hall table, psyching herself up:

MICHAEL (O.S.)

But before we eat, I'm officially giving you fair warning. I'm about to say some corny stuff.

Jane turns, confused, to find: Michael, down on one knee. Holy. Shit. Michael smiles at her shock...

MICHAEL (CONT'D)

Okay, ground rules. You are not allowed to freak out because this is a moment we're gonna be telling our kids and grandkids about --

Kids and grandkids. Jane is looking at him, reeling --

JANE

Michael. What are you doing?

MICHAEL

Proposing.

JANE

But...I mean...
(she's pregnant!)
...our timeline --

MICHAEL

Who cares about our timeline. Or that you don't have your teaching degree, or that I haven't established my career, or that we have debts or whatever other reasons we have for waiting. As of today, we've been together ^{for} ~~three~~ ^{three} years. For educational purposes only

(off Jane, about to talk)

(MORE)

MICHAEL (CONT'D)

And before you say anything -- I'm not doing this because I want to have sex with you -- I mean I do want to have sex with you, three years is a really really long time - - but that's not why I'm proposing. I'm proposing because I want to spend my life with you. And raise children with you. And have sex with you.

Despite herself, Jane smiles. He takes a deep breath:

MICHAEL (CONT'D)

So Jane Gloriana Garcia, will you--

Shoot, he needs to know first! Blurting out --

JANE

Michael, I'm pregnant.

And off Michael, in shock...

End of Act Three

Act Four

INT. MICHAEL'S MIAMI APARTMENT -- A FEW MINUTES LATER

Jane is now sitting, untouched champagne flutes in front of her. Michael is pacing, focused --

LATIN LOVER NARRATOR

What will serve Michael Cordero Jr well in the illustrious detective career he will go on to have, is his ability to focus on facts --

MICHAEL

Okay, I need you to tell me everything that happened, exactly as it happened--

LATIN LOVER NARRATOR

Just cold, hard, facts.

MICHAEL

We'll file criminal charges against that doctor-- how did it happen --

JANE

(a little sharp)

Going over how it happened isn't going to change the fact that it happened.

A beat. Then:

MICHAEL

Yeah, I know. I know.
(then, honest)
I'm sorry. I'm just--I'm freaking out a little, babe.

JANE

(understanding)
Yeah, I know. Me too.

LATIN LOVER NARRATOR

And the fact was -- this sucked.

She reaches for the champagne, takes a sip. Then, remembering, she spits it out. He's staring at her.

JANE

I probably shouldn't drink.

And off the two, reeling...

INT. THE FOUNTAINBLEU BAR

Rafael, on the other hand, is drinking heavily. So is Zaz, who is taking in the news. It should be noted: the guys have been friends since childhood.

ZAZ

Whoa.

RAFAEL

Yeah.

Dudes process differently. Beat, then:

ZAZ

And Luisa didn't tell you?

RAFAEL

No.

(then)

She's dead to me.

Note: This will come back to haunt Raf, in the third episode, when Luisa ends up dead. But you don't know that yet. Pretend you don't know that.

INT. MICHAEL'S MIAMI APARTMENT

And now we're back with Jane and Michael. The doorbell rings. *Damn.* He remembers...

MICHAEL

I invited over our families.

(then, wry)

I was pretty sure you'd say yes --

JANE

Michael. I would've--

MICHAEL

Should we just act like you did?

For now --

JANE

Yes.

(means, *I love you*)

Yes.

He nods, then slips the ring on her finger. Both aware: *Not the way this moment should have gone.*

INT. FOUNTAINBLEU HOTEL BAR -- SAME TIME

Zaz and Rafael, two drinks deeper ~~er~~ Calling - For educational purposes only

ZAZ

An unexpected byproduct of cancer.
They should put it in the manual--

RAFAEL

(agreeing)

Possible side effects of being told
you can't have kids will lead to
you really wanting them. Possibly
in order to redo one's own screwed
up childhood as an overpriced
shrink told me.

ZAZ

You see an overpriced shrink?

RAFAEL

Once. Luisa asked me to do a
family session when she was going
through her whole rehab thing.

(doesn't want to think
about Luisa)

Whatever, yeah, I want the kid.

It's true. He does. *Very much.* With certainty:

RAFAEL (CONT'D)

Monica will never go for it.

ZAZ

Dude. This is the girl who would
not leave your side when you were
going through chemo. I'm not gonna
lie -- I thought she'd bolt.

(Raf laughs a little)

Just sayin' I think you're
underestimating her.

On Rafael: not so sure...

INT. MICHAEL'S MIAMI APARTMENT

Establishing: Jane's big family (aunts and uncles and
cousins) and Michael's big family. The engagement party in
full swing. We find Jane, talking to a concerned Xiomara --

XIOMARA

Got it, I won't say anything, but
baby, we need to talk about this --

JANE

Later, mom, not now --

ALBA

Jane! there you are! TV Calling - For educational purposes only

It's Alba and her FOUR SISTERS. All so excited. Aunt Anita (45, exuberant) hugs Jane.

AUNT ANITA

*Tell us about the proposal, mija!
Was it so romantic?*

JANE

(beat, then forces smile)
Yeah. It really was --

Jane glances at Michael, across the room. Deep in his own awkward familial conversation.

...And now we ZOOM to Michael with his grandparents:

MICHAEL

Yup, it went pretty much perfect --

GRANDMA

Good for you, Mikey --

GRANDFATHER

Good on ya, boy, good on ya --

Michael's grandma is hugging him now. Suddenly, Michael sees his brother ANDRE entering. Andre is 28. In and out of trouble his whole life. Mostly in. Dangerous. Michael stiffens. He separates from his grandma, making his way over to his dad, BOBBY -- union truck driver. Bobby's looking across the party at Andre as well:

MICHAEL (CONT'D)

Mom must've invited him.

Bobby nods. And off the two, slightly unsettled...

INT. RAFAEL AND MONICA'S BEDROOM - SAME TIME

Rafael is looking at his wife, surprised.

MONICA

*Of course I want the baby. It's
your child, so it's my child.*

Rafael is taking this in. *Maybe Zaz was right.*

MONICA (CONT'D)

We'll make your sister give us
the...birth mom's number. And then
we'll convince her to let us adopt.
(takes his hand)
And we'll have our child. Which is
all I want.

And off Rafael taking in her reaction...

INT. MAGDA'S ROOM -- SAME TIME

Tarot cards laid out. One by one. REVEAL: Monica's mother, Magda, dealing the cards. She's careful. Deliberate. She drops the last card. A BLACK HEART dripping blood.

Her eyes close. *Not that. Anything but that.*

INT. MICHAEL'S MIAMI APARTMENT

Michael is talking to Andre, his older brother. He and Michael used to be tight. They're not anymore.

ANDRE

I was hurt man, that's all. Not to get the invite from you. After all we've gone through, all we've *done together.*

Michael is looking at his brother. Hears the implicit threat. He is even with him:

MICHAEL

Didn't mean to hurt your feelings, Dre. Glad you could make it.

ANDRE

Uh-uh. Don't treat me like that--

MICHAEL

Like what?

ANDRE

Like I'm a bomb, that could go off. Which we know I could. I mean, everyone here -- your *fiancee* -- they think you're such a *good guy* --

And Michael's had enough. He backs his brother around a corner, quickly, effortless --

INT. CORNER IN MICHAEL'S APARTMENT -- CONTINUOUS

And pushes him up against the wall.

MICHAEL

Do not threaten me, do you understand --

Michael's anger is hot, brewing. They both feel it. A beat, then Andre smiles:

ANDRE

Whoa, whoa. I just came here to congratulate you on your engagement, that's all. We're family.

A beat. And then Michael releases him. Andre adjusts his shirt. Loses all trace of the threat from his tone. He's lighter --

ANDRE (CONT'D)

So? Introduce me around. I met Jane's mom. Seems like a handful. Where's her pops?

Michael is curt --

MICHAEL

He's not a part of her life.

As they head back into the living room --

ANDRE

Oh yeah? Bet there's a story there--

MICHAEL

There's not a story --

LATIN LOVER NARRATOR

(interrupting, gossipy)

Okay, here's the story. Jane has never met her father.

INT. MICHAEL'S APARTMENT -- LIVING ROOM

Andre and Michael head past Xiomara. We stay with Xo as she checks her cell phone --

LATIN LOVER NARRATOR

In fact, Xiomara herself hadn't seen Jane's father since the day she told him she was pregnant. Which was also the same day he told her to get rid of it.

(dramatically)

Until sixteen months ago, when she walked into Tito's Tacos --

FLASHBACK TO:

INT. TITO'S TACOS -- 16 MONTHS AGO

A bit of a dive, but the tacos are great. Trust me. A Female Employee is watching the Small TV Screen For educational purposes only **Passions of Rubio**. Rubio is proposing to a beautiful blonde.

In front of the cash register, a HANDSOME MAN (40's) is waiting impatiently to pay.

HANDSOME MAN
Can I get some help here?

FEMALE EMPLOYEE
Sorry. It's this new show...

HANDSOME MAN
Yeah whatever, I'm in a rush --

On Xiomara. Staring, shocked. Like she's seen a ghost.

LATIN LOVER NARRATOR
**...and saw Jane's father again.
Right there. In broad daylight.**

On Xiomara as she turns and rushes out. Rattled.

INT. JANE'S CHILDHOOD BEDROOM -- THE PRESENT -- NIGHT

On Jane -- *finally alone*. Writing. It's how she relaxes. She glances at the flower on her wall -- the symbol of her virginity. A knock on the door and then --

XIOMARA
Let's talk Janie --

JANE
Mom, I'm not in the mood, I just want to write--

XIOMARA
But baby, I know how you feel. I was sixteen, when I got pregnant with you and I was so scared --

JANE
(finally breaking)
And you were irresponsible. You got pregnant because you were irresponsible. I don't even have a dad.

(as this lands on Xo)
And I've done *everything right*. My whole life, I've tried to do *everything right*-- so that --

She catches herself, stops. But Xo gets it.

XIOMARA
So you won't turn out like me.

JANE
(beat, "I'm sorry")
I said I didn't want to talk.

XIOMARA
(nods, then)
I got the prescription.
(off Jane)
In case...

She puts a bottle on Jane's desk. It's the abortion pill.

XIOMARA (CONT'D)
You don't have to have a baby.

Jane looks at her mother. A beat, then:

JANE
Would you have had me? If grandma
hadn't made you?

Xiomara absorbs the implication - that Alba and her religious beliefs stopped Xo from having an abortion. We sense that there's something more she wants to say here... but she holds back.

XIOMARA
(honestly)
I'm glad I had you --

JANE
That's not what I asked.

XIOMARA
Yeah, I know.

And with that, she heads out of Jane's room, leaving the two women estranged. And off Jane, looking at the pills, not sure what to do.

End of Act Four

Act Five

INT. RAFAEL AND MONICA'S LIVING ROOM

Rafael shakes his father's hand. REYNOLDO RAFAEL SOLANO (early 60's) is arrogant. Oppressively successful. Just ask his kids.

RAFAEL
How was Venezuela, dad?

R.R.
Could have been Cambodia, I didn't
leave the hotel--

WOMAN (O.S.)
Well, I did. And it was beautiful.

Reveal his wife. Rose. Yes, the *same* Rose that Luisa called after the accident. Her step-mother. Who she clearly has *some complicated* history with.

R.R.
It's funny, you open your 21st
hotel, you lose sight of what a
great accomplishment it is to even
open one. Congratulations, son, on
opening one.

Eeek. Not the warmest dad --

ROSE
(tries for casual, to Raf)
Will we be seeing your sister?

RAFAEL
No. We won't --

MONICA
Something really terrible
happened...

And off Rose... she fears what's coming.

INT. THE EL DORADO HOTEL - DAY

Jane enters the hotel with Lina. As they head towards the service elevators, Lina jokes:

LINA
I'm just saying *technically* it's
still a virgin birth. So there's
got to be some way to make money on
it. Just gotta ask ~~yourself, how~~ ^{for educational purposes only}
would Kris Jenner exploit this
situation...

(MORE)

LINA (CONT'D)
 (Jane laughs a little)
 Okay good. A smile at least.

She puts a supportive arm around her friend as they round the corner, heading past the Concierge Desk where Luisa is waiting, her back to them. We stay with Luisa as the CONCIERGE hangs up the phone.

CONCIERGE
 I'm sorry, Ms. Alves. Your brother
 has asked us not to let you up to
 his suite.

She is embarrassed. Lies.

LUISA
 Yeah, okay. We're meeting later
 anyway.

She starts to walk away when she spots Jane and Lina, heading into the service elevator. A beat as Luisa absorbs this. Then, she takes out her phone, texts her brother. **Jane works here. The mother.** A beat, and then Rafael answers: **Where are you?**

EXT. THE EL DORADO NIGHTCLUB -- DAY

Servers are setting up. Luisa is standing with Rafael. She points out Jane. Rafael recognizes her. He reacts as--

LUISA
 Raf, I'm so sorry--

But he's walking away, leaving Luisa staring after him.

EXT. THE EL DORADO NIGHTCLUB - BAR

Eve approaches Jane and Lina --

EVE
 Jazzy Jane. The owner wants to talk
 to you.

Jane and Lina look over and see Rafael sitting in a cabana.

LINA
 Oh geez, you think he's still
 pissed that you called him a jerk?

Off Jane, worried...

INT. THE EL DORADO -- GUEST ROOM

Monica lets herself into the hotel room as she talks on the phone: 51 Cribbing: Eavesdropping on the poses only

MONICA

Well, hurry up. I don't know how long I have.

INT. CABANA

Jane approaches Rafael. Nervous. Not sure what he wants.

JANE

Hi...?

RAFAEL

(stands, then)

Jane.

JANE

Look, I'm sorry if I was out of line the other night--

RAFAEL

I'm the father.

JANE

What?

RAFAEL

Of the baby you're carrying.

On Jane: Reeling. Overwhelmed. She sits down. He sits down next to her.

RAFAEL (CONT'D)

And I'm sorry about the other day too...

Neither knows quite what to say. Silence, then:

JANE

I used to work at the Key Biscayne Yacht club.

(off Rafael)

That's where we know each other from...

He is staring at her, then suddenly he smiles.

RAFAEL

Oh! Yes...

JANE

You don't have to act like --

RAFAEL

I came after tennis at the end of the summer and the restaurant was closed --

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As he recalls the memory, QUICK CUTS as we FLASHBACK:

INT. KEY BISCAYNE YACHT CLUB RESTAURANT -- 9 YEARS AGO

A YOUNGER RAFAEL: knocking against the restaurant door-- The sign on the door reads: CLOSED.

RAFAEL (O.S.)
But you let me come in anyway.

CUT TO: YOUNGER JANE goes up, opens the door as:

RAFAEL (CONT'D)
And you made me a killer grilled
cheese sandwich.

CUT TO: Rafael sitting at a table. Jane puts down a hot grilled cheese which brings us back to the present:

EXT. CABANA

Jane is smiling, a little modest.

JANE
One-third white cheddar, one third
yellow cheddar, one third grated
American.

RAFAEL
And we talked...

She nods, as...

FLASHBACK TO: THE KEY BISCAYNE RESTAURANT

The grilled cheese is now finished. They are still talking.

YOUNG JANE
Well, it depends if I'm being
practical, or brave --

YOUNG RAFAEL
Practical then --

YOUNG JANE
In ten years? I'm a teacher.

YOUNG RAFAEL
Brave?

YOUNG JANE
(beat, then)
A writer.
(then, realizing) TV Calling - For educational purposes only
I've never said that outloud
before.

RAFAEL

I bet you're a great writer.

Jane smiles. A beat, then he leans in...*and kisses her.*
Jane kisses him back. A wonderful, magical beat and then
KNOCK KNOCK!

They separate and look over at the window where...a PRETTY
TEENAGER is looking into the restaurant. And she's irate.

YOUNG RAFAEL

Shoot, that's my girlfriend--
(as he gets up)
I gotta go, thanks again for the
grilled cheese--

And Jane watches as he hurries out --

And we're back in the PRESENT: THE CABANA

Rafael feels badly.

RAFAEL

Yeah, I was sort of a jerk back
then.
(tries for light)
Still am, according to you --

But Jane isn't smiling. She looks at him, needs to say it--

JANE

Look, I don't want to be pregnant.
And right now it's just cells,
cells that could fit on top of a
pinhead--

Rafael reacts, absorbing the meaning --

RAFAEL

So...an abortion you're thinking?

JANE

But if I terminate it, I'll become
someone my grandmother wouldn't be
proud of. And that's pretty much
been my whole life's goal, so...

RAFAEL

We'd take it --

JANE

And then what? Live the rest of my
life knowing that my kid is out
there, I don't know if I'm strong
enough for that.

(pained, emotional)

(MORE)

JANE (CONT'D)

Look, I know the reasons for wanting to end the pregnancy are so... selfish. That I'm not ready. That this wasn't the plan. That I have worked so hard - every second - so that my life would be different from my mother's--

(off Rafael, explaining)

I was an accident. And I know my mom loves me, but I also know, in some ways, I derailed her life.

A simple statement. But a painful one. It lands on Rafael.

JANE (CONT'D)

I don't want my kid to feel like that. Ever. I want to be ready.

He sees that she's in pain over this--

RAFAEL

Yeah. That makes sense.

Off Rafael, selfless, *not a jerk at all...*

INT. THE EL DORADO HOTEL -- GUEST ROOM

TIGHT ON Monica:

MONICA

You didn't drop the cancer card?

And we INTERCUT with Rafael: in the hallway of the hotel.

RAFAEL

(disgusted)

The cancer card --

MONICA

Stop, you know what I mean. Did you tell her that it was your only chance to have a biological child?

RAFAEL

No --

MONICA

Why not?

RAFAEL

Look, she was really upset, I couldn't just--

MONICA

Oh, give me a break --

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RAFAEL

What?

Ssst! Monica looks over. REVEAL: Zaz naked in bed with her. He gives her a look, *cool it*. Monica rolls her eyes. Then:

MONICA

(into phone)

Fine, I'll play bad cop if that's what this is about--

RAFAEL

(at a loss)

No. It's not...

(then)

Just don't do anything, don't say anything. I mean it. We'll talk more later.

And with that, he hangs up...

INT. JANE'S BEDROOM -- EARLY EVENING

As Jane enters her dark room, she hears a voice:

ALBA

You've broken my heart.

Jane turns on the light to find her grandmother sitting on her bed. She's holding the abortion pill, the words "to terminate pregnancy" clear on the label.

JANE

Abuela, it's not what you think --

ALBA

I think you have lied to me. For a very long time.

JANE

I didn't. I got... accidentally...

She stops. Then:

JANE (CONT'D)

I don't know how to say it in Spanish actually--

ALBA

You had sexual relations --

JANE

No, no, I didn't, Abuela. The doctor made a mistake. And at my appointment she...accidentally...

Again -- what's the word? She tries -- delicately -- to describe it --

JANE (CONT'D)
Put a sample from a man...into me.

ALBA
A sample from a man?

JANE
Yes. From his...

Starting to indicate where -- worst charades game ever.

ALBA
(suddenly gets it)
Oh!

JANE
Yes!

ALBA
(realizes)
Oh.

Jane nods. Her grandma is reeling --

ALBA (CONT'D)
And you got pregnant?

Jane nods. Alba reacts. It's overwhelming. She makes the sign of the cross.

ALBA (CONT'D)
*Then this is one of those moments
when faith is tested --*

She looks at the abortion pill.

JANE
Abuela, please --

ALBA
You have to hear this --

JANE
But I know how you feel--

ALBA
*No, you don't know this.
(then)
When your mother came home at 16 --
and told me she was pregnant...
I told her to have an abortion.*

JANE
What?

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ALBA
And she said no, thank god.

Jane absorbs this bombshell --

JANE
She never told me that--

ALBA
I asked her not to.

This lands on Jane. *Her mother was protecting her grandmother. Her mother chose to have her.* Alba continues:

ALBA (CONT'D)
*But I carry that shame in my heart,
 every day. Because now -- you are
 the best part of my life.
 (then, meaning it)
 And this will be the best part of
 your life, too...*

And off Jane, taking this in. Unsure.

INT. ANOTHER GUEST ROOM -- THE EL DORADO

Luisa opens the door to find Rose standing there.

ROSE
I heard she's pregnant.

Luisa nods. A beat, then:

ROSE (CONT'D)
 I'm sorry--

LUISA
 Don't worry, it was my
 decision not to tell Rafael --

ROSE (CONT'D)
 Yeah, but I --

LUISA
 (firmly)
 It was my decision.

Rose nods. Looks at her. Then:

ROSE
 Are you okay?

LUISA
 Well, I've lost my wife, my
 brother, my job --

ROSE
 How can I help?

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Luisa looks at her. A beat. Then, she smiles.

LUISA
See here's where I get confused.
Step mother? College roommate?
Something else?

ROSE
I should go.

LUISA
Probably a good idea.

A beat. And then Rose leaves as Luisa's phone rings. Luisa looks at the I.D. and reacts, surprised:

LUISA (CONT'D)
Hello.

MONICA
I need your help. And in exchange,
I'll convince your brother not to
report you to the medical board.

And off Luisa, with a *shred of hope*, something....

INT. JANE'S FRONT DOOR

Jane opens the door to find Michael --

JANE
You're early--

MICHAEL
Just got called into work --

Oh -- JANE MICHAEL
Yeah, so I wanted to just
stop by. To talk real quick
in person, you know?

JANE
Sure, great. Yeah...

Her phone rings. Dr. Alves. She sends it to voicemail:

JANE (CONT'D)
Sorry. Go on.

MICHAEL
Janie...I want to say that I'll
support you no matter what --
(as Jane reacts, relieved)
Wait. That's what I ~~want to say~~. For educational purposes only
But that's not the way I feel.
We're starting our life together.
(MORE)

MICHAEL (CONT'D)

And I don't want to start it with
you having some other guy's kid.

And I'm sorry if that makes me a
bad person but that's how I feel.

(meaning it)

Please. Don't have this baby.

And off Jane, taking this in...truly torn.

End of Act Five

Act Six

INT. LAS TROMPETAS

A small club in a strip mall. We are blasted by the opening music of Shakira's "Whenever, Forever!" The performer's back is to us; she's in a glittering, short dress, her hips gyrating back and forth --

LATIN LOVER NARRATOR

After her teenage boyfriend, Rogerio, told her not to have the baby, Xiomara Gloriana Garcia had a real problem.

The performer turns! It's Xiomara! And she's actually pretty good. But here's the thing: Shakira became Shakira at 19 and Xo is pushing 40. Not that you'd know it --

LATIN LOVER NARRATOR (CONT'D)

She knew she wanted the baby. But she also knew she did not want Rogerio.

Xo's singing; she's shaking her hips: *Whenever, Wherever/ We're meant to be together...*

LATIN LOVER NARRATOR (CONT'D)

Aside from being a dropout with no ambition sans a faint desire "to become famous someday", Rogerio was also, to put it bluntly, a weasel.

I'll be there and you'll be near/ And that's the deal my dear

LATIN LOVER NARRATOR (CONT'D)

When Rogerio was caught selling fake I.D.'s and was deported back to Venezuela, it felt like a sign.

You're over! You're under! And we FLASHBACK TO:

INT. ALBA'S HOUSE -- 23 AND A HALF YEARS EARLIER

A younger Alba staring at 16-year old Xiomara. In shock.

YOUNGER XIOMARA

It's true. I'm pregnant.

Alba feels weak. She leans against the table. A WHITE FLOWER has fallen from the vase. Alba picks it up.

ALBA

And who...is the father? Calling - For educational purposes only

YOUNGER XIOMARA
 (beat, then lies)
*Some army guy. I didn't get his
 last name.*

Alba reacts, her hand instinctively crushing the white
 flower. She opens her hand again. It's an image reminiscent
 of our opening. Alba stares at the flower. It's ruined.

INT. LAS TROMPETAS -- THE PRESENT

Xiomara is finishing her Shakira song! *There's nothing left
 to fear/ If you really feel the way I feel...*

LATIN LOVER NARRATOR
**And so, Xiomara kept Jane's
 father's identity a secret. And
 until Tito's Tacos --she had never
 looked back.**

And she finishes to applause! Xo smiles. REVERSE ON: her
 P.O.V. Jane's there. Standing in the audience. Clapping the
 hardest.

INT. LAS TROMPETAS - SHORTLY AFTER

Jane and Xiomara are sitting at a table, mid-conversation.
 Xiomara's explaining --

XIOMARA
 Abuela asked me never to tell you
 what she said. And I didn't want
 you to look at her differently,
 so...

JANE
 Look at you, being all selfless...
 (then, serious)
 But no more secrets, okay?

Xiomara reacts, a flicker of guilt. But then, she nods.
 Redirecting:

XIOMARA
 I just wanted you to know you had a
 choice. Because having one -- it
 helps, I think.
 (then)
 Whatever you decide.

Jane takes this in. A beat, then --

JANE
 Dr. Alves left me a message. - For educational purposes only
 The... father, Rafael, he had
 cancer.

(MORE)

JANE (CONT'D)

This was his only sample and he and his wife are this great couple, loving and wonderful and all they want is a child--

INT. RAFAEL AND MONICA'S LIVING ROOM

Juxtaposed with: Monica staring at her husband in shock.

MONICA

You want a divorce?

RAFAEL

I do. I'm sorry --

MONICA

I took care of you when you were *sick* --

RAFAEL

(honest)

Which is why I didn't do this a year ago. And I think, if you're being honest, you knew that. And I'm also pretty sure that's the reason you used my sample --

Monica slaps him. He is surprised. A beat, then:

RAFAEL (CONT'D)

And regardless -- we seem to bring out an ugly side in each other. Don't you think?

And with that, he heads out, leaving her alone. Furious.

INT. GUEST ROOM IN THE EL DORADO

But this room is not occupied by guests. It's set up for surveillance. Three detectives have clearly been camped here for a while. Among them, Michael. He's talking to FRANK COOPER aka "Coop" -- weathered, seen in all.

MICHAEL

Nothing, sir. He had some girl in there, but she took off. Drug shipment hasn't come in yet --

Coop looks through the binoculars, across the U-shaped hotel, to: a room on the other side. His P.O.V. Zaz.

COOP

It's coming. Zazo's the contact, I'm positive.

TV Calling - For educational purposes only

(then)

I.D. the girl--

MICHAEL

Already sent the images down to the station.

Coop nods. And Michael heads out, leaving him to watch the surveillance cameras in Roman Zazo's hotel room.

INT. RAFAEL AND MONICA'S BEDROOM

Monica slugs back a drink as the land line rings. She picks it up:

MONICA

Hello?

(then)

No, this is his wife.

(then)

Jane. Yes, of course...hello--

INT. LAS TROMPETAS DRESSING ROOM

It's the end of the night. Xo is packing up her makeup bag when we hear a knock at the door. The CLUB MANAGER (sleazy, 40's) sticks his head in.

CLUB MANAGER

Some guy's here to see you, Xo.

XIOMARA

If it's Gary tell him I'm serious, I don't want to see--

CLUB MANAGER

It's not Gary.

Annoyed, Xo turns around. Then she reacts, stunned.

REVERSE TO REVEAL: It's Rubio, the telenovela star! Though in real life, his name is ROGERIO DIAZ. And we FLASHBACK TO:

INT. TITO'S TACOS -- 16 MONTHS AGO

We see the scene again. Xiomara enters. A Female Employee is watching TV. A Handsome Man is waiting impatiently to pay.

HANDSOME MAN

Can I get some help here?

FEMALE EMPLOYEE

Sorry. It's this new show...

HANDSOME MAN

Yeah whatever, I'm in a rush --

TV Calling - For educational purposes only

But Xiomara is staring past the Handsome Man, to Rubio/Rogerio on the television screen. *Like she's seen a ghost.*

BACK TO THE PRESENT. Rogerio is looking at Xo, angry --

ROGERIO

How could you keep my daughter a secret all these years?

And before Xo can answer --

INT. MIAMI P.D. -- MICHAEL'S OFFICE

And now Michael's back at the station. An envelope on his desk. He opens it. Looks through the pictures. Zaz and Monica in the act. **(Though at this time, Monica means nothing to him. That will change in the future)**. Suddenly, he hears a little hooting and hollering. Calls of "Michael!" "Get your ass out here!"

He exits into the bullpen --

INT. MIAMI P.D. - BULLPEN - CONTINUOUS

Where Jane is waiting. Dressed to the nines. Maybe mom helped her a little. Slightly over the top, but she looks sexy. Michael's completely confused. A few cat-calls and wolf whistles from the cops and office personnel watching.

MICHAEL

Babe. What are you doing here?

JANE

Trying to be brave. And top on my list is showing you -- in public, how I feel about you --

Whistles. Whoo!

JANE (CONT'D)

But before I propose...
(off Michael, surprised)
You need all the facts. And the fact is... I'm having the baby.

And now the other cops are a little confused.

JANE (CONT'D)

And we're going to give it to the father. He and his wife really want it, they're a great couple--

INT. RAFAEL AND MONICA'S BEDROOM TV Calling - For educational purposes only

Rafael is looking at his wife in shock.

RAFAEL
She's giving us the baby?

MONICA
She wants it to grow up in happy home. Where both parents want it.

Rafael reacts. Monica smiles.

MONICA (CONT'D)
So under the circumstances, I thought it best not to mention our previous conversation.

No mistaking the threat there. And off Rafael. Stuck.

INT. MIAMI P.D. - BULLPEN - SAME TIME

Michael is looking at Jane.

MICHAEL
Yeah, okay. I'm okay with that.

Jane smiles. Relieved. *Okay.* A beat, then, she gets down on one knee. Or tries to. The dress doesn't allow. She adjusts. Gets on two knees. He's looking at her.

MICHAEL (CONT'D)
You can stand --

JANE
Can I? Great, thanks...

A few laughs from the cops as she gets up. Then, she takes a deep breath. She's really nervous. This is hard.

JANE (CONT'D)
Okay. I'm not good at this stuff.
(another deep breath)
So instead of telling you all the reasons I love you, I'm going to tell you all the reasons I don't.
(off Michael)
I don't love you because you are smart. And kind. I don't love you because you're hard-working and competitive and way too defensive --

MICHAEL
I'm not defensive --

She's smiling. He smiles too.

JANE

I don't love you because you're determined. And honorable. And funny--

PRANKSTER COP

(calling out)

Who says he's funny?

ANOTHER COP

Shut it, Rodriguez.

Jane smiles. But she's looking at Michael.

JANE

I don't love you because you're incredibly sexy.

Cat calls from the cops.

JANE (CONT'D)

I love you because you are my best friend. And because I want to grow old with you. And because right now, I'm confused about every single thing in my life...

(meaning it)

Except you.

Moved, Michael takes her into his arms and they kiss to cheers and whistles. As we go tight on the KISS, romantic music starts to come up...

LATIN LOVER NARRATOR

And in that moment, in the arms of the man she thought she knew so well, Jane Gloriana Garcia really believed that to be true.

And on this cryptic tease we FREEZE ON THE KISS. Then, Typed across the screen: **To...Be...Continued.**

End of Pilot.