

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address
Phone Number

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.

LATIN LOVER NARRATOR (CONT'D)
This is Jane's grandmother, Alba
Gloriana Garcia. Her passions
include god and Jane. In that
particular order.

In subtitled Spanish, Alba instructs her granddaughter:

ALBA
Look at the flower in your hand,
Jane.

As a dutiful Jane studies the flower:

ALBA (CONT'D)
Notice how perfect it is. How
pristine.
 (as Jane notices)
Now Mija, crumple it up.

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.

Jane stares 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...

LATIN LOVER NARRATOR

And Jane never did.

And now we PULL BACK from the flower...which is in a frame in Jane's room in the present...

INT. JANE'S BEDROOM -- THE PRESENT

The same room, but now a 23 year-old Jane lives here. And she is currently in a bra, making out/grinding/dry humping with her boyfriend, MICHAEL (26, blue-collar sexy). Typed on screen: **THIRTEEN...AND...A...HALF...YEARS...LATER.** A beat. Then: **NOW.** Heavy breathing. Grinding.

JANE

We should --

MICHAEL

I know --

His hand is up her skirt. A bit more kissing/grinding.

JANE

(breathless)

Stop. We should stop.

Neither wants to, but still, they do, as typed on screen:

J A N E T H E V I R G I N

Michael leans back for a beat, as Jane start to get dressed. At 23, Jane is a "good girl." Hard-working. Practical. A girl with a plan. Jane pulls the shirt over her head and sees Michael staring at her, smiling a little...

JANE (CONT'D)

What?

MICHAEL

Even now, even when I'm this
frustrated...I really love you,
baby.

(honest, sincere)

In like a can't-imagine-my-life-
without-you kind of way...

Jane bursts out laughing. He's looking at her. She realizes he's not laughing. She stops. Smiles. Tries to correct:

JANE

Oh. Yeah me too --

Jane also gets super weird during romantic moments.

MICHAEL

Really? With the laughing --

JANE

I'm sorry, it was so over the top I
thought you were kidding --

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 do...

JANE

Next time, just warn me before you say a whole bunch of corny stuff.

MICHAEL

(rolls eyes, good-natured)
Bye babe.

JANE

Wait. 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. Alba, wearing a maid's uniform, is watching along with XIOMARA. "Zo" as Xiomara likes to be called, is 39 but looks like she's 29 and dresses like she's 19. Note: *Italics indicates Spanish*.

XIOMARA

(to Jane)
Back off, bitch. Made you a grilled cheese.
(off Alba's glare)
It's an expression, relax.

JANE

Thanks mom.

Oh. Xiomara is her mother. And the credits are ending:

ALBA

Hurry Mija, it's starting --

Scrolled on screen: *The Passions of Rubio*. As Jane sits:

JANE

I blame these corny telenovelas, you know. They've ruined romance for me --

Sssh. ALBA

Sssh. XIOMARA

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. He sounds just like our Latin Lover Narrator. Perhaps it is the same actor.

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

And as he turns, looking out at the water we PUSH 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 "Fountainbleau." 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?

He turns to find his wife, Monica. Monica is 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 DELANO

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, we only just merged our i-cals--

LINA

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

A beat, then Jane nods. The girls share a smile - *exciting!*

LINA (CONT'D)

Who would be the maid of honor, me or your mom? Keeping in mind, I didn't miss your fifth grade recital for my bad news boyfriend--

JANE

No bridesmaids, and you did pick me last in gym class --

LINA

One: we were twelve. Two: You sucked at basketball.

A KNOCK on the door. They hear a male voice:

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 DELANO 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?

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. They're mid-conversation:

LUISA

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

RAFAEL

(yeah, but...)

It's hard. Monica stood by me --

LUISA

(gently)

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

(then)

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 --

As she hugs him goodbye:

LUISA (CONT'D)

And if you get a divorce, it does not make you our father. I promise.

RAFAEL

Thanks. Say hi to Allison.

Luisa nods, heading off. And now we come around on the settee, to reveal: 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.* 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 DELANO 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 guy you had the hugest crush on but never spoke to?

JANE

I didn't have the hugest crush on him. And I actually did speak to him, once. We had this great talk--

They're now at the bar, next to a beautiful server. This is EVA (26). A little bit of the dumb beautiful blonde stereotype. Except she's a transvestite.

EVA

Who'd you have a great talk with?

LINA

This guys she used to have a massive crush on --

JANE

This guy I used to have a *small* crush on -- when I was 15. It's really not a big deal --

Another waitress -- MODEL MEG, approaching --

MODEL MEG

What's not a big deal?

BARTENDER (O.S.)

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

Escape!

JANE

Got it --

EXT. THE DELANO 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. Have we met?

Jane looks up, surprised. Despite herself, pleased. She
pretends to study them:

JANE

Hmmm. Did we?
(overdoes it a little)
Yeah. Yeah maybe. Where from?

RAFAEL

I'm not sure --

JANE

Yeah, me neither.
(a subtle prompt)
I don't usually wear a bathing
suit, if that helps--

RAFAEL

Oh.
(then)
Scores?

JANE

What?

RAFAEL

Oh.

JANE

Jerk.

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. LOCKER ROOM

Jane is dressing with Lina and the others. She looks upset.

JANE
 He's the new owner?!

LINA
 Don't worry, I'm sure he didn't
 hear the jerk thing. He was
 focused on your boobies.
 (or)
 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. Let's
 get out of here. It's 3:30.

Jane reacts, that late? She checks the time on her phone.

INT. THE BUS - 4 A.M.

Jane is sitting next to Lina. She takes out a notebook.

LINA
 You gonna write?
 (off Jane's nod)
 Okay. Wake me when we get there.

She turns over closes her eyes. As Jane starts to write, we hear 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 Luisa's car. 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, writing in her journal. The song wails: "*And all the gods and all the worlds began colliding...*" 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.

INT. GARCIA FAMILY HOUSE

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

INT. JANE'S BEDROOM -- MINUTES LATER

Xiomara is asleep in her bed. She left a note: "Mr. R. is in town. I needed company." Jane smiles. Then, she heads over to her desk. Impeccably organized. She 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.** 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 doctors appointment and a 12 pm interview.** Beat, then. **Enjoying your ical.** 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?

XIOMARA

Turn that damn thing off, it's the middle of the night.

But Jane has to get up. 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, on the table. She snaps a picture of Sharon with her i-phone.

MONICA

For my husband. He wanted me 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. Now we REVEAL: Luisa. She's had an emotional night, but she's trying to pull it together. A deep breath. *Focus*. 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...

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: a picture of Allison. Rattled, Luisa sends it to voicemail, then takes 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

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 at the patient history on the chart:

LUISA

Nice to meet you, Ms. Garcia--

REVERSE ON: JANE, asleep in the stirrups.

LUISA (CONT'D)
 You all set for your insemination?

And Jane suddenly wakes up. She'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.

LUISA
 Oh. Yes. I'm fine. Sorry. Let's
 just scoot down a little...
 (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 walked in on my wife with someone
 else last night, so --

JANE
 Oh!

LUISA
 (picks up syringe)
 Yeah. So really bad night.
 (MORE)

LUISA (CONT'D)
 (tries for bright)
 Anyway, we all have them, right?

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

Depressing the syringe, and 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
 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 them unfreeze Rafael's sperm.

LUISA
 What?

MONICA
 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, shocked, as she starts to realize what
 happened. Monica misreads her expression, gets a little
 defensive:

MONICA (CONT'D)

And I know from the internet that
you can't refreeze the sample, so --

But Luisa is hurrying out of the room. *What did she do?*

INT. HALLWAY -- CONTINUOUS

Luisa bursts into the hall...but Jane is gone.

EXT. MIAMI BUS STATION -- SAME TIME

Jane is getting into a bus. She sits down in a seat as the doors close. As the bus starts to move, we SLOWLY PULL BACK, revealing a giant billboard on the bus's side featuring a shirtless RUBIO. And off Jane, riding off, not yet knowing that her life is now really the stuff of telenovelas...

End of Act One

Act Two

INT. LUISA'S OFFICE -- LATER

Luisa's pacing. Panicked. A knock on the door.

LUISA

Come in.

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 (CONT'D)

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 and her assistant last night.

(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...

(MORE)

LUISA (CONT'D)
 (re: chart)
 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 AMBROSIA
 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.

And off Sister Ambrosia, smiling:

INT. LUISA'S OFFICE

Rose is staring at Luisa:

ROSE
 Were you sober?

LUISA
 (shocked, defensive)
 Yes, of course, it's been years --

ROSE
 It's just...this whole thing is so *unbelievable* --
 (then)
 What did you tell Monica?

LUISA
 I didn't. I panicked. I went back into the room and I inseminated her with... saline.

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)
 You haven't been happy. 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)
 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.
Making her decision. And we PRELAP: A gasp.

INT. GARCIA KITCHEN

Xiomara is threading Alba's eyebrows. Another gasp.

ALBA

Ow, ow, you're hurting me --

XIOMARA

Oh stop, you're being a baby --

When: Jane enters. She's grinning.

JANE

I got the job. In two months, I
start student teaching at St.
Catherine's.

Squeals from Alba, Xiomara...hugs all around. Alba kisses
her cross and off the glow of the gold we...FADE TO WHITE. A
beat, and then words are pecked out on the screen:

15... days...later.

INT. MIAMI CITY BUS -- DAY

Jane is next to her mother, shopping bags at their feet.
She's not feeling great and is sipping a water --

XIOMARA

Don't you watch Runway? Sequins
aren't just for night anymore --

JANE

Mom, come on, I can't wear sequins
to teach at a Catholic school...

She trails off. Nauseous. But Xo doesn't notice because her
cell lights up. She reads it, shaking her head....

XIOMARA

Oh man. Darrell found out that Maurice was boning Crystal 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.
What were you doing with 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.
(re: jerky stop)
Of course you're nauseous, he's driving like a freaking maniac, want me to tell him?

JANE

No, it's okay.

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

JANE (CONT'D)

Mom, 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, very handsome, very married, wears glasses). 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 --

JANE
 Mom, I'm fine.

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.

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 Mr.
 R, 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.

(then)

You have been, right? Staying away from Mr. R.

XIOMARA

(beat, then)

We've been texting.

JANE

Mom -- come on, he's never leaving his wife --

XIOMARA

I'm trying. It's hard.

We can see that Jane is disappointed. But she takes her mom's hand, squeezes 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

Xiomara and Dr. Spinoza wait as Jane arrives, carrying her plastic specimen cup of urine.

INT. E.R. BAY -- MOMENTS LATER

They are gathered around as Dr. Spinoza dips in the strip.

DR. SPINOZA
Pink means pregnant.

And then, we watch the sample turn very, very pink. On Jane:

JANE
But it's impossible...

Xiomara is looking at her. She doesn't know what to believe.

JANE (CONT'D)
Mom. On my life. On your life.
On grandma's life. On...Jesus
Christ. I have never had sex.

Xiomara believes her. Which means...

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

JANE
What? No, mom --

XIOMARA
What else could it be --

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. Now.

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

And off Jane, panicked:

End of Act Two

Act Three

INT. LUISA'S OFFICE -- LATER THAT DAY

Rafael and Monica are looking at Luisa, worried.

MONICA

Am I dying?

MONICA (CONT'D)

Tell me, if I am, 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, doesn't matter, two weeks ago --

(staring at Rafael)

I used your specimen on the wrong person.

RAFAEL

What?

LUISA

I inseminated a girl -- Jane Garcia -- 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

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

Two invalid tests?

JANE

Probably a contaminated batch.

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

XIOMARA

I had sex with Mr. R. three days ago.

JANE

What?

XIOMARA

Just oral, but I know you say that counts --

JANE

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.

Jane stands up, Xiomara follows.

INT. DR. PALMER'S OFFICE --

Jane and Xiomara are looking at Luisa.

LUISA

The reason those tests came back positive... is because...

(MORE)

Jane feels like she's having an outer body experience.

XIOMARA

Honey?

Abruptly, she stands up.

JANE

I have to go...

XIOMARA

Wait --

JANE

No, mom.

(firm)

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's 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, says it at last:

JANE
I'm pregnant.

Oh. He gives her the seat. Jane sinks down. *There's that at least*. And off Jane, trying to stay calm...

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
Yeah, I know, I just wanted to see you...

INT. MICHAEL'S APARTMENT -- LIVING ROOM

JANE
What's all this?

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

Michael. What are you doing?

MICHAEL

Proposing.

JANE

(reeling)

But...I mean...

(scrambling)

...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.

(off Jane, about to talk)

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, *I really really want to have sex with you* -- 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

Michael and Jane are now sitting, untouched champagne flutes in front of them.

MICHAEL
How could this happen --

JANE
I don't know --

MICHAEL
But --

JANE
(a little sharp)
Going over *how* it happened isn't going to change the fact that it happened --

MICHAEL
I'm sorry, I'm processing --

JANE
No, I'm sorry, I'm freaking out.

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

JANE (CONT'D)
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.

As Zaz absorbs, we SPLIT-SCREEN with Michael and Jane:

ZAZ

Dude. I don't know what to say --

MICHAEL

-- I just don't know what to say--

And then Michael and Jane take up the screen.

JANE

I know. *I know.*

A beat. Then, feeling her out:

MICHAEL

So you're just gonna have it, right? Cause you're Catholic --

And we're back with Zaz and Rafael:

ZAZ

Is she gonna have it?

RAFAEL

I don't know.

Back to Jane and Michael. She's honest:

JANE

I just don't know --

The doorbell. Jane looks at Michael. *Damn.* He remembers...

MICHAEL

I invited over our families.

(then, wry)

I was pretty sure you were going to 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 --

RAFAEL

It's weird. I just feel like...

ZAZ

A chick?

Rafael looks at his friend. Laughs. Not what he was thinking, but...

RAFAEL

Yeah, okay, whatever.

ZAZ

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

RAFAEL

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!

It's Alba and her FOUR SISTERS. All so excited.

ALBA (CONT'D)

(so happy)

I was just telling my sisters how you are my reward for all that I've been through with this one--

XIOMARA

You see that, you're provoking me --

ALBA

Oh, don't be so fragile, you're like a little piece of glass --

As they argue good-naturedly, 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 holds up a slip of paper.

MONICA (CONT'D)

The woman is named Jane. I got her number from your sister. Let's tell her we want it.

Rafael is surprised. She nods, encouraging. He takes the paper, then dials the number. It rings and then we SPLIT SCREEN: with Jane mid-party, still chatting to her Aunties. She looks at the ID, the unfamiliar number. She decides to answer -- but it's loud in the party --

JANE

Hello?

RAFAEL

Jane?

JANE

Yes?

RAFAEL

My name is ---

A cheer! The Aunties see Michael approaching. They take turns hugging him --

JANE

Who?

RAFAEL

(loudly)

The father of the baby!

She heard that. She's a little flustered, needs privacy--

JANE

Hang on.

On her side of the SPLIT SCREEN she lowers the phone as she heads through the party. Meanwhile, Monica whispers to Rafael --

MONICA

Offer her money, trust me --

And now Jane is outside, she returns to the phone:

JANE

Sorry about that.

RAFAEL

No problem.

(then)

So I know that you need time to think about things -- I'm sure -- but I just wanted to express, if it matters at all, that --

(glancing at Monica)

--my wife and I would really love to adopt this baby.

JANE

(not expecting that)

You would?

RAFAEL

Yes. Absolutely.

JANE

Okay. Well... that's good to know.

Silence. She's *digesting* this. Not sure where she stands. Rafael looks to Monica who mouths "money."

RAFAEL

We'd pay your expenses, of course. And any incidentals--

JANE

(confused)

Incidentals...?

RAFAEL

An agreed upon number, we could negotiate it --

JANE

(realizing, upset)
You want to pay me?

Cousins start to motion her inside. Holding up champagne glasses. A toast! A toast!

RAFAEL

(realizing his mistake)
Only if you wanted to be paid --

JANE

(can't do this)
You know what, this isn't a great time. I'll call you back, I have your number.

She hangs up and we REMAIN with Rafael and Monica:

MONICA

A tactic. She heard your name and knows you're worth something

RAFAEL

Everything's not always about money--

She looks at him sharply, then catches herself:

MONICA

Let's not fight, babe. Let's focus on the fact that we're gonna have a baby. Because we are. I'm determined.

INT. MAGDA'S ROOM -- SAME TIME

Tarot cards laid out. One by one. Magda is careful. Deliberate. Then, 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.

(MORE)

ANDRE (CONT'D)

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.
(smiling)
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.

A beat. And then Michael releases him. But clearly this
relationship will be trouble...

EXT. MICHAEL'S MIAMI APARTMENT

Aunt Anita is waiting to drive Jane, Xiomara, and Alba home.
Other relatives are still milling around. Jane says goodbye
to Michael, but it couldn't be less private --

JANE

We'll talk tomorrow --

MICHAEL

Yeah, of course. I love you.

Echoed by hoots and cat-calls from drunken relatives.

INT. JANE'S CHILDHOOD BEDROOM

And now Jane is -- *finally* -- alone. In quiet. She looks at the flower -- the symbol of her virginity. A knock on the door and then Xiomara enters.

XIOMARA

Hey you --

JANE

Mom, I don't want to talk--

XIOMARA

You have to --

JANE

Not yet--

XIOMARA

But baby, I know how you feel. I was fifteen, 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. 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.

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. It's formal. Quite cold.

RAFAEL
How was Venezuela, dad?

Rafael's father REYNOLDO RAFAEL SOLANO is larger than life. Arrogant. Oppressively successful. Just ask his kids.

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

WOMAN (O.S.)
Well, I did.

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. Rose gives Monica a small painted statue -- folk art.

ROSE
And I brought you back a little
something to congratulate you on
the opening.

MONICA
Oh, it's fantastic, thank you --

But behind Rose's back she makes a face to Rafael -- *Yuck*.

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. Meanwhile, Rose turns to Rafael:

ROSE
(trying for casual)
Will we be seeing your sister?

RAFAEL
No. We won't --

MONICA
Something really terrible happened,
Papa R. It's hard even to talk
about...

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

INT. THE DELANO HOTEL - DAY

Jane enters the hotel with Lina. As they head towards the service elevator, 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 would Kris Jenner exploit this situation...

Jane laughs a little...

LINA (CONT'D)

Okay good. A smile at least.

She puts a supportive arm around her friend as they round the corner, heading PAST Luisa, her back to them, where she's been listening from the front desk. She watches Jane disappear into the service elevator while the DESK CLERK finishes up his phone call. As he hangs up:

CONCIERGE

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

She is embarrassed. Covers.

LUISA

Yeah, okay. I'll book my room now then.

As she hands over her card, she texts her brother. **Jane works here. The mother.** A beat, and then Rafael answers: **Where are you?**

EXT. THE DELANO NIGHTCLUB -- DAY

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

LUISA

Raf, I'm so sorry that--

But he's walking away. Leaving Luisa staring after him. Alone.

EXT. THE DELANO NIGHTCLUB - BAR

Eve approaches Jane and Lina --

EVE

Jazzy Jane. The owner wants to talk
to you.

Jane looks over to and sees Rafael sitting in a cabana.
Great. Off Jane, fearing the worst...

INT. THE DELANO -- GUEST ROOM

Monica lets herself into the hotel room as she talks on the
phone:

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. Neither knows quite what to say. Silence,
then:

JANE

I used to work at the Key Biscayne
Yacht club.

He looks at her --

JANE (CONT'D)
That's where we know each other
from. I thought you should know.

He is staring at her, then suddenly he smiles.

RAFAEL
Yes....I remember --

JANE
You don't have to say --

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

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

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

A YOUNGER RAFAEL: knocking against the restaurant door-- The
he sign. 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...

JANE
Yeah. We did.

FLASHBACK TO: THE KEY BISCAVNE RESTAURANT

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

YOUNG JANE

Well, it depends if I'm 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.

And we're back in the PRESENT: THE CABANA

RAFAEL

So?

YOUNG JANE

I'm getting my teaching degree.

RAFAEL

Oh.

(then)

Congratulations.

The spell is broken, but it's left them closer.

RAFAEL (CONT'D)

And, it's nice to meet you again.

She smiles. Then, cutting to it, honestly --

JANE

(honest)

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....

(then, pained)

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--

(trying to talk herself into it)

And I mean, you're married, you and your wife can have your own kids. Wouldn't that be better?

A beat. And then, Rafael decides not to tell her.

RAFAEL

Probably. Yeah.

INT. THE DELANO 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

Because it's a big decision and I want her to be able to make it independently of that--

MONICA
Oh, give me a break --

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
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.

As he hangs up, we stay with Monica. Her demeanor changes:

MONICA
Suddenly he's so noble--

ZAZ
(reminding her)
Three more years. Then you cash
out--

MONICA
You sound like my mother.

ZAZ
Smart lady.
(kissing her)
I'm telling you, she'll like me --

MONICA
She'd kill me if she knew you
existed --

ZAZ
Don't be dramatic.

MONICA
You're right.
(on top now)
She'd kill you.

True? But we don't linger... she flips off the light. Black. And then: a door opens, light slits through. Now we're in --

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 sex --

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 15 --
 and told me she was pregnant...
 I told her to have an abortion.*

JANE
What?

ALBA
*And she said no, thank god. 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 DELANO

Luisa opens the door to find Rose standing there.

ROSE
I heard she's pregnant.

Luisa nods. A beat, then:

ROSE	LUIZA
I'm sorry.	Don't worry, it was my decision --

ROSE (CONT'D)
Yeah, but --

LUIZA
(firmly)
It was. My decision.

Rose nods. Looks at her. Then:

ROSE
Are you okay?

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

ROSE
How can I help?

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

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

ROSE
I should go.

LUIZA
Probably a good idea.

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

LUIZA (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 --

JANE
Oh --

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. But that's not the way I feel. We're starting our life together. 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

EXT. FRONT STEP

Jane watches as Michael's car pulls away. Then, she sits down. Conflicted. Lost. A beat, then she remembers her message. She takes out her phone. Presses play. A beat, as her expression changes. *Oh no.* And incongruously we PRELAP:

The raucous sounds of Shakira's "Hips don't Lie" --

INT. LAS TROMPETAS

A small club in a strip mall. Open Mike Night. The performer's back is to us. In a glittering, short, tight, dress. And her hips are moving. She turns and it's Xiomara! The truth is, she's good. Too good for this venue maybe. But here's the thing: Shakira became Shakira at 19 and Xo is pushing 40. Not that you'd know it from this.

Jane enters. Watching her mother performing her heart out. She smiles, cheering loudly. Xo sees her. Gives a little extra hip shake... *Don't you see, baby, this is perfection...*

INT. LAS TROMPETAS - SHORTLY AFTER

Jane and Xiomara are sitting at a table. In the b.g., an older man is singing a ballad...

JANE

Why didn't you tell me that grandma told you to get an abortion?

Xiomara looks at her, surprised. A beat, then she shrugs:

XIOMARA

(beat. surprised)

You knew I was a screw up. But you always looked up to your grandma. I didn't want to eff that up for you.

JANE

You're not a screw up, mom...
You're brave. I could use a little brave.

XIOMARA

What's going on, baby?

A beat, then:

JANE

It's his last sample. The doctor left me this message -- The father, Rafael, he had cancer 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'm sorry. It's me, I know. I've changed --

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. A beat. And then the land line rings. She picks it up:

MONICA

Hello?

(then)

No, this is his wife.

(then)

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

INT. GUEST ROOM IN THE EL DORADO

But this room is not occupied by guests. It's set up for surveillance of some kind. Three detectives in various stages of uniform 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 --

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

COOP

I.D. her?

MICHAEL

Not yet. Should be easy enough, though. Sent the images down to the station. Gonna run through 'em when I'm down there.

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

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**). 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. - 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

(smiles, then)

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

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.

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.

(MORE)

JANE (CONT'D)

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.