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 <u>that</u> 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:

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 --

ALBA
Sssh.

XIOMARA
Sssh.

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 "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?

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 <u>make</u> <u>bank</u>-- 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. <u>It swings around, abruptly.</u> 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 <u>hugest</u> 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 <u>ROOM 6:</u>

INT. ROOM SIX

Looking at the patient history on the chart:

LUISA
Nice to meet you, Ms. Garcia--

REVERSE ON: JANE, <u>asleep in the stirrups</u>.

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

<u>scientific reasons</u> 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)

LUISA (CONT'D)
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.

Jane is just staring at her, in shock.

LUISA (CONT'D)
I'm so sorry, Jane --

XIOMARA
(getting up)
You're sorry? You should be in jail, lady, you should be locked up--

JANE
(quietly)
Mom.

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 with his wife. Would you be willing to talk to him?

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 <u>needs to sit.</u> <u>Now.</u> 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 <u>loves</u> 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 <u>really</u> 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. <u>And</u> 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...

<u>End of Act Three</u>

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	MICHAEL
Dude. I don't know what to say --	-- 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 <u>irresponsible</u>. You got pregnant because you were <u>irresponsible</u>. 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 presciption.
(off Jane)
In case...

She puts a bottle on Jane's desk. It's the <u>abortion pill</u>.

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 <u>one</u>. 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 BISCAYNE 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
I'm sorry.

LUISA
Don't worry, it was my decision --

ROSE (CONT'D)
Yeah, but --

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?

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 --

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 <u>great</u> 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)
<u>Jane.</u> 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 <u>sexy.</u> 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 <u>really</u> 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.