

"DAKOTA"

by

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DAKOTA / "Pilot"

ACT ONE

IN DARKNESS --

MAYA (V.O.)
Joey Dakota was a legend.

INT. LIVING ROOM - INTERVIEW FOOTAGE - DAY

The JOEY DAKOTA FAN CLUB PRESIDENT (40) - a middle-aged woman
- speaks to the camera.

THE JOEY DAKOTA FAN CLUB PRESIDENT
He was perfect. The only way to
describe him. Still to this day,
his music --

She gets genuinely choked up.

THE JOEY DAKOTA FAN CLUB PRESIDENT
(CONT'D)
I loved him.

The CAMERA zooms in on a poster of Joey behind her.

INT. ANOTHER LIVING ROOM - DAY

A GAY CELEBRITY is also being interviewed.

GAY CELEBRITY
I get asked all the time: 'when did
you first know you were gay?'
(Laughing)
The moment I saw him.

EXT. RED CARPET EVENT - NIGHT

A YOUNG FEMALE POP STAR (who we all recognize) is being
interviewed on the red carpet.

YOUNG POP STAR
The biggest influence on my music?
Definitely Joey Dakota. My parents
were, like, his biggest fans - so,
I grew up listening to his music.
Plus, he was super hot.

INT. RECORDING STUDIO - DAY

A YOUNG MALE MUSICIAN (also recognizable) is being interviewed. He holds a guitar.

YOUNG MALE MUSICIAN
Recognize this one?

He plays his guitar and sings a Joey Dakota song.

YOUNG MALE MUSICIAN (CONT'D)
Best song EVER. I'm covering it on
my next album.

INT. OFFICE - DAY

In front of a wall adorned with GOLD RECORDS, an OLDER MAN is being interviewed.

OLDER MAN
The reality of Joey Dakota was as exciting as the myth. Here you had a guy who came from nowhere to become a mega-superstar - almost overnight. Millions of adoring fans, a voice like an angel and then - as so often is the case - the demons took over. And no one could have predicted what would happen next...

FADE TO:

NEWSPAPER ARTICLES

We pan across several headlines:

'JOEY DAKOTA DEAD AT 25'

'FAMOUS SINGER COMMITS SUICIDE'

'A STAR IS GONE'

We zoom in on PHOTOS of his beauty - captured in BLACK & WHITE.

BACK TO:

INT. LIVING ROOM - CONTINUOUS

The fan club president continues her interview. She has a Kleenex this time and tears are starting to form in her eyes.

THE JOEY DAKOTA FAN CLUB PRESIDENT
 I cried for days.
 (Chuckling)
 I still cry.

She dots her eyes with the Kleenex.

FADE OUT.

IN DARKNESS --

MAYA (V.O.)
 Another thing happened on the same
 day Joey Dakota took his own life.

A PHOTO APPEARS (Ken Burns effect) of a MAN in a HOSPITAL holding a baby.

MAYA (V.O.) (CONT'D)
 Joey Dakota's best friend and
 manager became a father to a little
 girl. Me.

WE PULL AWAY TO REVEAL:

INT. MOVIE THEATER - CONTINUOUS

It's all on screen.

MAYA BEAUMONT (22) - beautiful, charming, funny and presently nervous - sits watching the documentary about Joey Dakota. Her wardrobe would indicate that this is the premiere.

Sitting to her right is a stunning woman named KELSEY O'NEAL (25) - fast asleep.

Maya elbows her. Kelsey wakes up.

MAYA
 (Whispering; pissed)
 Are you really snoring in my movie?
 Really?

KELSEY
 (Whispering; defensively)
 You've made me watch it, like, a
 kajillion times.

MAYA

Really? At the premiere. Snoring.
Before the opening credits.

Their friend, PAIGE BENDER (26) - cute but a total mess -
shushes them. Kelsey rolls her eyes.

They watch the movie for a few more moments, then --

MAYA (CONT'D)

I'm too nervous. Let's get out of
here.

She stands up and Paige and Kelsey follow.

EXT. MOVIE THEATER - NIGHT

In the courtyard outside the movie theater - Maya, Paige and
Kelsey all sit down on the edge of a fountain.

PAIGE

Can you do that? Leave your own
premiere?

KELSEY

I do it all the time.

MAYA

I'm nervous.

PAIGE

(Gesturing to the theater)
Did you hear that response? People
are loving it!

MAYA

It just started.

KELSEY

Ooh ooh! I'm giving you your
'Congratulations for making a
documentary about your dead
father's famous dead best friend'
present early.

She produces a bottle of BELVEDERE VODKA from her purse.

PAIGE

We can't drink outside! We'll get
arrested!

KELSEY
(To Paige)
Lighten up, Paige.
(To Maya)
Seriously, Maya. Congratulations.

Maya's touched.

Paige uncorks the bottle and takes a swig. She passes it to Maya.

PAIGE
To your dad.

Kelsey grabs it.

KELSEY
To you.

She takes a swig and passes it to Maya.

MAYA
To Joey Dakota.

Maya also takes a swig.

EXT. MOVIE THEATER - LATER

They're all a little bit tipsy. Oh, hell. They're drunk.

MAYA
So, Kels - on a scale of one to
Kate Middleton - how ready are you
to get married?

PAIGE
(Answering for her)
Kim Kardashian.

Kelsey shoots a nasty look at Paige.

KELSEY
He's the pitcher for the Dodgers.
He's gorgeous. I'm famous. We're
going to make gorgeous, famous
babies together.

PAIGE
Like Victoria and David Beckham.

KELSEY
I will slap you.

PAIGE
 What's it like to be a rich and famous actress?

KELSEY
 The same as it was when you asked me last week.

PAIGE
 Oh.

Pulling her phone from her purse --

MAYA
 You guys ready for this?

She presses a button on her phone and a voicemail plays.

RYAN (O.C.)
 (Awkwardly, via voicemail)
 Hey babe. It's me. I just wanted to say -- I hope -- I just wanted to say good luck tonight at the premiere. I'm really proud of you. I'm sorry things -- You don't need that. Not tonight. Just. I'm thinking about you. Now how the hell do I delete this message?

The voicemail ends.

KELSEY
 Blech.

PAIGE
 I hate him.

KELSEY
 Like you really needed a voicemail from your ex on your big day.

PAIGE
 He's disgusting.

KELSEY
 But he was hot.

PAIGE
 So hot.

MAYA
 (Sarcastically)
 Thanks guys.

KELSEY
 Sorry! He was. Is. Never mind.

PAIGE
 (Back to Maya)
 Do you miss him?

MAYA
 Nah.

KELSEY
 Really?

Maya doesn't answer. The girls both get the feeling that they should quickly change the subject.

PAIGE
 He's no Joey Dakota.

KELSEY
 But who is?

MAYA
 Ryan said that the whole reason he couldn't be with me was that I had some weird infatuation with Joey. Isn't that stupid?

KELSEY/PAIGE
 (Lying)
 Totally.

MAYA
 I don't have a fixation on Joey Dakota. I have an interest. There's a big difference.

Paige and Kelsey exchange glances. Maya TOTALLY has a weird fixation on Joey Dakota.

INT. MOVIE THEATER - LATER

Maya walks in. The movie's about halfway through. She watches from the back.

On screen, SHE'S talking to the camera --

MAYA
 (On screen)
 Maybe it's because he was my dad's best friend - or that he once LIVED in *this* apartment, *my* apartment - or maybe just that he --
 (MORE)

MAYA (CONT'D)

(Beat.)

I never really knew my parents. My parents died in a car accident when I was five. And there's not a lot of information floating around out there about Nicky and Holly Beaumont. But there is about him. So maybe, it's -

(Overcome; wiping away a rogue tear)

My dad always swore that Joey didn't kill himself. And he felt horribly guilty that he wasn't there - that - that he had gone to the hospital, because my mother was in labor with -- I'm not saying he didn't love me, but he had this 'thing' that he had to carry around. And maybe -- I just wish that my dad hadn't died with that. Just turn the camera off, okay?

The image on screen fades to black.

MAYA (V.O.) (CONT'D)

Once upon a time, they played music videos on MTV. And, boy, did they love Joey Dakota.

A 90's music video appears on the big screen. JOEY DAKOTA (25) - looking sexy - is on screen singing one of his biggest hits:

'YOU ARE HERE'

Maya gets lost in the video as we see the --

OPENING CREDITS

INT. MAYA'S BEDROOM - MORNING

Maya wakes up - slightly hung over - and stands up to face a wall of Joey Dakota posters.

MAYA

(Sarcastically; to herself)

Screw you, Ryan. I am not infatuated with Joey Dakota.

She flings herself back onto her bed.

The phone rings with the ringtone of 'You Are Here.' She answers.

MAYA (CONT'D)

Hello?

It's Kelsey.

INT. KELSEY'S BEDROOM - CONTINUOUS

A gorgeous man is asleep next to Kelsey - who looks as beautiful when she wakes up as she does when she goes to sleep.

KELSEY

Have you read the reviews?

WE INTERCUT BETWEEN THE TWO LOCATIONS

She holds up a review in VARIETY that says: DOCUMENTARY EXPLORES ROCKER'S SUICIDE.

MAYA

No.

KELSEY

Liar.

MAYA

I read ONE QUOTE before I went to bed.

KELSEY

The one that called you brilliant? You are such a star. Listen to this.

She holds the phone up to a bottle of champagne as she pops the cork.

KELSEY (CONT'D)

I'm toasting you.

MAYA

It's nine forty five in the morning.

She pours herself a glass.

KELSEY

Hair on the dog. Or hair of the dog. Which is it? I can never remember.

The attractive man - her fiance, TY (early thirties) - stirs.

TY

Of the dog.

KELSEY

(To Ty)

Go back to sleep, sweetie. It's a game day.

(To Maya)

I hate baseball. I'm imbibing to deal.

(A moment of forgetfulness)

Now, why did I call you?

MAYA

To congratulate me?

KELSEY

No. I mean, yes. But no. Paige got fired from her job. She didn't want to tell you yesterday - ruin your night.

MAYA

Oh my God! That's horrible.

KELSEY

I love Paige. More than I can say. And do you know why? I'll tell you why. It's because Paige can keep a secret. Unfortunately, that does not make for a very good gossip columnist.

MAYA

I know.

KELSEY

I mean, seriously. I give her dirt ALL THE TIME. And she won't print it. Out of respect for me. Like I really give a damn! The best part about having a gossip columnist for a friend is so she'll blab your secrets. She just doesn't get it. But she's wrecked. So, we're taking her out for cocktails tonight. Seven at Nabumboo.

MAYA

Isn't that the magical land in
'Bedknobs and Broomsticks?'

KELSEY

No. It's the magical place on
LaBrea and Fountain that we're
having drinks tonight. Love you!

She hangs up. And dials another number.

MAYA

(Sensitively; into the
phone)

Hey Paige. Kelsey told me what
happened.

We hear inaudible wailing on the other end of the phone.
Maya has to pull the phone away from her ear.

INT. LOBBY - THE ABERNATHY - MORNING

As Maya leaves her apartment building, she waves at COLEMAN
(60's) - at the front desk.

MAYA

Morning, Coleman.

COLEMAN

I hear you're a big star now.

MAYA

I know! I told everybody if I did
a sex tape, fame would follow.

Coleman chuckles. She leaves the building.

EXT. THE ABERNATHY - MAYA'S APARTMENT BUILDING - CONTINUOUS

Maya's emerging from her building when a DOUBLE DECKER TOUR
BUS drives past slowly.

The TOUR GUIDE speaks on a bullhorn.

TOUR GUIDE

(Overly enthusiastic)

And right here, folks, is where
superstar singing sensation Joey
Dakota blew his brains out in 1990.

The TOURISTS all snap photos. Maya awkwardly smiles and
waves.

EXT. COFFEE SHOP - DAY

Maya sips a coffee as she watches people walk past - families, couples.

She calls a number.

MAYA

(Into the phone)

Hey Ryan. It's me. Thanks for your message last night. I - uh - I'd love to get together. The movie's done. I think I'm finally ready to close the door on my Joey Dakota - what did you call it? Obsession? Thank God I wasn't making a movie about Hitler, right? Bad joke. Listen. Maybe we could just talk? Now, how do I delete this message?

She hangs up.

INT. BATHROOM - MAYA'S APARTMENT - NIGHT

Maya's getting herself dolled up in the mirror. She looks fantastic.

INT. LIVING ROOM - MAYA'S APARTMENT - NIGHT

The apartment is spacious and cool. Kind of a mess - of the 'a 22 year old single girl lives here' variety.

Maya is running around looking for her shoes when an envelope is slipped under the door. Curious, she goes to the door and opens it.

No one there.

She picks up the large envelope and opens it.

Inside is an UNMARKED CD.

There's also an LETTER that says:

'Joey Dakota didn't kill himself.'

It's signed 'F. MORGAN.'

MAYA

(To herself)

Who's F. Morgan?

Intrigued and a little gobsmacked --

INT. LIVING ROOM - MAYA'S APARTMENT - LATER

Maya lights a few candles, pours herself a glass of red wine.

She puts the CD in the computer. It lets her know it's an AUDIO CD.

By the look on her face, we can tell that she's never heard this song before - but she knows that voice.

She's a little blown away. She's heard EVERY Joey Dakota song.

MAYA

(To herself)

How could I never have heard this?

It's called 'Come Back To Me.' And it's beautiful. Tears form in her eyes.

She closes her eyes - getting lost in this song.

She opens her eyes, beginning to get light-headed. The room starts to spin.

Maya faints -- knocking a candle over in the process.

We watch as the candle rolls over to the couch, catching the fabric ON FIRE.

EXT. ROXY THEATER - NIGHT

Maya is lying face down on the sidewalk.

She lifts her head and groggily sees in the distance the marquee in front of the Roxy proclaiming 'JOEY DAKOTA - SOLD OUT.'

There are throngs of FANS waiting for him to come out, when all of a sudden - they begin screaming at the top of their lungs. Ladies and gentlemen, Elvis has left the building.

Maya can barely make out the image of Joey being mobbed by the fans. Confused by this dream and still woozy, her head falls back down onto the pavement many yards away.

She hears someone say:

MAN'S VOICE (O.C.)

Guys. Wait up.

ANOTHER MAN'S VOICE (O.C.)
 Come on. We gotta keep moving.
 We've only got about thirty
 seconds.

MAN'S VOICE (O.C.)
 Whoa, whoa. Just hold up.

A MAN, surrounded by larger men, leans down toward Maya and tries to help her up.

He comes into focus. It's him. The real Joey Dakota.

JOEY DAKOTA
 Are you okay?

Maya's eyes widen.

MAYA
 It's you.

A charge runs through both of them. She's the most beautiful woman he's ever seen. He's even more handsome in person.

A BODYGUARD rushes over.

BODYGUARD
 We've only got about eight more
 seconds before -

A VAN PULLS UP QUICKLY.

One of the teenage fans in the distance screams:

TEENAGE FAN
 This isn't him! It's a fake!

The crowd gets angry.

They hear:

ANOTHER FAN
 He's over there!

The jig is up and the stampede hurries toward them - leaving JOEY'S RINGER in the dust.

Joey, Maya and the bodyguards are about to get mobbed.

They pull Maya into the van and it speeds off into the night. Joey's fans chase after it.

INT./EXT. VAN - CONTINUOUS

Maya looks at Joey.

MAYA

This can't be real.

She passes out.

END OF ACT ONE

ACT TWO

INT. BEDROOM - NIGHT

Maya wakes up, disoriented. She looks around. She's in her bedroom, but something's off. It's not *actually* her bedroom.

Her eyes dart around the room, before landing on Joey. He's holding a cup of tea.

MAYA

This isn't right.

JOEY DAKOTA

We didn't know where to drop you off and you were out cold.

MAYA

Where am I?

JOEY DAKOTA

You're in my apartment.

She sits up. Joey smiles, which almost makes her faint again.

JOEY DAKOTA (CONT'D)

You were passed out. On the sidewalk. Which is probably a little dangerous. Not that I'm judging.

(Beat.)

I'm Joey.

MAYA

I'm dreaming.

JOEY DAKOTA

Is it a good one? Or the kind where all of your teeth fall out?

He hands her the cup of tea.

MAYA

How did you get here?

JOEY DAKOTA

You seem a little old to not have gotten the sex talk.

Maya, despite being completely freaked out, manages a laugh.

MAYA

At the risk of sounding like a complete crazy person, what is today?

JOEY DAKOTA

August 14th.

MAYA

And the year?

JOEY DAKOTA

(Concerned)

Do you think maybe you might need to go to a hospital?

She checks herself. No bruises or scrapes.

MAYA

No. I think I'm okay.

(Realizing)

This isn't 2012, is it?

JOEY DAKOTA

I'm taking you to the hospital.

MAYA

It's okay. I'm fine.

JOEY DAKOTA

What's your name and how many fingers am I holding up?

MAYA

Maya. And you're not holding up any fingers.

She smiles -- which makes Joey smile. They're both smitten with each other.

JOEY DAKOTA

Nice to meet you. Not to sound like I'm completely buggin' - but I feel like I know you.

MAYA

(Smiling)

I'd remember.

JOEY DAKOTA

I could call you a cab. OR. Well, we're kind of having a party in the other room.

(MORE)

JOEY DAKOTA (CONT'D)

Which I guess is kind of tacky to do while there's a stranger passed out in your bedroom, but -- Do you wanna come in there and hang out with us?

MAYA

This isn't real.

JOEY DAKOTA

You say that now, but when my buddy Paul gets drunk and throws up on the middle of the floor - which he's pretty much guaranteed to do - reality will come crashing down.

She laughs.

MAYA

Paul the bassist? Don't worry. He'll sober up.

It is lost on him that she means in a few years.

JOEY DAKOTA

He usually does around noon the next day.

She smartly decides not to elaborate.

MAYA

Can I just splash some water on my face?

JOEY DAKOTA

Yeah, the bathroom is right --

MAYA

I know where it is.

JOEY DAKOTA

(Cocking an eyebrow)
How?

She's caught.

MAYA

Uh... a woman always knows?

He laughs at her oddness.

She gets up and walks into the --

INT. BATHROOM - CONTINUOUS

She closes and locks the door and screams silently.

MAYA

What is going on?

She nervously paces the bathroom. She stops.

MAYA (CONT'D)

It's a dream. Obviously. I'm just dreaming and I'm going to wake up. This is all just a dream.

She turns the water on and splashes some on her face.

MAYA (CONT'D)

This is insane.

(To her reflection)

You're insane. The men in the white coats are probably buckling you into a straight jacket right now, as we speak, in present day. 'What did you do last night, Maya?' 'Oh nothing. I traveled back in time and hung out with Joey Dakota. THE Joey Dakota. No biggie.'

(With certainty)

It's a dream.

(Without certainty)

Probably. And you should enjoy it while it lasts, right?

She takes a deep breath and starts to leave the bathroom. She turns back to the mirror.

MAYA (CONT'D)

Don't act like a crazy person. I.e. talking to yourself in a mirror.

She walks out of the bathroom into --

INT. BEDROOM - CONTINUOUS

He extends his arm. And deciding to toss all logical thoughts away, she takes it.

Together they walk into --

INT. LIVING ROOM - APARTMENT 621 - CONTINUOUS

-- a small gathering.

Joey sees a COUPLE - NICKY and HOLLY. NICKY (30) is a well-dressed, handsome guy with a fun demeanor. HOLLY (22) is pretty in an earthy way.

JOEY DAKOTA
Come meet my friends.

Joey walks over to Holly and Nicky. Maya's heart skips a beat. In all of the excitement and weirdness, she had totally forgotten about the prospect of seeing HER PARENTS.

MAYA
(To herself)
Mom? Dad?

Her eyes glisten with tears.

Joey motions for Maya to come over, which she does excitedly.

JOEY DAKOTA
Maya, these are my two closest
friends - Nicky and Holly. Nicky's
my manager.

Maya throws her arms around both of them and hugs them a little too tightly. They shoot 'who the hell is this overly affectionate girl?' toward Joey.

She finally loosens her hold on them. They try - slightly successfully - to replace their weirded-out expressions with deferential ones.

HOLLY
It's nice to meet you, Maya.
That's a pretty name.

MAYA
(A little too sincerely)
Thanks! I love it. I've always
loved it, so thank you. This is SO
CRAZY! I can't believe I'm here
with you!

Nicky and Holly assume she's talking about Joey.

MAYA (CONT'D)
I have so many questions!

Looking at Joey like 'this girl's a lunatic' --

NICKY

So do we.

HOLLY

How did you two meet?

JOEY DAKOTA

(Nonchalantly)

I picked her up off the street.

MAYA

Literally.

Holly manages a polite smile. Nicky isn't able to muster one. He doesn't like this. At all.

JOEY DAKOTA

Yeah. I went and saw 'Pretty Woman' last week and decided - hell, if Richard Gere can do it...

MAYA

He's totally kidding. I'm not a prostitute.

JOEY DAKOTA

Then give me my money back.

Nicky and Holly are confused by the banter.

NICKY

Can we have a quick word?

(Lying)

About business?

JOEY DAKOTA

(Rolling his eyes)

Oh God. Here we go.

They're interrupted by HUGO (20's), a band member, who addresses the whole crowd. He's holding the remote control to a LARGE SCREEN TV (on mute) behind him.

HUGO

Shhh! Guys! Here it is.

The party gets quiet and Hugo turns up the volume on the TV. It's MTV NEWS. On screen --

KURT LODER

Big news today for Joey Dakota. He's officially left his record label, Adelphi, for Kinetic.

(MORE)

KURT LODER (CONT'D)

This is a bold and surprising step, given that Adelphi has put out all of his albums. In a press release issued this afternoon, Dakota's representatives cited that 'the change wasn't personal' and that they're 'grateful to Hal Marks and to the label for everything they've done for him. It's simply time to move in a new direction.' Hal Marks couldn't be reached for comment, but the news can't be good for them - considering that Joey Dakota is their biggest star. This comes on the heels of allegations that Hal Marks was a client of Gio Vitale - the private investigator currently under suspicion of wiretapping and racketeering. Kinetic, however, said today they are 'over the moon to be working with this generation's Elvis Presley.'

The party all bursts into applause. Joey turns red in the face. Hugo mutes the TV.

Joey grabs a beer bottle from one of the PARTY GUESTS.

JOEY DAKOTA

Here's to Hal Marks. May he rot in hell.

More applause. Everyone returns to their conversations.

Nicky's pissed.

NICKY

Let's step outside.

He pulls Joey out onto the --

EXT. BALCONY - NIGHT

Joey - knowing he's about to get laid into - readies himself.

NICKY

What was that? We both AGREED that you wouldn't badmouth Hal. This is a very tricky situation and --

JOEY DAKOTA

These are my friends, Nicky.

NICKY

Who the hell is this girl?

JOEY DAKOTA

(Sarcastically)

Probably someone that Hal hired to spy on me to find out if I was going to say something insensitive about him.

NICKY

I know you think this is funny, Joe. But it isn't. We have to be careful.

JOEY DAKOTA

I'm not scared of Hal Marks. What is he gonna do? Put a horse head in my bed?

NICKY

Don't make this personal. Make it about the music.

JOEY DAKOTA

It *is* personal. Hal Marks is a low-life criminal and I don't want my name associated with his.

NICKY

I just think we need to proceed with caution.

JOEY DAKOTA

You know what I love about you, Nick? You worry too much. You know what I hate about you?

NICKY

That I worry too much?

JOEY DAKOTA

Bingo.

NICKY

Now, seriously - who's the girl?

JOEY DAKOTA

(Smiling)

She's cute, right?

NICKY

Yeah. She's cute. Where did you find her and what is she doing here?

Nicky can see that Joey's interested.

INT. LIVING ROOM - CONTINUOUS

Holly and Maya sit on the couch. Maya's trying to control her giddiness to be talking to her mom.

HOLLY

So, where did you two meet?

MAYA

(Improvising)

I, uh, I was walking down the street and I got mugged.

HOLLY

Oh my God! Are you alright?

MAYA

Yeah. They took my purse and knocked me down. I must have blacked out for a second. And I guess Joey was making his grand escape from the Roxy and saw me and --

HOLLY

Did you file a police report?

MAYA

No. I, uh -- I can take care of that tomorrow. I didn't see them. The muggers.

(Shaking her fist, comically)

'Damn you muggers!'

HOLLY

I hope you weren't carrying much.

MAYA

No, just my wallet and cell.

HOLLY

(Confused)

Cell?

MAYA
Nothing. Wasn't important. Thank
God for my knight in shining armor.

HOLLY
It's funny.

MAYA
What is?

HOLLY
Nothing. It's just we were a
little surprised - Joey doesn't
really bring girls home. I know
that's odd for someone like him.

MAYA
And you three live together.

HOLLY
Yeah. I've been begging him to get
his own place, but we're kind of
like his parents now.
(Laughing)
And he won't go!

MAYA
So, if you were *my* parent and I
came home and said "Mom, I've
fallen for a rock star." What
would you say to me?

HOLLY
(Warmly; maternal)
I'd say that there's a big
difference between falling in love
and being a fan.

MAYA
(Smiling)
Thanks...
(With air quotes)
"Mom."

She becomes overwhelmed by looking at her mother's smile.

MAYA (CONT'D)
It's so nice to meet you.

Nicky and Joey come in from the balcony. They walk over to
Maya and Holly.

NICKY
 (To Holly)
 Should we tell him?

HOLLY
 Not now.

JOEY DAKOTA
 (Overly excited)
 Tell me what? Tell me what?

NICKY
 Oh, come on.

JOEY DAKOTA
 Yeah, Holly. Come on.

HOLLY
 (Yielding)
 Fine.

Nicky gets everyone's attention.

NICKY
 So, good show tonight everyone. At
 least, I'm sure it was. I wasn't
 there.

MARCO (late 20's), the keyboardist, pipes up.

MARCO
 Yeah, why weren't you there?
 You're at every show, dude.

JOEY DAKOTA
 (To Nicky)
 It was rude.
 (Realizing)
 That rhymed.
 (Playing serious)
 Hey guys, let's use that in a song.

Everyone laughs.

NICKY
 Anyway, this move to Kinetic is
 going to be a big deal for us and
 I'm excited about all of the things
 we're going to do. The nineties
 belong to US. I can't help but
 think about how this all started.
 When we were --

HOLLY
 Are you going to tell them we're
 having a baby or not?

The whole room explodes into excitement. No one is happier than Joey, who picks Nicky up.

JOEY DAKOTA
 I'm gonna be a --
 (To Holly)
 What am I gonna be?

HOLLY
 (Facetiously)
 The baby's father's best friend!

JOEY DAKOTA
 I'm gonna be a what she said!

As the whole room applauds, Maya looks around - overcome by all this excitement - over her.

If this is a dream, she really doesn't want to wake up.

The doorbell rings.

Holly goes to answer it. She opens the door to find a MESSENGER holding a SMALL GIFT BOX.

MESSENGER
 Hi, can you sign here please?

Holly signs and takes the box. It's light.

The card on it says: FOR JOEY.

She closes the door and brings the box over to Joey.

HOLLY
 It's for you.

NICKY
 Who's it from?

HOLLY
 Doesn't say.

Joey opens the wrapped box.

Inside is a photograph of him, ripped to shreds. Joey rolls his eyes at the threat, but Nicky and Holly seem concerned.

END OF ACT TWO

ACT THREE

INT. LIVING ROOM - APARTMENT 621 - NIGHT

The guests have all left. Maya and Joey are sitting alone.

MAYA

Okay, what about 'The Business of Us?'

JOEY DAKOTA

That was actually based on something that Holly and Nick were arguing about one day.

(Beat.)

They're going to be great parents. They're like a mom and dad to *me*.

MAYA

Yeah. They seem pretty awesome.

(Beat.)

Okay, I have another question.

JOEY DAKOTA

As long as it doesn't involve geography. I suck at geography.

MAYA

Damn it! I really wanted to know the capital of Wyoming.

JOEY DAKOTA

Yep. You're out of luck.

MAYA

When did you record 'Come Back to Me'?

JOEY DAKOTA

Huh?

MAYA

Didn't you do a demo of a song called 'Come Back to Me'?

JOEY DAKOTA

Uh-oh. Wrong musician. That was the other one. The one with the hair and the clothes. That sings.

MAYA

I guess --

She realizes he hasn't recorded it - YET.

JOEY DAKOTA
How does it go?

She sings a little bit of what she remembers.

He reaches over and grabs his guitar, he picks it out and begins to sing.

Then she sings along - in perfect harmony.

Together, they create the song that she will hear "for the first time" twenty-two years later.

And in the process, they are falling for each other hard.

The song ends and Maya just smiles.

MAYA
I can't believe I just heard you
sing. Like, right in front of me.
I think I'm gonna die.

JOEY DAKOTA
Murder by serenade?

MAYA
Something like that. Do you wanna
get out of here?

JOEY DAKOTA
(Laughing)
It's, like, three in the morning.

MAYA
Even better.

JOEY DAKOTA
I would, but I don't wanna wake up
my bodyguards. They get kind of
'enh' about stuff like that.

MAYA
Bodyguards? We're not going to the
mall, for God's sake.

JOEY DAKOTA
It can get kind of crazy out there
for me.

MAYA

So, what? You just stay in here all the time? There's a great world out there!

JOEY DAKOTA

I know. Full of people who want to touch me. I get touched a lot. I don't like to get touched.

MAYA

(Smiling slyly)

You know what we need? A costume.

JOEY DAKOTA

NOW you're talking.

They both jump up like little kids and run toward his room.

INT. JOEY'S BEDROOM - LATER

Joey steps in front of the mirror wearing SUNGLASSES, A BASEBALL HAT and a BANDANA around his mouth.

JOEY DAKOTA

So, you ready to go rob a bank?

MAYA

(Laughing)

Oh my God, you look like the unibomber.

JOEY DAKOTA

Who?

MAYA

No one.

JOEY DAKOTA

And this is supposed to *keep me* from getting noticed?

She puts her arm around him.

MAYA

I'll keep you safe.

She sees a POLAROID CAMERA and grabs it. She snaps a photo of him.

He takes the camera and snaps one of her, smiling.

She drags him from the room.

EXT. HOLLYWOOD BLVD. - NIGHT

They walk the streets together. He looks a little ridiculous.

JOEY DAKOTA
Childhood?

MAYA
I was raised by my aunt and uncle about an hour and a half north of here.

JOEY DAKOTA
(Pleased by the coincidence)
I was raised in a foster home. But in North Dakota.

MAYA
Do we count that?

JOEY DAKOTA
Hell yeah!

MAYA
Okay, six things in common.

JOEY DAKOTA
Career?

MAYA
Other than dressing world famous rockstars up like idiots?

JOEY DAKOTA
I look like an idiot, don't I?

MAYA
Yeah. Kinda. I'm a documentary filmmaker.

JOEY DAKOTA
Wow. That sounds really -- boring.

She playfully slaps his arm.

JOEY DAKOTA (CONT'D)
No, I'm just picturing you with a camera making movies about dung beetles or ancient Aztec ruins. Or maybe *Mayan* ruins. Get it? *Mayan*? 'Cause your name is *Maya*.

This guy may look like an Adonis, but he's a dork and she's in love.

JOEY DAKOTA (CONT'D)

Okay. I'm just messing with you.
What's your documentary about?

As if she's just fallen from her romantic cloud and landed with a painful thud on Earth --

MAYA

It's about a guy who killed himself. A long time ago.

JOEY DAKOTA

I take it back. Your job isn't boring. It's depressing!

Maya doesn't say anything. She has a realization. She stops dead in her tracks.

MAYA

I can change it.

JOEY DAKOTA

Don't go switching careers just 'cause I said so.

MAYA

Nothing. Never mind.

A glimmer of hope reinvigorates her.

JOEY DAKOTA

Do you want to do something really fun, very dangerous and highly illegal?

MAYA

Well, when you put it *that way*...

He pulls her down the sidewalk.

EXT. THE HOLLYWOOD SIGN - DAWN

Joey and Maya sit at the top of the Hollywood sign, looking out over the city below them.

The sun is just starting to come up.

They lean in and kiss and it's perfect.

EXT. THE ABERNATHY - DAWN

Maya and Joey (sans costume) walk up to the building - holding hands.

JOEY DAKOTA

I'm gonna go grab breakfast. You go on up.

He fishes his keys out of his pocket.

MAYA

You left your costume on the W.

JOEY DAKOTA

(Smiling)

I'll survive.

He kisses her.

MAYA

Hurry back. With bagels. And coffee. Light and sweet.

They kiss again.

MAYA (CONT'D)

I love having famous musicians do things for me. Elton John does my laundry.

JOEY DAKOTA

(Feigning disappointment)

Did you make out with him, too?

MAYA

You don't think of me as just a fan, do you?

JOEY DAKOTA

Depends. Do you think of me as just a rock star?

MAYA

My mom once told me there's a big difference between falling for someone and being a fan.

He kisses her once more.

She goes inside --

INT. LOBBY - THE ABERNATHY - CONTINUOUS

-- wearing an enormous smile. Without even looking up --

MAYA
Hey Coleman!

COLEMAN (O.C.)
May I help you? Ma'am.

She spins around to see YOUNG COLEMAN (40's) at the desk.

MAYA
Oh. Hi. Yeah. I'm staying with
Joey.
(Holding up the keys)
I have his keys.

COLEMAN
You'll need to sign in.

She signs the GUEST REGISTRY and goes toward the elevators.

She gets in and presses the 'UP' button.

The doors close.

INT. ELEVATOR - CONTINUOUS

Maya completely "girls" out in the elevator. She has just had the most amazing date of her life. She's jumping up and down, when she looks up and sees the security camera.

She immediately straightens, embarrassed.

MAYA
(To herself)
Guess they, uh, had those back then
too.

The doors open.

INT. HALLWAY - CONTINUOUS

Maya steps out of the elevator and goes over to the apartment. She can't seem to get the grin off of her face.

She's about to put the keys in the door when it opens. Nicky, exiting, is surprised to see her. He notices Joey's keys in her hand.

NICKY
 (Sarcastically)
 Oh good. He gave a complete
 stranger keys.

MAYA
 Joey just ran to the deli to get
 breakfast.

Nicky starts to leave.

MAYA (CONT'D)
 Hey, so -- Um, I know we didn't
 really get a chance to talk last
 night, but -- this is gonna sound
 weird. Here it goes. When your
 wife goes into labor, don't go to
 the hospital. You're going to have
 a daughter and she will totally
 understand your not being there.
 Stay with Joey. It's important.

NICKY
 (Off-put)
 You're right. That was weird.
 And, frankly, a little -- none of
 your business. *Who are you?*

MAYA
 I know things.

NICKY
 (Incredulous)
 So, you're some kind of psychic?

Why didn't she think of that? GREAT idea.

MAYA
 YES! I'm a psychic. There you
 have it.

NICKY
 Look, Maya, you seem like a nice
 girl -- but Joey doesn't need any
 distractions. This isn't the kind
 of life you want. Do Joey a favor -
 - hell, do *yourself* a favor. Just
 walk away.

He walks toward the elevator.

MAYA
 (Calling after him;
 cutely)
 (MORE)

MAYA (CONT'D)

I know you don't like me now, Nicky
Beaumont. But you're going to LOVE
me. Like favorite person in the
world kind of love. My psychic
spirit energy aura thingy is
telling me that.

He gets onto the elevator.

Maya starts to open the apartment door, but begins coughing.
Hard.

She braces herself against the door frame. The coughing is
becoming violent.

She manages to open the door and goes into --

INT. LIVING ROOM - CONTINUOUS

Maya braces herself against a couch, but she's choking
uncontrollably.

She stumbles around the floor and then falls --

-- landing in the exact same position she was in when she
fell in present day.

INT. LIVING ROOM - MAYA'S APARTMENT - 2012 - NIGHT

Maya looks up to see that her apartment is on fire from the
candle that had fallen. She's choking on the thick smoke.

The door busts open. It's the FIRE DEPARTMENT. She can
barely make out what's happening through the smoke.

She passes out again.

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

INT. HOSPITAL ROOM - PRESENT DAY - DAY

Maya wakes up and she's in a HOSPITAL BED.

Kelsey and Paige are standing over her, with tears of relief.

Maya sits up. Realizes she's in the present and a tear rolls down her cheek.

MAYA
What happened?

KELSEY
Little accident, hon.

PAIGE
Thank God you're okay.

MAYA
Did it work? Is he okay?

PAIGE
Who?

MAYA
Joey Dakota. Is he -- ?

KELSEY
What are you talking about?

MAYA
Is Joey Dakota dead or alive?

PAIGE
(To Kelsey; starting to
fray)
Should I go get the doctor?

KELSEY
Will you stop freaking out?

PAIGE
Well, she's asking if dead people
are alive!

MAYA
He's still dead.

Paige and Kelsey exchange concerned glances.

MAYA (CONT'D)

I have to go back.

PAIGE

Back where, Maya?

MAYA

I have to get back to him.

KELSEY

Babe, the doctor said you inhaled a lot of smoke. And not the good kind. Just relax.

MAYA

You don't understand. I have to get back to him. My dad didn't believe me. Not yet. But he will if I can just go back. I just need a little more time.

PAIGE

Your dad? When did you see your dad?

MAYA

I know he's dead. But --

KELSEY

(To Paige)

What is she talking about?

Paige sits on the bed, beside her.

PAIGE

Maya, there was a fire last night. Now, I'm sure we're going to be able to salvage a lot of stuff, but --

KELSEY

(To Paige)

Great. Tell her that her apartment burned down two minutes after she wakes up.

PAIGE

It didn't *burn down*. I was telling her that I'm sure there's a lot of stuff in there that'll be fine.

MAYA

He *needs* me.

KELSEY

Maya. We don't know what you're talking about. If you can explain, maybe we can help you.

MAYA

This is gonna sound insane and I need you to bear with me, but I need to get back to Joey.

Paige takes Maya's hand.

PAIGE

Sweetheart, I think you just need some rest.

Maya perks up.

MAYA

The song. There's a song. An unreleased track that Joey sang. It's called 'Come Back To Me.' I think if I heard it again.

PAIGE

Maya. That's your favorite song. It was Joey Dakota's biggest hit.

Off Maya's shock --

INT. MAYA'S APARTMENT - DAY

Maya walks in to see the remains of her apartment. Black stains crawl up the wall like permanent shadows.

She looks over toward her computer and sees it's completely melted. There's no way the CD inside could be saved.

She walks into her --

INT. BEDROOM - CONTINUOUS

The damage is minimal.

Her Joey Dakota posters are still on the wall, surprisingly unharmed. Still on her bedside table is the Variety review, but she doesn't notice that it now says: DOCUMENTARY EXPLORES ROCKER'S MURDER.

Music begins.

CUE: TIME AFTER TIME

NOTE: I used the Mark Williams & Tara Morice arrangement for the writing of this.

She lays down in her bed.

MAYA

*Lying in my bed,
I hear the clock tick
and think of you.
Caught up in circles,
confusion is nothing new.*

She stands and walks over to the posters.

MAYA (CONT'D)

*Flash back, warm night,
Almost left behind.
Suitcase of memories --
Time after...*

WE FLOAT THROUGH THE WALL AND FIND OURSELVES IN THE MIRROR IMAGE OF:

INT. BEDROOM - 1990 - DAY

Joey tapes something to his wall as he, too, sings.

JOEY DAKOTA

*Sometimes you picture me
I'm walking too far ahead.*

We see that it's the POLAROID he took of her.

JOEY DAKOTA (CONT'D)

*You're calling to me
I can't hear
what you've said.*

WE FLOAT HALFWAY BACK FOR A SPLIT SCREEN EFFECT.

JOEY DAKOTA (CONT'D)
 (In harmony)
Then you say 'go slow.'
I fall behind.
The second hand unwinds.
 (Soulfully)
If you're lost
you can look and
you will find me.
Time after time.
If you fall
I will catch you
I'll be waiting.
Time after time.

MAYA
 (In harmony)
Then you say 'go slow.'
I fall behind.
The second hand unwinds.
 (Soulfully)
If you're lost
you can look and
you will find me.
Time after time.
If you fall
I will catch you
I'll be waiting.
Time after time.

INT. BEDROOM - 1990 - CONTINUOUS

Joey touches the image, longingly.

JOEY DAKOTA
If you're lost
you can look and --

Magically, the image in the picture comes alive to harmonize.

JOEY DAKOTA (CONT'D)
You will find me.
Time after time.

PHOTO OF MAYA
You will find me.
Time after time.

INT. BEDROOM - 2012 - CONTINUOUS

Maya sings to the posters.

MAYA
If you fall
I will catch you.

The images on the posters come alive to harmonize.

MAYA (CONT'D)
I will be waiting.
Time after time.

POSTER JOEYS
I will be waiting.
Time after time.

DISSOLVE TO:

INT. PUBLIC LIBRARY - 2012 - DAY

The music continues as Maya searches the shelves.

She finds the book she was looking for: TIME TRAVEL FOR DUMMIES. She's almost embarrassed to take it from the shelf. She quickly speeds past the row of books.

MATCH CUT TO:

INT. VIDEO STORE - 1990 - DAY

Joey, with sunglasses on, scans VHS' in the DOCUMENTARY SECTION - looking at the back of every video. Nothing made by a Maya. (Remember, folks, this was pre-internet...)

INT. COFFEE SHOP - 2012 - DAY

Maya sits at a table - with a stack of books on TIME TRAVEL. She might as well be reading Ancient Nordic Texts.

MAYA

*After my picture fades
And darkness has turned to gray.
Watching through windows --*

WE PAN OVER TO THE DOOR

Joey walks in and we're in --

INT. COFFEE SHOP - 1990 - CONTINUOUS

Joey takes the polaroid to the counter and shows it to the WAITRESS behind the counter, asking if she's seen her.

MAYA (V.O.)

*You're wondering
if I'm okay.
Secrets stolen
from deep inside.*

The waitress shakes her head 'no.' Then she looks up at Joey. Recognizing him, she begins to swoon.

Disappointed, but driven --

JOEY DAKOTA

*(Sotto voce)
The drum beats out of time.*

-- he leaves.

EXT. THE HOLLYWOOD SIGN - DAY

The camera moves past the letters as both of them dance in their respective time periods - giving the illusion they are dancing together.

JOEY DAKOTA (CONT'D)

*If you're lost
you can look and
you will find me.
Time after time.
If you fall
I will catch you
I'll be waiting.
Time after time.*

MAYA

*If you're lost
you can look and
you will find me.
Time after time.
If you fall
I will catch you
I'll be waiting.
Time after time.*

The music swells as Maya twirls.

MATCH CUT TO:

INT. WEDDING BOUTIQUE - 2012 - DAY

Kelsey, wearing a stunning wedding gown, twirls.

A GAGGLE OF LADIES all applaud. Paige notices that Maya isn't even watching. She's staring out the window, sullen.

MAYA

(Sotto voce)
Time after time...

INT. LIVING ROOM - APARTMENT 621 - 1990 - NIGHT

Joey is angrily yelling at Nicky. This is not the Joey we've seen.

JOEY DAKOTA

You were the last person to see her
and if you said anything to her
that drove her away, I'll never
speak to you again.

Nicky gets defensive.

MAYA (V.O.)

Time after time...

EXT. BALCONY - 2012 - NIGHT

Maya stares off into the night sky.

<p>MAYA <i>Then you say Go slow.</i></p>	<p>JOEY DAKOTA (V.O.) <i>Then you say Go slow.</i></p>
--	--

EXT. BALCONY - 1990 - NIGHT

Joey also stares off into a different night's sky.

<p>JOEY DAKOTA <i>I fall behind. The second hand unwinds...</i></p>	<p>MAYA (V.O.) <i>I fall behind. The second hand unwinds...</i></p>
---	---

Nicky joins his friend on the balcony. Without words, he goes over and puts his arm around Joey.

Kind of like a father. Joey doesn't see that Nicky looks overcome with guilt.

EXT. THE HOLLYWOOD SIGN - DAWN

As the sun sets, Maya and Joey both sit high over Hollywood.

Neither can see each other, because they're both alone.

Maya is waiting for an answer. Joey is waiting for Maya.

They alternate between passionately determined and heartbreakingly dispirited.

<p>JOEY DAKOTA (2x) <i>If you're lost you can look and you will find me. Time after time. If you fall I will catch you I'll be waiting. Time after time.</i></p>	<p>MAYA (2x) <i>If you're lost you can look and you will find me. Time after time. If you fall I will catch you I'll be waiting. Time after time.</i></p>
---	--

We pull away as the song ends.

It begins to rain.

END OF ACT FOUR

ACT FIVE

EXT. PAIGE'S APARTMENT - NIGHT

Paige and Kelsey answer the door, holding glasses of RED WINE. They take one look at Maya and recoil.

She looks TERRIBLE - like a drowned rat who's been fiercely sobbing for a spell. She has mascara all over her.

MAYA

I know you both think I'm crazy,
but I'm not. I *did* travel back in
time and I did meet him and before
you both give each other 'oh poor
insane Maya' looks --

Caught. They were just doing that.

MAYA (CONT'D)

You just have to believe me.
(Sobbing)
I'm not crazy. I'm in love.

KELSEY

Aw, honey. It's the same thing.

They usher her inside.

INT. PAIGE'S APARTMENT - LATER

Inside Paige's very colorful apartment, the ladies are drinking red wine.

Maya has calmed down considerably. And they're all finally talking.

MAYA

It's the song. I know it is. That
song that I had never heard.

PAIGE

The one that's been your favorite
since you were a kid?

MAYA

Exactly!
(Beat; smiling, giddy)
You guys. He's not what I thought
he'd be like. He's not brooding or
dark and tortured. He's sweet.
And goofy.

(MORE)

MAYA (CONT'D)

And romantic and charming. We had *fun*. A lot of fun. And it was real.

A moment passes while Maya awaits judgment.

KELSEY

Look, I spent three seasons on a sci-fi show and I have no idea what the hell it was about. But I had tons of people come up to me on the street - believing it was real.

(Sussing it all out)

Granted, that was a TV show and you're my best friend --

MAYA

If it's not true, then it does mean I'm crazy.

PAIGE

Put yourself in our shoes --

MAYA

Put yourself in *my* shoes. You know me, guys. *You know me.*

KELSEY

We do. And we know you're not crazy.

PAIGE

So, what are you saying?

KELSEY

(Rolling her eyes)

I'm SAYING that if Maya thinks she - you know - did what she said she did, then she did.

PAIGE

I have a hard enough time suspending disbelief to watch 'The Muppets.'

(To Maya)

Sorry. But I do!

KELSEY

Okay, well, Maya's our friend and - this may come off a little bitchy - but I'm really only *your* friend because *she's* your friend.

MAYA
Guys! I'm right here!
(To Kelsey)
And that came off, like, *really*
bitchy.

PAIGE
(Unaffected)
But it's true.

KELSEY
See? Now. All we have to do is
figure out how to travel back in
time. No biggie.

Maya tackles Kelsey in a constrictive hug.

Paige thinks about it and joins in.

INT. LIVING ROOM - APARTMENT 621 - MORNING

Maya is with Paige and Kelsey in her apartment - which is
still severely charred.

KELSEY
Walk us through it again.

She mimes the following.

MAYA
So, I see the envelope under the
door. I come over and take it.

PAIGE
And you don't remember the name at
the bottom of the note?

KELSEY
Obviously not, Nancy Drew.

MAYA
I wish I could. It was F
something. I think. Too much
smoke.

PAIGE
Then what?

MAYA
I put the CD in the computer.

She points to the melted blob of computer.

PAIGE
I still can't believe *that* used to
be a computer.

KELSEY
Keep going.

MAYA
I start listening to the song.

PAIGE
If you could just remember the name
at the bottom of the note.

Maya freezes.

MAYA
Oh my God. I'm an idiot. I'm such
an idiot!

A smile spreads across Maya's face and she darts from the
apartment.

INT. LOBBY - THE ABERNATHY - SECONDS LATER

The elevator door opens and Maya sprints toward the front
desk. Her friends in heels, in tow.

She runs over to the GUEST REGISTRY and starts flipping back
pages. Coleman gives her a look.

COLEMAN
You okay?

MAYA
Ask me again in ten seconds.

She finds a name that matches the time AND her apartment
number.

FRANKLIN MORGAN

MAYA (CONT'D)
Morgan! That was it! *F* Morgan.

Maya's elated. And now the floodgates have opened. She has
yet ANOTHER amazing idea.

MAYA (CONT'D)

Coleman. I have a huge question to ask you and if you answer 'yes,' I might be compelled to give you a for-real kiss. With tongue and all.

Coleman's definitely intrigued.

INT. KITCHEN - 1990 - MORNING

Joey sits at the table with Holly. He looks awful. He's wrapped in a bathrobe, with a week's worth of stubble and his hair is a mess. He loudly chomps on a bowl of cereal.

Holly looks at him with disgust.

HOLLY

Wow. Depressed Joey isn't a lot of fun.

JOEY DAKOTA

Nobody I've asked knows this girl.

HOLLY

It's a big city. This isn't -- where are you from again?

JOEY DAKOTA

Yankton, North Dakota.

She snickers at the name, as she's always done in the past.

HOLLY

Have you tried 411?

JOEY DAKOTA

I don't know her last name! What am I supposed to do? Call and say 'Hi! Do you have Maya's phone number?'

HOLLY

Didn't you say she came in without you? Why don't you just check the guest registry downstairs?

Joey drops the spoon in the cereal - feeling like a moron.

He jumps up and gives her a huge kiss on the cheek.

INT. LOBBY - THE ABERNATHY - 2012 - MOMENTS LATER

Coleman emerges from a room by the elevator bank that says 'EMPLOYEES ONLY.' He's holding a DUSTY VERSION of the GUEST REGISTRY.

Maya is ecstatic.

COLEMAN
No kiss necessary.

MAYA
Okay, well I gotcha at Christmas time.

He hands her the book. She turns to her friends.

MAYA (CONT'D)
I signed the guest registry. If my name isn't in here, I give you both permission to deposit me at the nearest looney bin. If it is --

KELSEY
If it is, we have to stop pretending to believe you and ACTUALLY believe you.

MAYA
(Disappointed)
You were only pretending?

Changing the subject --

KELSEY
Okay. Looney bin or accepting friends.

Kelsey opens the book. Maya flips through pages.

MATCH CUT TO:

INT. LOBBY - THE ABERNATHY - 1990 - MOMENTS LATER

Joey, still in his bathrobe, flips through pages of the guest registry.

He scans the page and sees:

MAYA B.

He's disappointed.

INT. LOBBY - THE ABERNATHY - 2012 - CONTINUOUS

Paige and Kelsey both stare at the book, shocked. Maya smiles a gratified smile.

MAYA

I had to sign B. I couldn't sign 'Beaumont,' because obviously that was *their* apartment.

KELSEY

Oh my God.

PAIGE

You really did do it - didn't you?

MAYA

Now, shall we go find Franklin Morgan?

Off Maya, beaming --

INT. KITCHEN - 1990 - MOMENTS LATER

Joey returns to the kitchen - only slightly disheartened. Holly's cleaning up his mess.

HOLLY

Well?

JOEY DAKOTA

She only signed her last initial.

HOLLY

Well, that's a start, right?

Suddenly boosted --

JOEY DAKOTA

Yeah. It *is* a start.

Some life returns to our guy.

END OF ACT FIVE

ACT SIX

EXT./INT. PAIGE'S CAR - DAY

Paige pulls up to a house in a less-than-desirable neighborhood. Kelsey and Paige seems skeeved out, but Maya doesn't care.

MAYA

Are you guys gonna wait here?

KELSEY

I think so.

PAIGE

But if he tries to touch you inappropriately, just scream for us and we'll come in and kick his ass.

KELSEY

If he's cute and touches you inappropriately, well - have fun.

Maya gets out of the car and walks up to --

EXT. HOUSE - LESS-THAN-DESIRABLE NEIGHBORHOOD - CONTINUOUS

Maya walks up to the door and takes a deep breath. She rings the doorbell, turns around and her friends give her a thumbs up.

The door is answered by an affable-looking man named FRANKLIN MORGAN (35) - who looks like a geek - but still kinda cute - in a geeky way.

He smiles.

FRANKLIN

Maya Beaumont. Right on schedule.

MAYA

(Confused)

Do I know you?

FRANKLIN

Technically... no. Won't you come in?

He gestures for her to come inside. She does.

INT. LIVING ROOM - FRANKLIN MORGAN'S HOUSE - MOMENTS LATER

Maya inspects the stranger's house. It's a comfortable, modest dwelling. She notices lots of photos of an OLDER MAN.

Franklin enters with two cups of coffee.

FRANKLIN

(re: the photos)

That was my father. He died on October 12, 1987. We had just had a really bad fight. The last thing I said to him was 'I hate you.'

MAYA

I'm sorry.

He hands her one of the mugs.

FRANKLIN

(Smiling warmly)

I plan to fix it one day.

MAYA

What do you mean?

FRANKLIN

Let's not be coy, Ms. Beaumont - you know that time travel *is* possible. If not, you wouldn't be here.

She sits down.

MAYA

So, you know why I'm here?

FRANKLIN

Actually I do. You're here because -- on December 23rd, 1990 -- Joey Dakota died and you think you can prevent it from happening.

(With a Cheshire Cat smile)

And you're going to.

MAYA

How?

FRANKLIN

You're going to go back.

(Off her curious expression)

I have some ideas.

MAYA

The song. On the CD. It didn't exist before. But now it does.

FRANKLIN

A time travel conundrum. You hear a song. It takes you back in time. You sing it for the person who has never heard it and eventually he ends up singing it to you - who had never heard it. So here's the question: Who created the song? He didn't. And neither did you.

MAYA

So, who did?

Franklin shrugs, but knowingly.

FRANKLIN

The universe, perhaps?

MAYA

So, how do I get back?

FRANKLIN

Like I said, I have some ideas.

MAYA

(Smiling)

I'm so in love. AND I got to see my parents! They died when I was five - but they were there! And it was incredible!

Franklin is taken aback.

FRANKLIN

Oh no. No one's told you.

MAYA

Told me what?

FRANKLIN

You must have done or said something. Something that changed your reality.

MAYA

What are you talking about?

FRANKLIN

Maya, your father's not dead.

MAYA
(Lighting up)
He's not?

FRANKLIN
Your father is in prison. For the
murder of Joey Dakota.

Off Maya's complete shock --

END OF EPISODE