

The Eleventh Doctor Script Series
Series Four, Episode Four
'PEARL'S CAFE'

By

THOMAS EVANS

INT. ALL-AMERICAN DINER - NIGHT

1

A smashed jukebox starts playing "Believe It Or Not" (Theme From Great American Hero) by Joey Scarbury as the camera pans outwards, slowly revealing a small red robot vacuuming a large circle of dust of the floor, in the middle of which is a cowboy hat.

Little tiny CGI Superman-expies fly above the dust in a circle.

JOEY SCARBURY

Look at what happened to me,
I can't believe it myself,
Suddenly I'm on top of the world,
Should've been somebody else.

Believe it or not, I'm walking on
air,
I never thought I could feel so
free.
Flying away on a wing and a
prayer,
Who could it be?

The robot glides past the hat, knocking it over and revealing a HUMAN SKULL to have been resting underneath it.

JOEY SCARBURY

Believe it or not, it's just me.

CUT TO:

OPENING TITLES

2

THE ELEVENTH DOCTOR SCRIPT SERIES

SERIES FOUR, EPISODE FOUR

"PEARL'S CAFE"

by THOMAS EVANS

FADE TO:

INT. ALL-AMERICAN DINER - NIGHT

3

CAPTION: "24 HOURS EARLIER".

As seen from the POV of a SECURITY CAMERA: A man (HERBERT; white, mid-late 50's/early 60's) lies down with his ear to the floor, listening intently.

(CONTINUED)

We can hear a dull thud emanating from somewhere below the floor's lino: *dum dum dum dum*. It's an irregular pattern but it's there.

HERBERT

Am I really the only person who
can hear that?

We cut away from the Camera-POV shot. Herbert lifts his head so as to speak the people around him. We're no longer able to hear the thud. The people surrounding him are as thus:

HORACE and STACY, both black and in their late-20's.

GLADYS, white and same age as Herbert.

BILL and DEBBIE, white and both in their late-30's/early-40's. Bill wears a cowboy hat, Debbie wears a small flower-shaped badge.

HERBERT

It's a thud. Coming from the
floor boards.

HORACE

"True - nervous - very, very
dreadfully nervous I had been and
am."

BILL

I thought you English were
supposed to be good at grammar.

HORACE

It's from "The Tell-Tale Heart".
By Poe.

HERBERT

Well Poe wasn't very good at
grammar then, was he?

Herbert gets up and rubs his sleeves.

HERBERT

Ah, my wrists.

STACY

You okay?

HERBERT

Ah, it's just old age. You get
used to it.

Suddenly: **BLAM!**

A big crash off-screen, forcing everyone to turn around.

(CONTINUED)

In the corner of the room is now a large blue Police Box; one that's both smoking and upside down.

BILL
The sweet horton hell?

STACY
It's a Police Box!

HORACE
I haven't seen one of those since
I was a kid.

BILL
And what exactly is a police box?

STACY
A few of them used to exist as
odd relics on the beach resorts
but if they had a purpose then
it's lost to time.

The TARDIS doors are pulled open from the inside,
revealing the DOCTOR standing proud (and, from our
perspective, upside down). He looks around.

DOCTOR
We've landed in Australia! No,
the world's upside down. No,
we're upside down.

MARIA (O.S.)
Does that explain the temporal
dislocation?

DOCTOR
No, but it explains why I'm
suddenly feeling light-headed.

MARIA appears in the TARDIS doorway behind the Doctor.

MARIA
If we're the ones who are upside
down, then that doesn't explain
why you're light headed at all.

DOCTOR
Okay, it explains why I'm light
footed.

MARIA
Now I've seen you dance; you are
definitely not that. Can't we
just materialise the right way
up?

The Doctor runs towards the central console.

DOCTOR

No. It's the temporal
dislocation; the TARDIS can't
work in such conditions. I'd get
out of the way of the door if I
were you.

MARIA

You know Doctor, exactly what
type of conditions can the TARDIS
work i- AH!

The Doctor has already started running directly towards
the door, Maria leaping out of the way just in time to
avoid him diving out of the TARDIS.

He does a giant flip in mid-air and then lands on the cafe
floor in a rather undignified pile.

DOCTOR

Well that worked. Now you!

MARIA

Are you mental?

DOCTOR

Yes; jump out the door!

He starts to scramble to his feet.

DOCTOR

Jump out like you're about to do
a handstand. Aim for the outside
roof and you should land on the
floor quite nicely.

Maria sighs and takes a run-up out of the TARDIS,
following the Doctor's advice and making what's actually
quite a nice landing until she slips on the floor and
falls on her bum.

DOCTOR

(looking at Maria)

Very nice. I give you a seven.

(turns to the rest of the
people in the cafe)

Right then, hello there! This is
my friend - she's not usually on
the floor, it's not very
distinguished; I'm very
distinguished, I wear a bow tie -
and I was wondering where I am.

Everyone carries on staring at him.

(CONTINUED)

DOCTOR

Shall I take that at a no-one knows where they are or that everyone is too confused by my sudden appearance to speak? I wouldn't blame you; I don't know what I'm doing here either. I was there happily piloting through the chronos and suddenly - BAM!; the world's in Crocodile Dundee mode.

Then, the Doctor suddenly looks horrified.

DOCTOR

Or are you not answering because I have my undistinguished tie on today? The one that rotates with "Kiss Me Quick" on it. You go to Blackpool once, never can get rid of the place. Not only the bowties, the rock too; sticks to your teeth and rots them away, you have to regenerate just to keep them so shiny...

HORACE

You're in America.

DOCTOR

I'm where?

HORACE

If it helps you get back on topic, you're in America. In an American style diner in *America*.

HERBERT

Pearl's Cafe, to be precise.

DOCTOR

Ah, do you own the place?

HERBERT

Do I look like a Pearl?

DOCTOR

I'm not sure how to answer that without possibly offending you.

HERBERT

Pearl's Cafe is what it says on the menus.

The Doctor scurries over to a nearby table and picks up the menu, reading it in double speed.

(CONTINUED)

DOCTOR

You -
(he points to BILL)
- read this menu and tell me
what's wrong with it.

BILL

What do you mean?

The Doctor throws the menu at Bill. He catches it and quickly starts to read it.

DOCTOR

Anything missing from it?
Something that should be in the
menu but isn't?

BILL

Well they have no ribs for
starters.

DOCTOR

Got it in one!

MARIA

Wait, ribs for starters? Like a
starter course? Or ribs - *for*
starters?

The Doctor grabs the menu off Bill and throws it away,
placing a shushing finger on Maria's lips, who looks
rightfully annoyed.

DOCTOR

I knew you were a man who cared
about his meat; you can tell from
the hat and the "I Love Texas"
belt buckle.

He spins around to face everyone else in the Diner.

DOCTOR

Anyone else know anything odd
about the place?

GLADYS

We're locked in.

DOCTOR

Really? The door's right there.

STACY

And that door's locked. We were
able to enter the place but not
leave it.

(CONTINUED)

DOCTOR

I bet you can.

The Doctor walks over to the door and tries to open it, finding he can't.

He then takes out his sonic screwdriver and tries to use it to unlock the door, finding that doesn't work either.

He smiles at the group of the people in the room and then starts senselessly beating on the door, quickly regaining his composure and walking away from the door, pausing to sit down on a nearby chair. He clears his throat.

DOCTOR

Okay, so it's locked. So you can get in and can't get out. Do you know what that makes this place then?

MARIA

IKEA?

DOCTOR

A *trap*.

MARIA

So IKEA?

BILL

A trap for what?

DOCTOR

Well, what has the trap caught so far?

STACY

Well... I suppose it's got us.

DOCTOR

Well done. Smart people in this room; smart people. So if you're the prey, then who are you? Let's go around the class and introduce ourselves. Say your name, your course, an interesting fact about yourself and the last good book you read.

BILL

Why should we? We already know who we are. You're the one who came out of nowhere in your blue Cop Box.

(CONTINUED)

DOCTOR

Ah, but I don't know who you are,
do I, and if you tell me then
I'll tell you.

BILL

And how do we know that you won't
be lying?

DOCTOR

You won't. Brilliant, isn't it?
I'm the Doctor, a response that
doesn't answer anything but
should shut you up for a short
while. I study history and the
last book I read was *Bridget
Jones's Diary* by William
Shakespeare.

HORACE

He didn't write *Bridget Jones's
Diary*.

DOCTOR

I was supposed to write *Hamlet*
for him after he sprained his
wrist but got my source
manuscripts mixed up. My next job
was to replace all the
Shakespearean Bridget Jones
folios with Hamlet ones while
simultaneously trying not to
destroy the fabric of reality.
It's the type of thing I do on my
holidays. This isn't helping you
all trust me, is it?

The fact that everyone's just staring at him again answers
this.

DOCTOR

Names, now.

HERBERT

I'm Herbert, and this is the
wife...

He indicates Gladys.

GLADYS

Name's Gladys.

DOCTOR

A pleasure to meet you both. I
once knew a Herbert. I was with
him when he sung on Eurovision
for England. That wasn't so

(MORE)

(CONTINUED)

DOCTOR (cont'd)
pleasurable. And then there was
the time with the Borad...

BILL
What's Eurovision?

MARIA
What's a Borad?

DOCTOR
(turns to Horace)
And you are?

HORACE
You don't like answering
questions, do you?

DOCTOR
Apparently neither do you.

HORACE
Name's Horace.

DOCTOR
Your accent; you're British.

HORACE
Elementary, my dear chap.

The Doctor stands up.

DOCTOR
That reference; definitely
English.

STACY
And I'm Stacy, his wife.

DOCTOR
Good to meet you. Enjoyed your
10th anniversary so far?

STACY
How do you know it's our tenth
anniversary?

DOCTOR
Elementary.
(turns to Bill)
And you are, my Texan friend?

BILL
Name's Bill Rattleboot; a carton
of full blooded Americana thank
you very much.

(CONTINUED)

DOCTOR
You don't say?

BILL
(indicating Debbie)
And this is the wife.

DOCTOR
(to Debbie)
And your name is...?

BILL
Debbie.

DOCTOR
You know, I'm sure she could've
said that herself.

BILL
I'm sure she could.

MARIA
So let me get this right: you
were all driving your cars down
the highway seen through that
window there and thought "Oh,
that looks nice!" and then
entered the place and the door
slammed shut and wouldn't open
and then - Ah! Trapped!

GLADYS
Me and Herbert were the first to
turn up, then Horace and Stacy.
Me and Herbert finished our
dinners-

DOCTOR
What did you have?

GLADYS
Is that relevant?

DOCTOR
Just tell me.

GLADYS
A full English.

DOCTOR
Okay, carry on.

GLADYS
Well, then me and Herbert tried
to get out and obviously we
couldn't. We told this to Horace
and Stacy -

(CONTINUED)

BILL

Then I entered the establishment
-

GLADYS

- with Debbie, letting the door
close before we could tell them
what was going on.

STACY

Of course then you two entered
without using the door.

MARIA

We used the TARDIS doors, if that
technically counts.

BILL

It doesn't.

MARIA

Righty-o then.

DOCTOR

Does anyone actually work that
this diner?

HERBERT

No.

DOCTOR

But there's no-one else here, is
there? What about Pearl?

MARIA

Who's Pearl?

DOCTOR

You said this is Pearl's Cafe.
Where's Pearl?

BILL

Listen to me, there's nobody
here.

DOCTOR

No-one else?

We return to the Camera's POV shot of the situation.

HORACE

Not a soul.

Cut away from the POV shot.

(CONTINUED)

DOCTOR
(indicating GLADYS and
HERBERT)
But you ate dinner. How did you
get served?

HERBERT
Very interestingly, I must admit.
Does anyone want to do the
honours?

BILL
I have the best voice; it could
cut through a cow pat, never mind
a kitchen din.
(at the top of his voice)
SERVICE!

Maria mouths 'cut through a cow pat' to herself, bemused.

Trundling out of a little catflap built into a far wall, a
small, square red ROBOT appears and wheels its way over to
Bill.

ROBOT
Beep bloop beep beep?

BILL
(talking to the ROBOT,
pointing to the DOCTOR)
This man-

DOCTOR
This *Doctor*.

BILL
This *medical student* has a few
questions for you.

ROBOT
Bloop beep bloop beep beep.

The Robot trundles over to the Doctor.

ROBOT
Beep bloop beep beep?

DOCTOR
Beep bloop bloop bloop bloop,
beep beep beep, bloop bloop beep
bloop bloop.

ROBOT
Bloop beep bloop beep beep.

The Robot trundles off back through its cat flap. Everyone
looks at the Doctor astounded, including Maria.

(CONTINUED)

HORACE

You can speak to that thing?

DOCTOR

Can't you? How did you order the food?

STACY

Well you sorta just figure out what it's saying based on context. You ask for service, it comes up to you and goes "Beep bloop beep beep", you assume it's service so you ask for food and then it beeps and trundles off and then you get food.

DOCTOR

It's actually speaking in morse code; luckily it can translate English into code if not the other way around. Haven't had to talk to someone like that since the war.

The Robot comes back into the room, balancing a strawberry milkshake on its back.

The Doctor picks it up and takes a sip, leaving a milk moustache once he's done.

DOCTOR

I asked him for the first thing on the menu; strawberry flavoured.

He licks his lips.

DOCTOR

Does anyone have a mobile phone?

GLADYS

A what?

HORACE

We do, but neither of us have signal.

DOCTOR

Thought so.
Right then, traps always come with release mechanisms, otherwise they're not really good value for money unless they're cheap, in which case they're easily breakable. This place is an entire American diner built

(MORE)

(CONTINUED)

DOCTOR (cont'd)
from scratch; that's not cheap,
so not easy to break. Thus we're
going to have to look around, use
our brains, our eyes, not our
bladders if we can help it
because I don't see a toilet
anywhere and set off that release
switch. Oh, and RoboWaiter -

The Doctor reaches into his trouser pocket, retrieves a few alien coins of various mystery values and throws them on the robot's top.

DOCTOR
Your tip.

CROSSFADE TO:

INT. ALL-AMERICAN DINER - NIGHT

4

CAPTION: HALF AN HOUR LATER...

Everyone stands at various parts of the diner, looking around at the various Americana-themed knick-knacks that line its walls. HORACE is messing with the diner's jukebox, trying to figure out how to get it to work.

BILL takes down a photo taken from the Dolly Parton 1983 concert movie *Dolly in London* of the title singer on stage, showing it to DEBBIE.

BILL
Look, Dolly Parton! Remember when we saw her on that TV special? Of course you do. You liked it as far as I can remember. Complained about the costumes you did, but then I told you you were wrong and we loved the rest of it. That was on your birthday wasn't it? Anniversary? It was something special because I brought you that frying pan you used to make my eggs that night. The one shaped like a heart. You didn't get it right; they were a bit misshapen. Still ate them though; it's as my mom always said, "if God didn't want us to eat chickens, why did he make them so finger lickin' good". I spent many years of my childhood thinking God looked like Colonel Sanders. That was a good Christmas, wasn't it? Of course

(MORE)

(CONTINUED)

BILL (cont'd)
it was; that's what I think
anyway.

Cut to the POV shot of the camera as it watches Bill and Debbie. The camera blinks before panning across the room, revealing MARIA watching the couple. She turns to the DOCTOR, getting close enough that she can whisper to him without Bill or Debbie hearing what she has to say.

We cut away from the camera POV shot.

MARIA
Am I the only person who doesn't
like Bill?

DOCTOR
A man of undeserved ego who
refuses to let the people around
him get a word in edgeways? I
don't like to be a hypocrite so
I'm getting it
passive-aggressively slide.

MARIA
Oh shut up, you're nothing like
him.

DOCTOR
Still, I'm letting it slide.

MARIA
Well I'm not. I mean, look at
Debbie. She's terrified of him.

DOCTOR
He's not the violent type, he's
just loud. He's not the worst
person we've ever met.

MARIA
yeah, but the worst people we've
met have a tendency to destroy
the universe.

DOCTOR
See? We can count ourselves
lucky.

MARIA
Moving on. What are these walls
telling you so far? All I've got
is that there were a lot of
American bands that once existed.

DOCTOR
American bands?

MARIA
Yeah. Bands, from, you know,
America.

DOCTOR
Such as?

MARIA
Well there's a picture of the
Rolling Stones....

DOCTOR
A band being British in origin.

MARIA
There's Black Sabbath.

DOCTOR
From Birmingham; UK, not USA.

MARIA
Well, there's also... that one.

DOCTOR
Ah, that one's interesting. It's
a picture from a gig performed by
"The Killing Joke", an English
punk band whose singles include,
amongst others, a song called
"America". The song itself is a
highly satirical parody of
American culture, particularly
criticising the way it revolves
around money. The band shares its
name with a graphic novel
published by American company DC
Comics. So far so stars and
stripes, but it's written by Alan
Moore and drawn by Brain Bollard
who are-

MARIA
Let me guess, both British.

DOCTOR
Got it in one.

MARIA
I have to admit, I'm pretty
impressed. I had no idea you were
so down with the times.

(CONTINUED)

DOCTOR

I'm down with all the times; just
sometimes not the time that's
most applicable to the current
situation.

MARIA

What time are we in, anyway?

DOCTOR

Well cellphones are in common
usage at the moment. Combine that
with their fashions and the fact
that the latest music artist
pictured on the walls is this
person

(points to a nearby picture
of Justin Bieber)

he's Canadian by the way - and I
think we can date this place to
about from anywhere from about
2008 to 2015. Or at least it was
until the aforementioned Temporal
Dislocation which means-

Suddenly the lights in the diner dim.

The start of "Science Fiction/Double Feature" from the
Rocky Horror Picture Show Soundtrack starts to play from
who knows where.

A giant pair of HOLOGRAPHIC LIPS suddenly appear in the
center of the diner, and start singing:

THE GIANT LIPS

Michael Rennie was ill
The Day the Earth Stood Still
But he told us where we stand
And Flash Gordon was there
In silver underwear
Claude Rains was The Invisible
Man
Then something went wrong
For Fay Wray and King Kong
They got caught in a celluloid
jam
Then at a deadly pace
It Came From Outer Space
And this is how the message
ran...

Science fiction (ooh ooh ooh)
double feature
Doctor X (ooh ooh ooh) will build
a creature
See androids fighting (ooh ooh
ooh) Brad and Janet

(MORE)

(CONTINUED)

THE GIANT LIPS (cont'd)

Anne Francis stars in (ooh ooh
ooh) Forbidden Planet
Woah oh oh oh oh oh
At the late night, double
feature, picture show...

DOCTOR

Ooo-kay...

HERBERT

Sorry; I did that! I was trying
to get the jukebox to work!

MARIA

Turn it off, I hate this film!

DOCTOR

You *what*?!

HERBERT

I can't figure out how!

HERBERT presses a button; the lips turn into Richard
O'Brien dressed as *RIFF-RAFF* and Patricia Quinn as
MAGNETA, both from *Rocky Horror*.

The song's changed into "*Let's Do The Timewarp Again*".

RIFF-RAFF

It's astounding;
Time is fleeting;
Madness takes its toll.
But listen closely...

MAGNETA

Not for very much longer...

RIFF-RAFF

I'm about to lose control...

The following dialogue is interspersed with the song
itself. Maria marches over to the jukebox to try and help
to turn it off.

MARIA

You've just made things worse!

DOCTOR

Are you kidding?! I love this
song!

MARIA

You would; I've seen you dance.

(CONTINUED)

DOCTOR

We've already covered this!

RIFF-RAFF

I remember doing the Timewarp!
Drinking those moments when
the blackness would end me...

BILL

How is it even doin' that?!

MAGNETA

And the voice would be calling...

Several over sparkly-suited figures join the hologram.
Dancing with the holograms, the Doctor raises his arms to
the air.

THE HOLOGRAMS AND THE DOCTOR

LET'S DO THE TIMEWARP AGAIN!

MARIA

Where's the stop button?!

HERBERT

There isn't one!

MARIA

What sort of media player doesn't
have a stop button?!

HERBERT

One that's not meant to be
stopped, I guess!

RIFF-RAFF

It's just a jump to the left-

THE HOLOGRAMS

And then a step to the right!

The Doctor follows all the actions.

RIFF-RAFF

Put your hands on your hips-

THE HOLOGRAMS

And bend your knees in time!
But it's the pelvic trust that
really drives you
insa-hay-hay-hayinenane!

MARIA

Right then, that's it! I know
exactly how to turn this thing
off!

(CONTINUED)

For this bit, the Doctor goes all out with his dancing, having now joined within the hologram's choreography as if part of the show.

THE HOLOGRAMS
LET'S DO THE TIMEWARP AGAIN!

Maria has picked up a chair and smashes it down on the jukebox, shattering both chair and machine into pieces. The show's very quickly over, the holograms disappearing and the lights quickly turning back on.

Everyone turns to look at Maria (including the Doctor who now looks very disappointed), Maria breathing quite heavily.

MARIA
Sorry about that; I just *really*
don't like that film.

BILL
What the hell was that?

DOCTOR
The Rocky Horror Picture Show, a
film making fun of American
B-Movies, distributed by an
American company with a large
American cult fanbase. Written by
an Englishman, produced and
filmed in Britain. And mighty fun
it is too.

BILL
I meant those damn light things!

STACY
Holograms; you don't usually get
those in a 50's style roadside
cafe.

DOCTOR
I'm glad I'm not the only one to
notice that. This place...

He walks over to the jukebox and reaches into it, pulling out a large collection of wiring from within it.

DOCTOR
Is alien.

The wiring is odd, consisting of small bits of fleshy purple tubes, all of them connected together in sequence by white glowing orbs. It's sticky, covered in a white goo.

(CONTINUED)

DOCTOR

Ever seen wiring like this on Earth? Look at the textures on it; it looks more organic than it does plastic.

GLADYS

I don't think you should've done that.

DOCTOR

Why ever not? I'm quite surprised I didn't come up with the idea of trashing the place sooner, actually.

GLADYS

I'm just saying, if this is an alien spaceship and they've got us trapped, are they really going to be happy about us breaking all their stuff?

DOCTOR

Who said anything about a spaceship?

GLADYS

I'm speaking hypothetically!

DOCTOR

Well look at my spaceship, over there and upside down.

The Doctor picks up a nearby chair and throws it away into a nearby corner.

DOCTOR

Call it payback. In the meantime
-

The Doctor produces his sonic screwdriver from a jacket pocket.

DOCTOR

A look at the alien tech behind everything might be pretty useful. I think I know what this place is.

HERBERT

Really?

DOCTOR

I think. I need to check a few things; hence the investigations with the jukebox. I'll be a few minutes. Sit tight.

(CONTINUED)

The Doctor sets to work, investigating the wiring.

CROSS FADE TO:

INT. ALL-AMERICAN DINER - NIGHT

5

CAPTION: SEVERAL HOURS LATER...

The sun is setting in the distance, everyone sitting around staring out of the diner's windows while the DOCTOR continues tinkering with the insides of the jukebox. Records are scattered all over the place.

BILL

Why don't we just shoot the windows? If we break the windows, we won't need no door because we'll have ourselves an escape route to the outside world.

DOCTOR

(still working in the jukebox)
It won't work.

BILL

And why not?

DOCTOR

Take a shot and find out.

BILL

Right then.

BILL stands up and walk over to a window, producing a pistol from his pocket and aiming it at the world outside.

He fires, the bullet ricocheting off the window and hitting a lamp shade hanging from the roof, detaching it (and the light bulb it covers) from the ceiling and sending it falling down on Bill's head, knocking him onto the floor.

Everyone yells and crowds around the fallen man, except for the Doctor who continues his work.

DOCTOR

Re-enforced, almost like it's designed *not* to be broken.

STACY inspects Bill's body.

STACY

He's out cold. A few mild burns from the light bulb but no sign of any actual damage. He'll be

(MORE)

(CONTINUED)

STACY (cont'd)
fine, though with quite the
headache when he wakes up.
Gladys, Herbert; can you put some
tables together and help me lay
him on them? Be careful with the
neck when you lift him; it
doesn't seem damaged but you can
never be sure.

The three get to work, HORACE and DEBBIE going back to
their seating positions. Horace picks up a record from the
floor nearby him and reads what it plays.

HORACE
"I Will Survive"

Debbie looks at Horace and the record, then looks at the
prone figure that is her husband, then back at HERBERT.
She scuttles towards Herbert quickly and looks closer at
the record.

DEBBIE
Gloria Gaynor?

HORACE
No, it's a cover version by The
Puppini Sisters.

DEBBIE
The trio that do the '30s mo-town
covers of pop songs?

HORACE
You know them?

DEBBIE
I keep up on British music. All
you get out of him over there -
(indicating BILL with a nod
of her head)
- is country and western.

HORACE
I quite like country and western.

DEBBIE
Hayseed Dixie aren't bad, but
then they're more bluegrass.

HORACE
Hmm?

DEBBIE
But my real passion is British
music. The '80s stuff is the
best.

(CONTINUED)

HORACE

You're not getting any arguments
from me there.

DEBBIE

Madness are good.

HORACE

David Bowie.

DEBBIE

Joy Division.

HORACE

New Order.

DEBBIE

They're the same band.

HORACE

Minus Ian Crutis, of course.

DEBBIE

The Cardiacs.

HORACE

Haven't heard of them, though I
raise you Adam and the Ants.

DEBBIE

Oh, I love them! The Buggles.

HORACE

Video Killed The Radio Star?

DEBBIE

And the rest.

Herbert, GLADYS and Stacy have finished tending to Bill.

HERBERT

Wrist is playing up again but at
least he'll be comfortable for a
while. He'll sleep his injuries
off. It's getting late; I think
we should all follow suit.

GLADYS

Agreed, I'm tired.

STACY

I suppose there is really nothing
more to do until the Doctor's
finished.

(CONTINUED)

GLADYS

Maybe the Doctor needs some sleep too.

DOCTOR

Rubbish!

MARIA walks over to the Doctor who finally pushes himself out from inside the jukebox.

MARIA

Hey, they're just asking if you want some sleep.

DOCTOR

No, not that; the technology inside this jukebox... This wiring runs through the entire place, all of it interconnected; you can access the entire infrastructure of the diner through a single piece of cable assuming it's part of the place's electrical loop. The only problem is that the entire thing's completely and utterly incompetent, done with no intelligence whatsoever!

The Doctor stands up and starts walking around the cafe.

DOCTOR

I hacked my way into this place's black box and it's not just an alien spaceship - this thing's a time machine. More specifically, it's a time machine that crash landed in the middle of a Texan desert sometime yesterday afternoon. It's in terrible shape under the hood; Artron energy is spilling out everywhere, causing that temporal dislocation I've been complaining about.

MARIA

So why does the time machine look like an American diner?

DOCTOR

Same reason my time machines looks like a police box; it's a disguise. And guess what the ship was called.

(CONTINUED)

MARIA
Starship Stereotype?

DOCTOR
Not quite...

The Doctor rips a plaque off the wall from inside the jukebox and hands it to Maria.

It reads "SHIP NAME: THE PEARL. PART ID: INSIDE COMPARTMENT B"

MARIA
Ah... that makes sense.

DOCTOR
"The Pearl" was in bad shape after the crash and its owners needed to replace various parts which were beyond fixing. Luckily, the on board computers noticed that there was one native person in the near vicinity. It scanned the local communications for a suitable disguise to lure said native in, choosing the obvious answer of an American diner. Only problem: it was a rushed job. It got a lot of its information wrong. It didn't know that most of the music it had chosen to populate the place with wasn't American, that an American diner would serve ribs but not a full English breakfast for diner, etcetera etcetera. Again, this place is terrible, in all definitions of the word!
(suddenly shouting)
SERVICE!

MARIA
But why did it want the native - er, the guy, I assume, in the first place?

We cut back to the POV shot of the camera. The camera blinks.

DOCTOR
To help with the rebuilding. Look at the lens in that security camera.

The Doctor points straight at the camera. We cut out of the camera's POV shot to a close-up on the camera itself: the camera lens is a human eye, complete with eye lid and lashes. Maria looks sickened.

(CONTINUED)

MARIA

Is that even *possible*?

DOCTOR

The wiring's organic, so is the human body. They're compatible. I once ventured into a similar position upon a spaceship that was linked to the life of the Madame Pompadour, may she rest in peace. Alas, this one person didn't give the machine's owners all the parts they needed. The black box also said something about a rat.

The Red Robot trundles next to the Doctor.

ROBOT

Bleep boop bl- boop bleep!

The Doctor picks up the Robot and pulls off its top cover, revealing its insides to contain the skeleton of a dead rat wired into the Robot's circuitry.

DOCTOR

They used it to fix the ship's service droid and then reset said droid to take on the role of the diner's waiter; a fantastic pun but quite sick given the circumstances.

The Doctor then runs over to the middle of the floor. He kneels down and opens a secret hatch hidden in the floor's woodwork.

DOCTOR

And of course, the diner's power source.

The camera cuts to look inside the trapdoor; embedded under the floorboards and wired up with a hideous amount of circuit is a singular beating heart.

HERBERT

That's what I could hear under the floorboards earlier.

The Doctor suddenly looks up at Herbert, his eyes twinkling a dangerous twinkle.

DOCTOR

Really, could you? Horace, you're an educated man. You know any Poe?

(CONTINUED)

HORACE

"True - nervous - very, very
dreadfully nervous I had been and
am."

HERBERT

We've had this conversation
already. What are you trying to
imply?

The Doctor stands up, suddenly grim and serious, and walks
towards Herbert.

Herbert tries to back away slightly until they both start
circling each other, staring directly at each other with
every step.

DOCTOR

"I don't think you should've done
that" said your wife when I
revealed the wires. It was a
threat, right up until the moment
she actually realised it was, and
then suddenly she changed it to a
cautionary statement about
possibly upsetting the aliens in
charge of this place, whoever
they may be.

HERBERT

So do you know who the aliens are
yet?

DOCTOR

I know who you and your wife are.
The two people who were here
first; the two people who no-one
saw entering the building from
the outside. The two people who,
much like the diner they were in,
didn't realise that having a Full
English in America is a bit odd,
the two people who never seemed
to be surprised about the giant
holograms coming from a 1950s
jukebox, almost as if you didn't
know they didn't usually do
things like that.

HERBERT

So?

DOCTOR

You crash-land a time machine
onto an alien planet and, so
stupid that you can't even figure
out how to wire up your own ship,

(MORE)

(CONTINUED)

DOCTOR (cont'd)
you wait for the relevant replacement parts to just walk in. You introduce yourself as customers, reveal the mystery of the beating noise under the floor so as to gain everyone's trust - I mean you're just as confused as they are; you don't know what's happening either, do you? - but you keep them level headed and calm and, upon nightfall, you suggest they go to sleep because they might be tired. Because it's easier to subdue and butcher someone when they're asleep, isn't it? That's what you learnt when you had to fight the first person who became spare parts; when you got into a fight and he clawed at your arms in order to try to escape.

The Doctor grabs Herbert's arms and pulls up one of his sleeves, revealing a myriad of deep scratches running down the man's arms.

DOCTOR
How did you subdue the man by the way? And how do you plan to subdue us now we know what you're planning on doing?

GLADYS
Much like this, Doctor.

The Doctor turns around to face Gladys, the said woman currently standing next to Bill, aiming a laser gun at the man's head.

GLADYS
You're going to give yourselves up, unless you want your American friend to lose his hat.

DOCTOR
Don't you dare. That's a stetson; those are good hats.

GLADYS
Not so good with half a face caked into the brim. What about the man himself? I doubt his beloved Debbie would miss him too much.

(CONTINUED)

Debbie doesn't respond. Horace is too scared to do anything. Stacy walks towards Gladys, arm out to grab her gun.

STACY

Now listen here-

Gladys points the gun at Stacy and fires. After the blast, all that remains of Stacy is her now skinless skull resting above a pile of her ashes.

HORACE

NO!

And suddenly Horace is up on his feet, picking up a nearby record and throwing it at Gladys, catching her by surprise and giving him enough of chance to both reach her and punch her in the face, making her fall down and sending the gun flying.

Herbert produces his gun from his trouser's back pocket, only for Maria to have already picked up Gladys's gun and now be holding it to Herbert's head.

MARIA

Don't even think about it.

Herbert throws the gun away and holds his hands up, surrendering.

DOCTOR

Well that was neat, even if I do say so myself.

MARIA

Oh yeah, you're welcome(!)

DOCTOR

Now we tie them up and figure out how to get actually out of here.

MARIA

Wait a minute, you mean we still can't do that yet?!

DOCTOR

Do you want to explain, Herbert?

HERBERT

One of the things that was broken was the button that lets us open the door from the inside. The entire place needs to be so heavily fortified from the time vortex that, without that button, escape from this place is impossible. We were planning on

(MORE)

(CONTINUED)

HERBERT (cont'd)
just getting someone to open the door from the outside once we reached our destination; it didn't hamper us while actually here because we were never planning on actually venturing outside at any time anyway.

MARIA
So we're still trapped in here with two psychopaths?

DOCTOR
I've tried and I can't fix the doors. The crash was *big*; it's literally only the food machine and the camouflage unit that still work in this place anymore. Luckily, I can do something very clever with the Artron energy which is leaking from everything and with some stuff that's inside the TARDIS. Why can I do that? Because I'm perfect of course. And you know what's more?

Gladys is still in a pile on the floor. She lifts her head to see Debbie standing next to her, aiming Herbert's gun at her with a steely expression on her face.

DOCTOR
While I was under the hood, I got the jukebox working again!

The Doctor presses down upon a nearby wire and the holograms of RIFF-RAFF, MAGNETA and the holographic dancers appear once more.

THE HOLOGRAMS
LET'S DO THE TIMEWARP AGAIN!

CROSSFADE TO:

INT. ALL-AMERICAN DINER - NIGHT

6

CAPTION: SEVERAL HOURS LATER...

It's now nearing the middle of the night. The DOCTOR is fiddling with some complicated-yet-ramshackle looking technological thing that he's made out of equipment from inside the TARDIS and the diner's internal wiring. If you look in the corner of the room, you'll see HERBERT and GLADYS tied up by that very same wire.

BILL has woken up and now sits on one of the tables he was laid on, groggily rubbing the scalp under his hat.

(CONTINUED)

BILL

My head... Did I miss anything
important, guys? We free yet?

HORACE sits in another corner of the room, blankly staring
in front of him. DEBBIE slowly crawls up and sits down
next to him.

DEBBIE

You okay?

Horace tries to respond but, after seconds of silence, all
he can muster to say is:

HORACE

Stacy.

DEBBIE

I know.

A few seconds of silence, then:

HORACE

I think I punched an old woman.

DEBBIE

Technically a sadistic
scalpel-happy alien pretending to
be an old woman.

Horace considers this.

HORACE

I think that makes things better.

DEBBIE

It's difficult to tell. But I
think you're right.

HORACE

You were pretty good at keeping
Gladys subdued though.

DEBBIE

Well it's easy when you've got a
gun; it's not something you'd
exactly want to be proud of.

HORACE

It's certainly useful. You're
much more than Bill lets you be,
you know.

Debbie stares at Bill who's still rubbing his head and
groaning to himself.

(CONTINUED)

DEBBIE

I know.

The Doctor finishes flicking a few switches on the side of his technological thing, causing the lights on the thing to start glowing and emitting a pleasant hum.

He stands back and looks proud of himself.

MARIA

Okay Doctor, what is that?

DOCTOR

I'm glad you asked, mostly because it means I don't have to explain what it is to someone who didn't ask and thus seem egotistical.

MARIA

You're quite good at looking egotistical even when we do ask.

DOCTOR

It's a gift - one of many. Now, this is a... er, I need to name it. Let's call it a Temporal Sidestepper, TM. No, sounds silly. It's a time rotor. A make-shift time rotor. A bit of background: it's the Artron Energy which is stopping us from being able to leave in the TARDIS, thus I needed to find some way of removing that Artron energy without horrific consequences. I can't feed the Artron Energy into the TARDIS because that'd overload the circuits and then we'd really be stuck in here forever, but what I could do was quickly rustle together what is basically a second TARDIS console out of spare bits and pieces I had lying around. Because it's completely empty, I can connect it to the diner circuitry, thus connecting it to the Artron energy flow, thus being able to re-route the flow of the excess Artron energy into the time rotor, can I have a breath now?

MARIA

If it gives me a moment to actually understand any of that, go for it.

(CONTINUED)

DOCTOR

You see, with Artron energy flowing through the rotor, I can then use it to transport everyone in time and space about... um, a few feet. Far enough to be outside the diner anyway. Once outside the diner, everyone who isn't us two is free to go on with whatever it is they were doing before entering the diner. Us two then re-enter the diner-

MARIA

We re-enter the trap we can't get out of?

DOCTOR

A trap that's only inescapable because of the Artron energy; the same Artron energy that we'll have used up while using the time rotor. The Artron energy will be gone, the time dislocation will have sorted itself out and we'll be free to fly the TARDIS, preferably with Herbert and Gladys in tow so that we can send them to their proper authorities.

MARIA

You've got this all sorted out so cleanly, haven't you?

DOCTOR

Of course I have. It'll take me a few minutes to drain all the Artron energy into the time rotor. Prepare to leave; we're getting out of here!

Debbie gets up and starts to walk over to the jukebox.

HORACE

What are you doing?

DEBBIE

I have some final business to take care of.

Maria walks over to Bill.

MARIA

You okay?

(CONTINUED)

BILL

Enough to get out of here.

MARIA

Don't you feel like thanking
everyone in the room for helping
you when a lampshade fell on your
head?

BILL

Not really; what I want is a
plate of ribs.

MARIA

What a hard life you must lead...

BILL

I have the easy life; what else
is a wife for? Speaking of which,
where is-

The lights darken, causing everyone to turn towards the
jukebox. In front of the jukebox stands Debbie, behind her
standing two holographic woman dressed as 30's club
singers.

"I Will Survive" by the Puppini Sisters starts playing;
Debbie starts lip-syncing with the holograms.

DEBBIE AND THE HOLOGRAMS

At first I was afraid
I was petrified
Kept thinking I could never live
Without you by my side
But then I spent so many nights
Thinking how you did me wrong
And I grew strong
And I learned how to get along

They march towards Bill, singing at and eventually ending
up right in front of him, standing face to face.

DEBBIE AND THE HOLOGRAMS

And so you're back
From outer space
I just walked in to find you here
With that sad look upon your face
I should have changed that stupid
lock
I should have made you leave your
key
If I've have known for just one
second
You'd be back to bother me

(CONTINUED)

They walk away from Bill and back to in front of the jukebox. They start to dance in an overly-exaggerated, highly confident, almost-parody of the way '30s singers used to dance.

DEBBIE AND THE HOLOGRAMS

Go on now go
Walk out the door
Just turn around now
'Cause you're not welcome anymore
Weren't you the one who tried to
hurt me with goodbye
Did you think I'd crumble?
Did you think I'd lay down and
die?
Oh no, not I

I will survive
Oh, as long as I know how to love
I know I'll stay alive
'Cause I've got all my life to
live
and I've got all my love to give
And I'll survive
I will survive, hey hey...

The lights turn off, all except for the time rotor which starts glowing a bright white.

DOCTOR

Sorry to interrupt...

MARIA

Why's everything turned off?

DOCTOR

Artron energy drained! We're
ready to go.

Debbie takes off the flower-shaped badge and throws it at Bill.

DEBBIE

You can have your badge. I'm not
your buttercup anymore and,
what's more, I want a divorce.

MARIA

Girl power!

Bill is trying his best to keep a
stereotypically-unAmerican stiff-upper-lip.

BILL

Shall we just leave this place
now?

(CONTINUED)

DOCTOR

The time rotor is hexagonal and
there are five of us left to get
out of here; everyone take a side
and keep your hands firmly on
your section. Let's go!

Everyone does as instructed. The Doctor takes one side,
Maria directly opposite him. To the Doctor's left now
stand Debbie and Horace, to the right of him stands Bill
on his own, everyone with their hands of the console.

HORACE

(talking to Debbie)

That was pretty cool, you know?

DEBBIE

I'm just glad this place had the
record for it.

BILL

I still prefer Billy Ray Cyrus.

MARIA

Doctor, are you *sure* this is
going to work? It doesn't look
very... safe.

DOCTOR

Don't worry, I'm on fire today. I
even solved the main mystery
fifteen minutes earlier than
usual; I'm on a roll! I just need
to concentrate while piloting
this thing; we don't want the
console to split and fall into
the time vortex.

MARIA

You sure you don't want to touch
some wood after saying something
like that?

DOCTOR

Why? What would that do?

Suddenly - predictably - Debbie's time rotor panel
explodes, sparks spraying directly into her face. We can
hear the rotor sing out the sound of the TARDIS in
flight...

DOCTOR

That's not supposed to be
happening yet!

(CONTINUED)

MARIA

What have you done?!

A giant crack appears directly down the middle of the console, the great yellow glow of the time vortex pouring out the crack and basking everyone in its glow.

The Doctor is able to back away from the console but no-one else is, particularly Maria who has the console's glow running directly down the center of her body as if cutting her in two.

We close-up on her head: she's started absorbing the Time Vortex much like Rose from *The Parting of the Ways*.

Bill tries to back away but can't detach himself from the console, his hat falling off his head during the struggle.

DOCTOR

No, no, no, no, NO!

One last TARDIS-esque groan from the time rotor and the entire thing explodes in a great yellow light.

Once the explosion has died down, the time rotor and everyone currently touching it have vanished. The Doctor is left staring at where the console had once been, terrified.

He looks at the ground; at Bill's hat and Stacy's skull upon her dusty ashes. He picks up the hat and puts it over Stacy's skull, not able to look at it anymore. From the corner of the room, Herbert is laughing.

HERBERT

Well what happened there then?

DOCTOR

A bit of a mistake. Just a tiny one...

HERBERT

And they're all gone! Poof!

DOCTOR

Don't think I don't won't do the same to you if you don't shut up.

HERBERT

Oh I'm sure you will.

DOCTOR

It was one mistake; one of many today, all of which I managed to solve. I *will* reverse this.

(CONTINUED)

HERBERT
One question: how?

The Doctor just smiles.

DOCTOR
Wouldn't you like to know?

CLIFFHANGER STING!

TO BE CONTINUED...

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