

The Eleventh Doctor Script Series
Series Four, Episode Five
'THE GOOD, THE BAD AND THE TIMEWARP'

By

THOMAS EVANS

NOTE TO EDITOR: An edit to S4E4 that I've made is that Debbie spent the entire episode wearing a small flower badge. When she dumps Bill, she takes off the flower and throws it at him. He pockets it and the episode continues as usual. The Sidestepper is now called a "Time Rotor" too.

Moving on:

LAST EPISODE - RECAP

1

RECAP 1:

A group of people stand in an All-American Diner.

HORACE
You're in America.

DOCTOR
I'm where?

HORACE
In an American style diner in
America.

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

DOCTOR
Names, now.

HORACE
Horace Willington.

STACY
Stay Willington...

BILL
Bill Rattleboot... and this is my
wife.

DOCTOR
And your name is...?

BILL
Debbie.

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

(CONTINUED)

BILL
I'm sure she could.

RECAP 2:

HERBERT
I'm Herbert, and this [Gladys] is
my wife...

DOCTOR
I know who you and your wife are.
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, you wait for
the relevant replacement parts to
just walk in.

STACY
Now listen here-

RECAP 3:

Gladys points the gun at Stacy and fires. Gladys and Herbert
are beaten and defeated.

RECAP 4:

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.

RECAP 5:

Debbie is talking to Bill:

DEBBIE
I want a divorce.

RECAP 6:

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.

(CONTINUED)

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.

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...

FADE TO BLACK. JUMP CUT TO:

EXT. SILVER SPRINGS - DUSK

2

The Wild West town of Silver Springs at sunrise, currently looking deserted.

Its relative peace is slowly interrupted by the oncoming sound of the TARDIS dematerialising.

The TARDIS now stands in the middle of the town, THE DOCTOR leaving the machine and locking it behind it. He turns and looks around, wearing his fedora and long green overcoat. He means business.

DOCTOR

Right then, let's sort all this out
shall we?

CUT TO:

EXT. AN ALIEN WARZONE - NIGHT

3

BOOM!

CAPTION: 5000 YEARS LATER, TWO GALAXIES AWAY

We're in a field that's been wrecked by explosions. Grass has been replaced by mud, barbed wire and dead soldiers.

It's like a WWI No-Man's Land, all located underneath a dark emerald green sky.

(CONTINUED)

Through this waste land runs MARIA, terrified. Mines explode around her, bullets barely missing her. She spins around, trying to take the location in, finding it too much to comprehend. She shouts:

MARIA

Get off me! Let me... You might be
a ... You... No!

The ground behind Maria erupts upwards, knocking her over onto her front. She scrambles so as to turn herself over, doing so just in time to be immediately put face-to-face with a massive metal monstrosity; an OBELISK, a 10-foot humanoid block of angry-looking iron bars. It raises up a giant claw into the air, primed and ready to crush Maria into the ground.

MARIA

(under her breath)

You're not a cowboy...

The Obelisk brings its claw down before suddenly exploding, a few scraps of metal falling on Maria but leaving her alive and unscathed.

Maria, quite surprised at this turn, starts looking around, trying to figure out what's just happened. It's then she spots him:

Standing upon a hill, dressed as a soldier and holding a still smoking mini-rocket launcher, is BILL.

BILL

Been wondering where you've been
at. It's not quite 'Nam here but
the films based on it should be
fun.

He walks up to Maria and helps her back on her feet.

BILL

I say we run back to base camp
before we both die. Again.

MARIA

Base camp?

BILL

Right over the ridge. You haven't
found it? How long have you been
here?

(CONTINUED)

MARIA
A few seconds. You?

BILL
A year.

MARIA
Oh.

BILL
Agreed. Let's go.

CUT TO:

EXT. AN OLD WEST TOWN - DAY

4

BANG!

A shot is heard and THE DOCTOR's fedora is sent flying, landing several feet away from him with a new smoking bullet hole in it. He runs over and picks it up.

DOCTOR
Every time I wear a fedora...! What is it with this hat and *bullets*? It can't just be me...

The Doctor looks at the person who fired the shot; a sheriff whose face is hidden in the shadow of their own fedora. The Doctor walks up to the person, angry.

DOCTOR
If you're not River, then I'm going to be so angry right now.

The sheriff takes off her hat, revealing her to be DEBBIE. She smiles -

DEBBIE
Long time no see.

- and then she punches the Doctor in the face.

CUT TO:

OPENING TITLES

5

SERIES FOUR, EPISODE FIVE

"THE GOOD, THE BAD AND THE TIMEWARP"

by THOMAS EVANS

(CONTINUED)

CUT TO:

INT. ALIEN WARZONE TRENCH - NIGHT

6

GENERAL COSWOLD runs towards SECOND LIEUTENANT PICHARD who sits in a computer-laden dugout at the end of the trench. He calls to him:

GENERAL COSWOLD
Second Lieutenant, close the trench
barriers!

SECOND LIEUTENANT PICHARD
Yes General!

BILL and MARIA enter the trench from above, falling into it right behind General Coswold, just as a digital lattice of green lines lights up at the top of the trench and then fades away, signifying the turning-on of the trench barriers.

As Bill and Maria stand up, General Coswold walks up to them with a smile on his face.

GENERAL COSWOLD
Captain Bill, I was wondering when
you'd drop by! Thought you'd be
dead five times by now. There's new
orders from the Field Marshal:
briefing's in 10 minutes in canteen
4B.

(noticing MARIA)
Who the bloody hell's this?

Smile gone, General Coswold points a revolver point-blank at Maria's face.

MARIA
Oh, charming.

BILL
Don't shoot her!

GENERAL COSWOLD
Why not? I don't know her face,
she's not in uniform; she's
obviously a spy.

MARIA
I'm not a spy.

(CONTINUED)

BILL

You think I'd let a spy get past me?

GENERAL COSWOLD

Well that *is* their job.

MARIA

I'm not a spy!

GENERAL COSWOLD

Prove it.

Maria has to think on her feet now but suddenly something appears to come to mind.

MARIA

I'm one of the Outlanders.

GENERAL COSWOLD

Really? Codeword?

MARIA

Symbiosis.

General Coswold considers this for a second, then puts his revolver back in his holster. The smile's returned to his face:

GENERAL COSWOLD

Welcome back. I thought you'd've been deader than Captain Bill by now. Come to the briefing too. You'll need someone to guide you to the canteen; since you were last here, bombs have destroyed half the trenches and built the rest. Take the Captain: he's got worse people skills than the enemy but a man of that gut could lead a rat to a bath if there was food in the bargain. Good luck.

General Coswold walks off, leaving Maria and Bill alone in the trench.

MARIA

So, Canteen 4B?

BILL

What the hell's an Outlander and how do you know what it is?

(CONTINUED)

MARIA

Long story. We're on an asteroid in a war being fought by humans and a robot race called the Obelisks, yes?

BILL

How do you know that?!

MARIA

Everyone on this planet used to be on a spaceship transporting clone machines to an Earth colony. They crashed, the robots malfunctioned and turned on the humans and now we're here. But before the fighting took place, a bunch of people on the ship were told to scout out the asteroid and see if there were any indigenous life forms who could help them. These people were gained the nickname of the Outlanders but now they're all dead. No-one mentions them anymore. It was agreed that if any of them did come back, to prove that they were still themselves they'd have a codeword that would identify them to the upper-class in the trenches: Symbiosis.

BILL

How did that answer my question?

MARIA

I don't know.

BILL

At last, two things we're the same on.

MARIA

No, I don't know how I know what I do. It just suddenly came to me.

BILL

That was convenient.

MARIA

While we're on the subject, are there any nearby Wild West towns around here?

(CONTINUED)

BILL

Are there any...? That's it, let's just go to the canteen.

MARIA

You go ahead, I know the way.

Bill is already leaving the trench through a hole caved into the trench wall that leads towards a series of underground tunnels. He stares at her, then sighs.

BILL

Well of course you do.

He exits through the tunnel. Maria stands around, before we start to hear the sound of the TARDIS materialising in the trench. Maria turns to face it.

THE DOCTOR (jacketless and stetsonless) exits the familiar blue box.

DOCTOR

Maria, just the girl I've been meaning to meet!

MARIA

Somehow I knew you'd be here soon enough...

DOCTOR

Reliable as always, aren't I?

The Doctor picks up a disused helmet from the trench floor and starts messing with it.

DOCTOR

Oh alright, I'll drop the self-confidence act. I've destroyed the universe and I need you to help me put it right. Please.

MARIA

The universe? You've destroyed a few peoples lives, I'll give you that, but...

The Doctor throws the helmet at the wall of the trench, causing the wall to crack open as if he'd thrown the helmet at a mirror. Bits of the wall break off, revealing behind the wall to be a white void. A small amount of smoke falls out of the crack.

(CONTINUED)

MARIA

What the hell?

DOCTOR

Listen, the time rotor I made in the cafe split in half, leaking the excess Artron energy that I used to power it directly into the time vortex. The time vortex is basically a tunnel of everything that ever was. You know the troubles we had then it was only the cafe that was filled with Artron energy? I've managed to leak a finite amount of Artron energy onto every single point of every history ever. It's making the universe unstable. Soon cracks will form. Beyond the cracks: pure Artron energy. A great void where time is absolute and space no longer exists. Anyone who falls into the cracks will become time itself, spread across eternity. The universe will become pure time. And we can't let that happen, can we?

MARIA

So what do you want me to do?

DOCTOR

Half of the time rotor came to this section of time and space with you and Bill. I need you to find it for me.

MARIA

Right.

DOCTOR

Then wait for further instructions. Now if you excuse me, the TARDIS should have figured out where the next part of the time rotor is. I need to go there and find it.

MARIA

But what about this crack in the wall you've just made? Are you leaving me to deal with that one too?

The Doctor is already in the TARDIS, about to shut the doors.

(CONTINUED)

DOCTOR

Oh that. Don't worry about it,
it'll just slowly destroy this
entire segment of time and space.
Think of it as a time limit.

MARIA

Super.

He closes the door and the TARDIS starts to dematerialise.

MARIA

By the way, do you know why I keep
seeing visions of cowboys?

The TARDIS has gone; she gets no answer.

CUT TO:

INT. THE TARDIS CONSOLE ROOM - N/A

7

THE DOCTOR checks some readings on the central console.

DOCTOR

"Silver Springs"; a wild west
town... Well howdy!

He pats the TARDIS affectionately.

DOCTOR

Thanks dear.

The Doctor grabs BILL's fedora and puts it on before running
over to the TARDIS hatstand, just like the one from the
9-10th Doctor's TARDIS.

HERBERT (O.S.)

So you've destroyed reality and now
get to have fun dressing up and
shooting people?

The camera pans to reveal HERBERT and GLADYS, both tied up
on the TARDIS couch.

DOCTOR

Hey, I don't shoot people. But
other than that...

The Doctor takes his green overcoat off the TARDIS hatstand
and puts it on.

(CONTINUED)

GLADYS

Oh you don't want to wear that,
dear; makes your butt look big and
it doesn't match your eyes.

DOCTOR

Sir Mixalot once told me the same
thing, though it wasn't an insult
back then. Weird weekend that...

HERBERT

Do you always have to namedrop? I
don't even know who Sir Mixalot *is*.

DOCTOR

Well I'll transport you to the
TARDIS music room then and play it
on the loudspeakers. Class it as an
education in American culture.

The Doctor flicks a switch on the TARDIS console, making
Herbert and Gladys suddenly disappear from the couch.

DOCTOR

Finally, I can hear myself think.

The TARDIS console stops, the dematerialisation sound no
longer audible.

DOCTOR

No I can't, you've decided to land.
Ride 'em up Cowboy!

The Doctor leaves the TARDIS.

CUT TO:

INT. SILVER SPRING'S SALOON - DAY

8

THE DOCTOR and DEBBIE sit on opposite ends of a table in the
local Saloon, the Doctor holding a shot glass of gin to his
eye so as to cool down the black eye that Debbie gave him.

DEBBIE

And so that's what happened in
between Pearl's Cafe and you
appearing in the middle of town?

DOCTOR

Well not including you appearing to
give me a black eye, yes. And
what's happened to you?

(CONTINUED)

Debbie downs her drink, the BARKEEPER appearing to pick up her empty glass and give her a new one.

DEBBIE

I don't want another, thanks.

BARKEEPER

On the house.

She downs the second glass and hands it back to him.

DEBBIE

There, now I've cost you money. You happy?

The Doctor picks up a nearby matchbox with "SILVER SPRINGS SALOON" written on it, checking out the logo before pocketing the box. The barkeeper walks off.

DOCTOR

Hmm, you've developed quite the slightly defiant approach to life since I last met you.

DEBBIE

Only "slightly"?

DOCTOR

Well you still drank the drink. That's not good by the way; this day and age, you'll rot yourself from the inside out and go crazy.

DEBBIE

That's what happens with drinks from any era.

DOCTOR

That's why I don't drink except for the occasional wine which I don't like. I'm more a cherryade kind of guy.

DEBBIE

But that rots your teeth.

DOCTOR

Well when it comes to that, I'll regenerate. That's the great thing about regeneration; teethwise, I'm basically five sharks in one.

(CONTINUED)

DEBBIE
Regenera...?

DOCTOR
(interrupting her)
So what else has happened to you
since I last saw you?

DEBBIE
You want the long or the short of
it?

DOCTOR
Is there much difference?

DEBBIE
About a year ago, me and Horace
landed in the middle of a desert.
We came upon this nearby town, got
in a few fights and eventually I
became sheriff.

DOCTOR
And what about Horace?

Debbie suddenly looks uncomfortable.

DEBBIE
You don't wanna know.

DOCTOR
I do.

DEBBIE
You don't.

DOCTOR
You drank the drink, you tell me
where Horace is.

Pause. Debbie is reluctant.

DEBBIE
Alright. But we're gonna hav'ta
walk.

CUT TO:

EXT. DESERT OUTSIDE OF TOWN - DAY

9

THE DOCTOR and DEBBIE stand looking at a small wooden cross in the middle of the ground.

DEBBIE

You dropped a black man off in the middle of a lawless society during the slave trade. I had to become sheriff before they'd let me bury him and even then this is the closest to town they'd let me.

DOCTOR

He's not dead.

DEBBIE

He is.

DOCTOR

NO!

The Doctor tries to walk away from Debbie but realises he has nowhere else to really walk to, and so instead awkwardly stands in the middle of the desert, positioned with his back to both the grave and Debbie.

DEBBIE

Now I don't want to make things worse, but...

DOCTOR

No, because that seems to be *my* job, doesn't it?

DEBBIE

Listen, you say that Maria is currently fighting a futuristic war on another planet. Are you sure of that?

The Doctor slowly looks over at Debbie.

DOCTOR

What are you trying to say?

CUT TO:

INT. TENT - DAY

10

A ramshackle tent filled with vaguely mystical looking odds and bobs. A small stage made out of two tables has been set up in front of a collection of wooden chairs, about half of which are filled by an audience of relatively uninterested looking men and women.

On the stage stand two men - JIMBLE and BART, a pair of quite odd con artists - who are energetically giving their spiel to the audience.

BART

Come one!

JIMBLE

Come all!

BART

The show's about to begin!

JIMBLE

Come in!

BART

Come and see!

JIMBLE

For what we have here is a genuine-

BART

A one of a kind!

JIMBLE

Real world!

BART

Out of this world!

JIMBLE

Kind!

BART

O'

JIMBLE

Wonder!

BART

Presenting for your very eyes -

(CONTINUED)

JIMBLE
And anything else we might care to
mention -

BART
The one!

JIMBLE
The only!

BOTH BART & JIMBLE
Madame Mistau!

They jump off stage, revealing MARIA to have been sat behind them, dressed as an old-age mystic and sat on an ancient looking throne.

CUT TO THE DOCTOR and DEBBIE who stand at the back of the audience, watching the show. The Doctor does not believe what he's seeing.

CUT TO:

INT. CANTEEN 4B - NIGHT

11

MARIA and BILL sit in the canteen, various soldiers entering the canteen and sitting around them, waiting for the briefing to begin.

BILL
We need to find the time rotor?

MARIA
In a nutshell. God knows where it
would actually be but...

BILL
Do you have any idea how long it
took me to get away from that
thing when I first came here?

MARIA
Just under a year?

BILL
A quarter of one actually; I was
under lock and key for most of it.

MARIA
Where did it land?

(CONTINUED)

BILL

In the middle of the Obelisk army's trench. The whole reason they're here is that they hate humanoids; it wasn't my day when I fell upon with my hands on something that looks surprisingly like a bomb.

MARIA

So they still have it?

BILL

Yep. I mean you can get at it, though to do so you have to go through No-Man's Land without being shot, then through their soldier trenches without being shot, then into their top secret trenches which are monitored 24/7 without being shot, then into the science division, find out what area of the science division is housing the rotor, fight your way towards the rotor, and then do what?

MARIA

Okay, I get your point!

BILL

I'm just sayin' it how it is.

MARIA

The Doctor didn't tell me.

BILL

He didn't tell you?

MARIA

He's busy.

BILL

And we're fighting in a war!

MARIA

He's trying to save the universe.

BILL

I'm trying to save my own back.

MARIA

Well unless you want your back to be flung throughout the entirety of a non-existence, then I suppose

(MORE)

(CONTINUED)

MARIA (cont'd)
we'd better find a way into the
enemy trenches.

GENERAL COSWOLD enters the canteen and stands before everyone else, about to start the briefing. SECOND LIEUTENANT PICHARD follows him in and starts setting up a projector and a screen on the far wall.

GENERAL COSWOLD
Ah, my men, I have good news. I'm tired. We're tired. And we have info from our spies crawling through the walls of the other camp that the war is about to end. The other side has fashioned a doomsday device that will win them the war. So we either go in, guns-a-blazing, and steal the doomsday device for ourselves and possibly die in the process, or we wait for them to use the weapon on us and die in the process. A win-win situation for us, but the path has been chosen. This war is ending. If doing nothing is suicide and doing something is suicide, then we're going out with a bang. We're doing a full invasion of the enemy trenches, the aim being to get their weapon.

BILL
(whispered to Maria)
Did he just say what I think he said?

MARIA
(whispered back)
It appears we're going into the enemy trenches.

Then, Maria suddenly goes faint and falls off her chair onto the ground...

CUT TO:

INT. BART AND JIMBLE'S TENT - DAY

12

Terrible tinny music plays on a beat-up gramophone at the front of the stage. One of the audience to BART and JIMBLE's show has been picked out and put on stage, sat in front of MARIA. Maria's hands have been put on her head. Bart and Jimble stand on either side of the two, shouting towards the tent ceiling.

BART & JIMBLE

Awake oh mystic Mystau, seer of
worlds beyond worlds, thou with
eyes of time -

BART

(aside to the audience)
And everything else...

BART & JIMBLE

- see into this woman's future and
tell her what lies beyond!

Maria stumbles awake, still not fully conscious, eventually mumbling the words:

MARIA

Death. A lot. A massacre. Obelisks
reign supreme.

The audience member screams and runs away from Maria. Bart and Jimble look at each other, nervous. THE DOCTOR listens to Maria intently.

MARIA

That's the plan; it shouldn't
happen. The bomb shouldn't exist.
It's not part of the time stream.
Not part - the time rotor.

CUT TO:

INT. CANTEN 4B - NIGHT

13

MARIA lies on the floor, BILL and GENERAL COSWOLD kneeling next to her.

GENERAL COSWOLD

I have to say old girl, this is
most unprofessional.

(CONTINUED)

MARIA

The wild west. Something that
doesn't belong. Gaps in the
timestream. So many. An item that
shouldn't - they have it, they have
the rotor.

CUT TO:

INT. BART AND JIMBLE'S TENT - DAY

14

MARIA talks directly at the audience member she was supposed to be reading, the audience member currently standing before the rest of the crowd, facing Maria and terrified.

MARIA

The cracks will open, the armies
will fall, the man will die. Cut
away the anomaly and time reverts;
use the weapon and the universe
implodes.

AUDIENCE MEMBER

(beat)

So I should divorce my husband
then?

BART

And thus the mystic has revealed
her advice from beyond the realms
of time itself!

BART quickly signals to JIMBLE for him to close the stage curtains in front of Maria and end the show, something Jimble does hastily. He then turns to the audience, both him and his partner desperate to end the show as soon as possible while still keeping up appearances:

BART & JIMBLE

Huzzar!!!

The audience applauds, except for THE DOCTOR and DEBBIE.

Bart and Jimble know that they've got away with it but only just. Bart whispers to Jimble out of the corner of his mouth:

BART

I still hear her talking; get the
sleeping salts.

CUT TO:

INT. CANTEEN 4B - NIGHT

15

MARIA wakes up, fully alert again. She talks to BILL who is still knelt next to her, opposite GENERAL COSWOLD:

MARIA

The Obelisks have turned the time rotor into the bomb.

GENERAL COSWOLD

What the hell are you on about?

MARIA

Sir, Bill and I want to volunteer to the attack on the Obelisk trenches, front row.

BILL

What?!

MARIA

We want to fight...

Maria looks at the ceiling of the canteen; a white glowing crack forming directly before her and growing in size by the second.

MARIA

... and quickly.

CUT TO:

EXT. OUTSIDE BART AND JIMBLE'S TENT - DAY

16

We see the tent, stood on its own in the middle of the desert. In particular, the camera focuses on the floor surrounding the tent, filled with cracks.

CUT TO:

INT. TENT - DAY

17

It's after BART and JIMBLE's show. They stand in front of the stage, counting their earnings from their last performance, when they see THE DOCTOR walking up to them. Jimble pockets his half of the earnings and doffs his hat.

JIMBLE

Ah good sir, I'm afraid you just missed the last show. But never fear - there will be another one in just two hours time.

(CONTINUED)

DOCTOR

There's going to be no show in two hours time. I'm shutting you down.

Bart gets involved with the conversation now.

BART

But my dear friend, why?

DOCTOR

Because you've got someone I know drugged up and put on stage right there and I'm not having that. Do you understand me?

JIMBLE

Would you prefer it if we had a woman you didn't know up there?

DOCTOR

No.

The Doctor leaps onto the stage and walks over to MARIA. Jimble and Bart scramble onto the stage.

BART

My boy, my boy, get back over here!

JIMBLE

You'll ruffle the Simmon energies!

DOCTOR

Been there, done that!

The Doctor tries to grab Maria but finds he can't get her off the throne.

DOCTOR

Have you tied her down to this thing? I wouldn't even mind as much if it was actually a good chair. I mean, look at this.

The Doctor tears part of the throne decoration off, causing a visible groan to come from both Bart and Jimble at the same time.

DOCTOR

It's just tin foil! Do you even have tin foil in the Wild West?

The Doctor throws the foil onto the floor. Bart runs over to it, falling to his knees, picking up the foil and cradling it in his arms.

(CONTINUED)

BART

Oh feel for this... whatever it is
which has been so mercilessly
struck onto yay heavy heath by
this... this... brute of gargantuan
head proportion!

JIMBLE

J'accuse, avec moi!

DOCTOR

Oh shut up!

The Doctor uses the sonic screwdriver to cut the ropes which
are binding Maria to her throne. Having done so, he picks
her up and turns to leave the tent.

DOCTOR

Maria's coming with me. And there's
nothing you can do about it.

BART

Excuse me, her name's Madame
Mistau!

DOCTOR

It's Maria!

JIMBLE

Well Mistau, Maria, they're sort
similar, wouldn't you say Bart?

BART

Indeed. One would almost go as far
to say they're very sorta similar.

JIMBLE

Very sorta similar indeed.

BART

In the scales of similar to not
sim-

DOCTOR

Get out of my way.

JIMBLE

And who are you to give us orders?

The Doctor smiles and leaves the tent.

CUT TO:

EXT. OUTSIDE BART AND JIMBLE'S TENT - DAY

18

DEBBIE, waiting outside the tent for THE DOCTOR, watches as the Doctor (still carrying MARIA), BART and JIMBLE (still squabbling at the Doctor) leave the tent and walk away from it.

Having got far enough, the Doctor turns around, takes his sonic screwdriver out of his pocket and points it at the ground surrounding the tent.

Turning the screwdriver on, the cracks on the ground suddenly start growing worse and worse, glowing more and more. Eventually the ground gives way, the entire tent falling down into the white abyss below.

DOCTOR

That's who I am to be giving you orders.

JIMBLE

Our tent!

He leaves Bart and Jimble to stare at their current state of complete-lack-of-tent, walking over to Debbie. He throws Debbie his sonic screwdriver and gets a more secure hold of her.

DOCTOR

Let's get Maria somewhere a bit less... fake.

DEBBIE

Your spaceship?

DOCTOR

No. Let's see if there are any rooms free at the Saloon.

CUT TO:

INT. ALIEN WARZONE TRENCH - NIGHT

19

GENERAL COSWOLD walks through the trench, shouting orders to the soldiers who are currently lining up and preparing to over the top.

GENERAL COSWOLD

Prepare yourselves! Load your weapons! Prepare for hell!

He notices BILL in the trench and goes up to him.

(CONTINUED)

GENERAL COSWOLD

You! We need words about Maria.
Firstly: she's bloody insane.

BILL

She's dedicated.

GENERAL COSWOLD

She appeared out of nowhere, went
exorcist on us during the briefing
and then immediately volunteered
herself to go over the top. She's
in need of an Allen key, that girl.

BILL

I trust her.

GENERAL COSWOLD

Why?

Bill can't quite answer.

GENERAL COSWOLD

I tell you, if this wasn't a
suicide mission anyway, I
wouldn't've let her on it.

BILL

I'm not going to let her die.

GENERAL COSWOLD

Your loss.

Coswold moves on. Bill looks around, spots MARIA and moves
to her.

MARIA

There you are.

BILL

Before we start, I have to ask
again: are you sure your plan's
going to work?

MARIA

No, but there is a collapsed
Obelisk trench that's currently
abandoned and there is an entry
point into that trench that the
Obelisks don't know about. The
trench runs next to the main
science lab. We break through the
wall into the lab, use the element

(MORE)

(CONTINUED)

MARIA (cont'd)
of surprise to grab the rotor
and...

Maria can't complete the sentence for lack of anything to complete it with. In order to break the resultant silence, Bill changes subject slightly by holding up a small crude metal tube with a ring on its top.

BILL
I've got a grenade from stores, to
break through the trench walls.

MARIA
Brilliant.

BILL
Ain't it just?

A nearby set of speakers starts playing a warning siren.

BILL
That's our call.

Bill pockets the grenade, picks up a nearby rifle and cocks it.

BILL
You going to pick up your rifle?

MARIA
Don't like guns.

BILL
You really don't want us to survive
this, do you? Right, we'd better
line up. Once on top, you lead, I
follow and apparently I protect you
as well, as if protecting myself
wasn't hard enough.

MARIA
You know you love it.

BILL
Just don't take me for granted; you
might end up carrying half of me as
a backpack during this. Then how
would we ever find out why you can
see the future?

CUT TO:

INT. SILVER SPRING'S SALOON - DAY

20

THE DOCTOR has placed MARIA on a table and is now standing in between her and DEBBIE, talking to the latter.

DOCTOR

Take your mind back to Pearl's Cafe. Nice place with a few... homicidal tendencies. But think of the time rotor. You and Horace stand to one side of it and are carted off to Wild West Land; Bill stands on the other side and is taken to Terminator-Land. Where does Maria stand?

DEBBIE

(starting to realise)
Right in the middle...

DOCTOR

Exactly, slap bang in the centre, pulled by the rotor into two timestreams at the same time. The rotor isn't the only thing linking the time locations together; Maria is! She has the time vortex flowing through her heads right now, telling her the entirety of the local history for both locations and allowing her to make predictions about the future of both.

DEBBIE

Does this help us find the rotor?

DOCTOR

Nope. She keeps getting pulled from one time zone to the other; putting her under any further stress might just destroy the universe.

DEBBIE

Wonderful.

DOCTOR

Think, Debbie! You must have landed with the time rotor! Where did you land?

(CONTINUED)

DEBBIE

In the desert, outside of town.

DOCTOR

And is the rotor still there?

DEBBIE

Not for months. I thought that Bart and Jimble had stolen it and put it in their tent.

DOCTOR

Bart and Jimble?

DEBBIE

Yeah.

DOCTOR

Their tent? The one I sent careening down into a white void?

The Doctor is horrified.

DEBBIE

I do remember mentioning that after the gig, but I don't remember a reply.

The Doctor smiles, suddenly happier.

DOCTOR

Well that makes everything a lot easier.

DEBBIE

It does?

DOCTOR

Well, less easy but more centralised. We need to get to the TARDIS!

The Doctor rushes for the saloon's door. Breaking through it, he shouts to Debbie without looking back:

DOCTOR

And bring Maria!

CUT TO:

EXT. OBELISK ARMY TRENCH - NIGHT

21

BANG!

Smoke, gunfire, explosions, the lot. A mud/blood soaked MARIA and BILL fall into the trench.

A nearby OBERLISK turns to face the two, preparing for the attack.

Bill shoots it in the face, severing an oil-carrying tube around its neck, a spark caused by another bullet igniting the oil and sending the Obelisk up like a steel bonfire.

MARIA

Nice moves.

BILL

Should keep it busy for a while.

MARIA

Through here!

Maria breaks through a small amount of nearby debris to reveal a small hole embedded in one of the trench walls. Slipping through this hole, Maria and Bill end up in:

CUT TO:

INT. ABANDONED OBSELISK TRENCH - NIGHT

22

It's dark, dank and menacing in here. Sheet metal and impacted rubble block out all light from the place and ensure that it's impossible to stand up straight once in there.

Using the laser sight of BILL's rifle as an almost unusable torch, he and MARIA look around the trench before moving on.

BILL

Well, I've been to nicer places.

MARIA

Use sarcasm again and I'll be mistaking you for a British man any day now.

There's a large groaning sound that appears to come from everywhere.

(CONTINUED)

BILL

That sounds... terrible.

MARIA

A bomb destroyed this place; who's to say that an Obelisk wouldn't be able to survive a bomb while still finding himself trapped?

BILL

Yeah, but he would have rusted by now, surely?

MARIA

Possibly.

BILL

I think I hear rats too.

MARIA

Trust me - this is an alien planet, as much as your brain likes to think otherwise. Whatever you hear, it's not rats.

Maria starts walking through the trench. Bill follows.

CUT TO:

INT. TARDIS CONSOLE ROOM - N/A

23

DEBBIE places MARIA on a chair before turning to THE DOCTOR who's currently running around the central console, adjusting settings.

DEBBIE

Now what are you doing?

DOCTOR

Something complicated.

DEBBIE

Again?

DOCTOR

I'm going to do it right this time. It's like an artist who can only focus when 10 months past his deadline; I work best under pressure! The more work to do, the less time to do it; then you get really inventive!

(CONTINUED)

DEBBIE

If you're such a one for
distractions, are you at least
going to tell me what you're going
to do?

DOCTOR

That would distract me too much.

The Doctor slams a control down and sets the TARDIS off
flying.

DOCTOR

Besides, it'd ruin the surprise!

DEBBIE

You're an idiot.

The Doctor just smiles, a spark behind his eyes.

CUT TO:

INT. ABANDONED OBELISK TRENCH - NIGHT

24

A dark piece of wall, no different to any other. MARIA
checks that it's the right place and, more than unsure that
it is, turns to BILL.

MARIA

This is the wall between the lab
and the trench. The grenade needs
to go here.

BILL

You sure?

MARIA

No, but we've got this far.

BILL

Close enough.

Bill takes out the grenade and sets to work priming it.
Turning around, Maria notices a white crack forming at the
other end of the trench.

MARIA

I'd hurry up.

CUT TO:

EXT. ALIEN WARZONE - NIGHT

25

Time for the big money shots. A war is going out, SOLDIERS being mown down by OBELISKS and vice versa.

But now every explosion causes a white crack to be formed in the ground, all bullet holes caught by the soldiers not pouring red but instead glowing an intense white light.

One soldier is shot and falls through the floor which cracks around him like an egg shell. Obelisks are starting to fall through the ground under their own weight.

CUT TO GENERAL COSWOLD as he looks around the warzone, his eyes wide in surprise as he realises what's happening around him. Slowly but surely, the war zone is dissipating and turning into a field of nothing.

CUT TO:

INT. ABANDONED OBELISK TRENCH - NIGHT

26

BILL places the grenade on the ground in front of the wall and pulls its pin.

BILL

It's set!

He runs to cover behind a pile of rubble, the grenade exploding as soon as he does.

The floor where the main body of the explosion happened is now a jagged crater leading to the white void, but the trench wall has been destroyed and through it can be seen the OBELISK labs, a few Obelisks and, most importantly and right next to the edge of the crater, the time rotor.

MARIA

I can see it, it's there!

The ground underneath the rotor gives way, sending it down into the void.

MARIA

F-

The ground underneath MARIA and Bill gives way, sending them down into the void.

CUT TO:

INT. WHITE VOID - N/A

27

BILL and MARIA fall further and further down the void (if such a thing is possible).

BILL

Now what do we do?!

MARIA

Become dust?! How am I supposed to know?

CUT TO:

INT. TARDIS CONSOLE ROOM - N/A

28

The TARDIS materialises. THE DOCTOR runs around the place, ecstatic with himself.

DOCTOR

I've done it! I've done it!

DEBBIE

You've done what?

DOCTOR

Hold this.

The Doctor passes DEBBIE the matchbox he picked up at the Saloon.

DEBBIE

And why do you want me to hold this?

DOCTOR

It currently contains the entirety of existence.

DEBBIE

Oh.

DOCTOR

The great void, where time and space no longer exist. If space doesn't exist though, neither do relative positions or size. The entirety of existence becomes infinitely big and infinitely small at the same time.

The Doctor opens his arms, gesturing towards the entirety of the TARDIS

(CONTINUED)

DOCTOR

But I'm in a spaceship which can move beyond reality and and which is bigger on the inside. I thus set the TARDIS to land at a time when the whole of reality had been destroyed, materialising around the entire void or, in particular, materialising that matchbox around the entire void.

Inside that box is pure time; every moment that ever happened and ever will happen, including the moment when Maria, Bill and the Time Rotor must have inevitably fell into the void. But they're in the void in the TARDIS now and I can materialise anything in the TARDIS to wherever I want it to be at will, as such!

The Doctor flicks a switch on the TARDIS console and he disappears.

CUT TO:

INT. WHITE VOID - N/A

29

MARIA, BILL and the Time Rotor suddenly land on something.

This something is large and pink. It's the palm of a hand; an extremely large one.

Maria looks up and finds that she's currently on THE DOCTOR's hand, the Doctor himself currently being at least 100 feet tall. He smiles down at his catch.

MARIA

Erm...?

DOCTOR

You two made it to the rotor! Well that makes that easier!

BILL

What the hell?

DOCTOR

You know, I've had a woman with the same surname as you asking me that same question for the past hour. I think it's time we all got reunited and finished this once and for all.

(CONTINUED)

CONTINUED:

36.

CUT TO:

INT. TARDIS CONSOLE ROOM - N/A

30

DEBBIE is still staring at the matchbox. Curiously she opens it and peers inside.

CUT TO:

INT. WHITE VOID - N/A

31

A massive rectangle has appeared at the top of the void, through which we can see DEBBIE's eye magnified to fit over the entire horizon. THE DOCTOR looks up at her and smiles.

DOCTOR

I should destroy the universe more often; the Key to Time would've been so much easier to find like this.

The Doctor swipes in the air, picking out the other half of the time rotor from the nothingness.

The scene around the Doctor then changes, showing the Doctor teleport from within the void to:

CUT TO:

INT. TARDIS CONSOLE ROOM - N/A

32

BILL, MARIA and the two console sides (now all normal sized) surround THE DOCTOR.

DOCTOR

We're back!

DEBBIE

Bill?!

BILL

Debbie?! Is that you?

Maria sees herself on the chair.

MARIA

Doctor, is that me?

Bill goes directly to DEBBIE and tries to hug her, though she's resistant.

(CONTINUED)

BILL
I've missed you so much...

The Doctor walks up to Maria.

DOCTOR
I'm afraid you're going to have to
touch yourself.

Maria immediately turns to him.

MARIA
What?!

The Doctor points at the Maria on the couch.

DOCTOR
Usually touching yourself from
another time zone would cause a
reality-destroying explosion but,
in this case, I think the results
might be slightly different.

MARIA
Oh, right.

Maria hesitates.

MARIA
This is going to be weird, isn't
it?

DOCTOR
Why, are you in two minds about it?
Ha! You have no idea how long I've
been waiting to be able to do that
joke. I'm so glad to have you back
in one piece. Ha!

Maria is not amused, as we focus back on Bill and Debbie.

DEBBIE
You're a punk, a brute and an
idiot. What the hell do I want from
you?

BILL
An admission of all that? An
apology? I can give them both.

DEBBIE
Words. Because you were always so
great with them.

BILL

And I'm still not, but I'm trying.
I was in a warzone, alone and
surrounded by madness. I just
wanted to be home and safe, with
you. I missed you. I realised how
lucky I was to have you. I realised
how unlucky you were to have me. I
want a second chance.

DEBBIE

Words. And don't forget what words
mean when used by you; usually
they're lies. Why should I believe
you?

Bill takes Debbie's flower badge out of his pocket and shows
it to her.

BILL

You wouldn't think this to be
terribly easy to keep clean in a
warzone but there are a surprising
number of nights where you have
nothing to do but polish it. There
was certainly enough polish. The
soldiers were descendants of the
British and they'll refuse to fight
unless they have a way of knowing
if the French are in their
nostrils.
I've just had time to think about
things and largely just stop being
as much of a tool as I was. I am
sorry, I promise.

DEBBIE

If we get back together, we're not
going to go back to the way it
previously worked.

BILL

Thank God, no.

DEBBIE

I knew the man I fell in love with
was in you somewhere.

The two hug.

DEBBIE

You go back to your previous ways
and I will shoot you.

(CONTINUED)

The Doctor frowns slightly.

We focus back on Maria, who is currently looking over herself lying on the chair. She goes to touch herself, then recoils away. Eventually, she takes a deep breath -

MARIA

I've had a very eventful day today.
If nothing before now has killed
me, this won't. See it as a stress
reliever.

She touches herself and the two Marias start glowing, the two forms eventually merging into one. The one Maria left stops glowing and feels completely like herself for the first time in a while.

MARIA

Oh. Well that worked rather nicely.

The Doctor is fitting the two parts of the time rotor together using some wires from both sides to connect it to the TARDIS central console. He checks a few final readings.

DOCTOR

Make a few adjustments, removing a few bomb ingredients from one half, add a bit of pepper, press this big red button here and we're done; I'll set the rotors into reverse, the time lines will start flowing the same way and none of this will ever have happened. We'll be back at the cafe, the Artron energy be gone and then we'll finally be able to leave and get this all behind us.

BILL

Wait, none of what will have ever happened?

DOCTOR

None of anything that happened after the time rotor breaking up.

BILL

I'll have never gone to a warzone?

DOCTOR

No.

(CONTINUED)

BILL

I'll revert back to the unlikable
ass I was when this all started?

DOCTOR

(after a pause)

Yes.

BILL

I'll be alone, unpleasant and
depressed all over again.

DOCTOR

Again, yes. It will serve you
right.

MARIA

Doctor...

BILL

But I've learnt my lesson!

DOCTOR

You'll learn it again.

BILL

Like waterbuffalo I will!

The Doctor walks over to him, looking him in the eye and
talking calmly but sternly.

DOCTOR

See, stereotypically American
idioms. You're reverting already.

BILL

Listen you, you might have
rectified your time rotor mistake
but you're not the only one with a
story arc here! You don't learn
from mistakes by simply reversing
them; you assimilate and learn from
them and go forwards into the
future with those mistakes now part
of you, a better you!

DOCTOR

If I let this mistake become part
of me, the universe dies.

BILL

You do this, I die!

(CONTINUED)

The Doctor walks away, running his hands through his hair, trying to think of an alternative.

DOCTOR

I'm sorry. I'm genuinely sorry, for you and for me. But the universe will end. This is for the greater good.

BILL

There is no good; just a lack of badness that you created.

The TARDIS starts materialising. The Doctor and Bill both turn around to see Debbie standing in front of the time rotor, having pressed the big red button the Doctor had previously mentioned. She's sad.

BILL

What have you done?!

DEBBIE

The universe or us, Bill? I'm sorry.

BILL

But - no! Debbie!

The screen fades to white.

CUT TO:

INT. PEARL'S CAFE - DAY

33

MARIA, BILL, HORACE, DEBBIE and THE DOCTOR all stand around the time rotor, having expected something to happen in the past few seconds but apparently having been left disappointed.

From their perspective, they've reverted back to this time, last episode.

MARIA

Nothing's happened. We're all still here.

DOCTOR

It should've worked. I don't know what went wrong.

He starts flicking a few buttons on the console and checking a few readings. Everyone else moves away from the console, looking rather dejected.

(CONTINUED)

Maria looks at the diner's front door and notices as it opens slightly. She walks towards it.

BILL

We're never getting out of here,
are we?

DEBBIE

Oh please just shut up.

BILL

You don't love me anymore, you
can't make me.

DOCTOR

The Artron Energy's gone.

HORACE

Is that possible?

DOCTOR

Apparently. It seems the time rotor
worked before it was supposed to.

HORACE

I repeat; is that possible?

DOCTOR

It's a time machine. You end up
getting used to stuff like this.

Maria opens the cafe's front door. She turns to the others.

MARIA

We're free.

CUT TO:

EXT. PEARL'S CAFE - DAY

34

Everyone is standing outside the cafe. BILL has got into a truck and speeds away from the rest of the group, heading off back towards home.

MARIA

Don't think we're seeing him again.

DEBBIE

I hope we don't.

(CONTINUED)

HORACE

How are you getting back home if he's just took your car?

DEBBIE

Well I guess I don't have a home anymore.

HORACE

Well I suppose I have a spare seat and half a hotel room if you want it.

It doesn't take DEBBIE long to decide.

DEBBIE

I'd like that. I actually would. We can discuss music till the cows come home.

HORACE

Just not the Rocky Horror Picture Show.

The two head towards HORACE's car. THE DOCTOR and MARIA watch them head off.

HORACE

We'll see you two the next time we see you!

DEBBIE

Thanks for everything!

MARIA

Bye!

Horace and Debbie get into the car. The Doctor and Maria head back to the TARDIS inside the cafe.

MARIA

It's odd, Doctor; that discussion about music they had seems so long ago.

DOCTOR

It was a couple of hours.

MARIA

So why does it feel like weeks?

(CONTINUED)

DOCTOR
I'm not sure.

The Doctor playfully nudges Maria on the shoulder.

DOCTOR
You did good today.

MARIA
I think you mean I did 'well'.
America's rubbing off on you.

DOCTOR
You know what I mean. Thank you.

MARIA
(smiling)
You're welcome.

DOCTOR
How do you feel?

MARIA
I feel like I just fought a war.
Have you learnt anything?

The Doctor shrugs, holding the cafe door open.

DOCTOR
Quite a bit about '80s pop music.

The two enter the cafe, the front door closing behind them.