

# **DOCTOR WHO 5**

## **Episode 10**

**By**

**Richard Curtis**

**Yellow Revisions**

**18th December 2009**

© BBC WALES 2009. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 EXT. WHEAT FIELD - DAY X

1

Start on a FIELD OF WHEAT. The atmosphere is threatening, loneliness, wind... The camera elegantly weaves backwards, revealing more of the field - and the ragged path through it. As it gets quite wide, something is familiar about it - and at that moment a flurry of CROWS seems to rise from the back of the field.

The camera moves a little further back - and suddenly there is a CANVAS on an easel - we pull back behind the easel - which carries the nearly finished VAN GOGH PAINTING OF THE WHEATFIELD - and that is indeed the view we have just been moving back through - although obviously the reality is more mundane than Van Gogh's weird, organic, moving world.

A PAINT COVERED ROUGH HAND comes in, to add a final flourish to the painting - A CROW, a last splotch of yellow. And now the hand moves away - the camera frames in on the painting, which now takes up the whole screen - all the time with the atmosphere strange, spooky, windy, threatening...

But then the camera moves back out again -

CUT TO:

2 INT. MUSEE D'ORSAY - VAN GOGH ROOM - DAY 1

2

And magically, there's A GOLDEN FRAME AROUND THE PICTURE - it is finished - it is a HUNDRED YEARS LATER - we are in the MUSEE D'ORSAY - and the atmosphere is total bright and optimistic.

It is the VAN GOGH ROOM, utterly packed with his famous paintings - and excited PEOPLE looking at them.

THE DOCTOR and AMY are there - slightly tagging on to a GROUP being guided by PROFESSOR BLACK, a distinguished, passionate, Van Gogh expert.

DR BLACK

So this was one of the last paintings Van Gogh ever painted - those final months of his life were probably the most astonishing artistic outpouring in history - it was like Shakespeare knocking off Othello, Macbeth and King Lear over the summer hols.

(MORE)

(CONTINUED)

DR BLACK (CONT'D)

And this is especially astonishing because Van Gogh did it all with no hope of praise or reward - we have here possibly the greatest artist of all time and yet in his lifetime he was a commercial disaster, sold only one painting.

Each of these pictures is now worth tens of millions of pounds - but when he died, you could have sold his entire body of work and got about enough money to buy a sofa and a couple of chairs.

THE DOCTOR

(to Amy)

I love him - don't you? Just love him.

AMY

Yeh - great - thanks for bringing me.

THE DOCTOR

You're welcome.

AMY

You are being so nice to me. Why are you being so nice to me?

She is very cheerful. The Doctor is definitely guilty about what he knows about Rory's death and she doesn't.

THE DOCTOR

I'm always nice to you.

AMY

Not like this - all these places you're taking me. Arcadia. The Trojan Gardens. Now here. I think it's suspicious.

THE DOCTOR

It's not - there's really nothing to be suspicious about.

She looks at him, sharply, a little taken aback.

AMY

Oh! I was joking. Why aren't you?

On the Doctor, floundering for a moment - then saved by:

From a few yards away, we suddenly hear an enthusiastic schoolboy.

(CONTINUED)

2 CONTINUED: (2)

2

SCHOOLBOY 1

O look, there's the Doctor.

The Doctor looks round, slightly worried.

SCHOOLBOY 2

Where?

SCHOOLBOY 1

There.

He seems to be pointing straight at our Doctor.

SCHOOLBOY 2

Doctor Who?

And they walk straight at the Doctor - and right past him.

SCHOOLBOY 1

Dr Gachet.

And stand in front of the famous portrait of Dr Gachet - the first boy consulting his little guidebook.

SCHOOLBOY 1 (CONT'D)

He was the Doctor in the village who took care of Van Gogh when he started to go mad.

SCHOOLBOY 2

I knew that.

The Doctor is momentarily relieved. Amy flicks through a little picture book guide of Van Gogh's paintings. And recognizes one of the pictures from it on the wall... It is the picture of the Church at Auvers.

AMY

O look - there it is, the actual one.

The Doctor leans in really close to the painting.

THE DOCTOR

Yes. Look at that - you can almost feel his hand painting it right in front of you... carving the colours into shape...  
(something catches his  
eye - his mood  
changes instantly)  
Wait a minute...

AMY

What?

(CONTINUED)

2 CONTINUED: (3)

2

THE DOCTOR

Well, just look at that...

AMY

What?

THE DOCTOR

Something very not good indeed.

AMY

What thing very not good?

The Doctor is peering in a strange way, too close, too ardent...

THE DOCTOR

Look - in the window of the church.

AMY

Is it a face?

Sure enough - small in the blurred window, a curious, shadowed, creepy face. Nasty eyes.

THE DOCTOR

Yes. And not a nice face at all.

He moves fast across to Dr Black, who is not used to being interrupted.

THE DOCTOR (CONT'D)

Excuse me - if I can just interrupt for one second -

(showing his psychic  
paper)

Sorry everyone, routine inspection,  
Ministry of Art and ... Artiness. So,  
ahm...

DR BLACK

Dr Black.

THE DOCTOR

Yes - that's right - do you actually  
know when that picture of the Church was  
painted?

DR BLACK

Well, what an interesting question -  
(drawing breath for a  
long analysis...)

(CONTINUED)

2 CONTINUED: (4)

2

THE DOCTOR

I'm afraid I'm going to have to hurry  
you - *when* was it?

DR BLACK

Exactly?

THE DOCTOR

As exactly as you can. Without a long  
speech, if poss - I'm in a bit of a  
hurry.

DR BLACK

Well, in that case, probably somewhere  
between the first and third of June.

THE DOCTOR

What year?

DR BLACK

1890. Less than a year before Van Gogh  
killed himself.

THE DOCTOR

Thank you, sir - very helpful indeed.  
Nice bow tie. Bow ties are cool. Keep  
... telling them stuff..

(to Amy)

Come on, we've got to go.

AMY

But what about the other pictures?

THE DOCTOR

Art can wait - this is life and death.  
We need to talk to Vincent Van Gogh.

CUT TO:

**TITLES**

3 INT. TARDIS - DAY 1

3

THE DOCTOR is at the controls of the TARDIS.

AMY

What did you see?

THE DOCTOR

I saw what Van Gogh saw.

AMY

What do you mean?

(CONTINUED)

3 CONTINUED:

3

THE DOCTOR

Well, one of the great mistakes people make is to think that artists are, on the whole, making stuff up. We all know that painters notice things in life that most people don't notice. But they also see really weird stuff THAT'S ACTUALLY THERE. Most people think they're figments of the artist's imagination - but they're not - for instance...

Slide show of MONSTERS in art on a big screen in the Tardis... First - Fuseli's Night Time Imp.

THE DOCTOR (CONT'D)

That's a Praxis - and you definitely don't want that little fella coming into your bedroom while you're having a snooze.

Or his friend with the big head.

(The Fuseli with the insect head)

As for this place -

(Bosch's Vision of Hell)

I've been there twice - both very bad holidays. And have you ever wondered why this guy was screaming?

(Munch's Scream)

It was because he saw this bloke on the other side of the bridge...

(Goya's man eating monster)

AMY

Not nice.

DOCTOR

Not nice at all. Anyway, I saw something today in that Van Gogh picture that I've only ever seen once before - in a scary kid's book when I was young.

AMY

I love this - little boy Doctor - were you wearing stripey pjs? Did you ever snuggle a tiny teddy with one ear?

DOCTOR

No - quite a big one actually - with 4 ears as it happens.

(MORE)

(CONTINUED)

3 CONTINUED: (2)

3

DOCTOR (CONT'D)

And I'd always completely assumed the monster was just a nasty fairy tale storybook thingy. But if Van Gogh painted it - it must be real - and that is not good.

AMY

What sort of 'nasty thingy'?

THE DOCTOR

That's the problem. I don't know - The last time I looked at the book was 900 years ago - but I do remember one thing about it.

AMY

And that was what?

THE DOCTOR

The monster killed everything else in the story. Okay, I think we're there...

He heads to the doors, seems to hesitate.

AMY

What's wrong.

THE DOCTOR

For nine hundred years I thought it was just a scary thing in a book. Now I'm gonna meet it.

(Grins at her)

Brilliant, eh?

CUT TO:

4 EXT. COBBLED BACK STREET - NIGHT 1

4

The Tardis materializes in A BACK STREET OF 19TH CENTURY COBBLED FRENCH TOWN. A cat screeches in shock. THE DOCTOR and AMY emerge, and head through the town perkily.

THE DOCTOR

Lovely night. Very starry.

The local walks past unimpressed by his cheerful mood.

THE DOCTOR (CONT'D)

So, we're looking for Vincent Van Gogh.

AMY

Not your horrid story book thing?

(CONTINUED)



4 CONTINUED:

4

THE DOCTOR

No. Vincent first. We know he's gonna paint that church, and we know the creature will be there - in the window. - So we just have to follow Vincent and he'll lead us right to our nasty friend.

A crash not far away. The Doctor jumps.

THE DOCTOR (CONT'D)

What was that?

But we see down the street - a woman picks up a large metal tray full of pots and pans that she dropped. The Doctor is a bit jumpy.

THE DOCTOR (CONT'D)

Okay, okay...

AMY

Then what do we do? You said the creature in the book was a killer.

THE DOCTOR

Right. And when we find him, then I'll ... do a thing.

AMY

You don't have a plan do you?

THE DOCTOR

I just said - I'll do a thing...

AMY

That's not a plan.

THE DOCTOR

No - it's a thing. It's like a plan, but with more greyness. Now, it's near midnight, the Cafe Terrasse is where Mister Van Gogh will be - sort of orangey light, chairs and tables outside...

CUT TO

4A EXT. CAFE - NIGHT 1

4A

AMY

Like this....

She points out the painting in her book...

(CONTINUED)

4A CONTINUED:

4A

THE DOCTOR  
That's the one...

AMY  
Or indeed like that...

And there sure enough in front of them is Cafe Terrasse - perhaps less blazing than the painting, but obviously exactly the place.

THE DOCTOR  
Yes - exactly like that.

They reach it - JOSEPH (cafe owner), WAITERS and tables outside - it's Joseph Michel Ginoux - who Van Gogh painted.

THE DOCTOR (CONT'D)  
Good evening - does the name Vincent Van Gogh ring a bell?

JOSEPH  
Pah!

He moves inside in disgust. Clearly Van Gogh is not one of his favourite customers. The Doctor approaches two grumpy waitress, loitering...

THE DOCTOR  
Excuse me - do you know Vincent Van Gogh?

WAITRESS 1  
Unfortunately.

AMY  
Unfortunately?

WAITRESS 1  
Yes, he's drunk and he's mad. And he never pays his bills.

THE DOCTOR  
Good painter, though.

WAITRESS 1  
Ha!

And they both walk away scornfully.

THE DOCTOR  
(to Amy)  
So... he may not turn out to be the easiest fella in town.

(CONTINUED)

4A CONTINUED: (2)

4A

There's a sound of shouting from inside. The Cafe Owner comes back out, followed by VINCENT VAN GOGH, who holds a small painting - it is the famous SELF PORTRAIT WITH STRAW HAT.

VAN GOGH

Come on! Come on! One painting for one drink - that's not a bad deal.

JOSEPH

It wouldn't be a bad deal if the painting were any good. I couldn't put that up on my wall - it'd scare the customers half to death. Bad enough having you in here in person, let alone looming over the customers day and night in a stupid hat. You pay money or you get out.

THE DOCTOR

(from the sidelines)

I'll pay if you like.

They both turn on him.

JOSEPH

What?

THE DOCTOR

Well, if you like - I'll pay for the drink - or I'll pay for the painting and you ( Van Gogh ) can use the money to pay for the drink.

VAN GOGH

And exactly who are you?

THE DOCTOR

I'm... new in town.

Van Gogh not friendly.

VAN GOGH

Well, in that case, you don't know three things. One - I pay for my own drinks, thank you. Two - no-one ever buys any of my paintings or they'd be laughed out of town, so if you want to stay in town, I'd suggest you keep your cash to yourself. And three - your friend's cute, but you should keep your big nose out of other people's business.

(MORE)

(CONTINUED)

4A CONTINUED: (3)

4A

VAN GOGH (CONT'D)

(to Joseph)

Now, come on, just one more drink - I'll pay tomorrow.

JOSEPH

No.

VAN GOGH

Or - on the other hand - slightly more compassionately - yes.

JOSEPH

Or - on the other hand - to protect my business from madmen - no.

VAN GOGH

Or....

AMY

O look, shut up the pair of you. I would like a BOTTLE of wine, please, which I will then share with whomever I choose.

A big smile for Vincent.

VAN GOGH

That could be good.

JOSEPH

That's good by me.

AMY

Good. Three glasses please - and I don't want them delivered by either of those two grumpy numbers, thank you.

She means the waitresses. That makes Vincent happy too. They bond instantly.

CUT TO:

5 INT. CAFE - NIGHT 1

5

Inside the Cafe - they sit in a corner at a table with VAN GOGH - he has a weary man's face - orange hair and beard -and by the side of the table, another famous late painting sits casually leaning against a chair - possibly 'The Sleepers on the Haystack'.

Generally, VINCENT is back to being a little unwelcoming - self-conscious and self-protective. Beneath this scene there is a profound melancholy...

(CONTINUED)

5 CONTINUED:

5

VAN GOGH

That accent of yours - you from Holland  
like me?

THE DOCTOR

AMY

Yes

No

THE DOCTOR

She means 'yes'.

VAN GOGH

Where are you from?

THE DOCTOR

Ahm - England - sort of.

VAN GOGH

(still cautious)

I have very happy memories of London.

THE DOCTOR

I didn't know you'd been to London.

VAN GOGH

You don't know me at all, why would you  
know whether I'd been to London or not?

THE DOCTOR

(caught out)

Good point. So, start again - we should  
introduce ourselves. Amy, this is  
Vincent, Vincent, this is Amy.

VAN GOGH

How do you know my name's Vincent?

DOCTOR

(caught out again)

Ahm, yes, good question - you look like  
a Vincent - my Uncle Vincent actually -  
very similar, ahm... bone structure.  
Start again again. Hello. I'm the  
Doctor.

VAN GOGH

(bitterly)

Ah...

THE DOCTOR

Sorry?

(CONTINUED)

VAN GOGH

My brother's always sending doctors -  
but you won't be able to help. I am  
what I am.

THE DOCTOR

No, not that kind of doctor.  
(suddenly distracted  
by a painting leaning  
up against a chair)  
O, look at that. Incredible, don't you  
think, Amy?

AMY

Absolutely - one of my favourites.

VAN GOGH

One of your favourite whats?

AMY

(caught out)  
Ah yes. One of my favourite paintings.  
That I've ever seen. Generally.

VAN GOGH

You can't have seen many paintings then.  
I know it's terrible - but it's the best  
I could do. Your hair is orange.

AMY

Yes - so's yours.

There is an instant frankness between them - many people  
are scared of him - she's not.

VAN GOGH

Yes. It was more orange, but now is, of  
course, streaked with grey.

AMY

I like it - I sometimes worry real  
ORANGE orange is a bit silly.

Vincent laughs.

THE DOCTOR

So, ahm, Vincent, painted any churches  
recently?  
Any churchy plans? Are churches,  
chapels, religiousy stuff like that,  
something you'd like to get into? You  
know, fairly soon.

(CONTINUED)

5 CONTINUED: (3)

5

VAN GOGH

Well, there is one church I'm thinking  
of painting when the weather's right.

THE DOCTOR

That is VERY good news.

Sound of screaming from outside.

THE DOCTOR (CONT'D)

That on the other hand isn't quite such  
good news.

A WOMAN comes in screaming blue murder. They charge into  
the streets.

CUT TO:

6 EXT. VILLAGE STREETS - NIGHT 1

6

They follow the sound of screaming through the streets.  
THE DOCTOR gets there early. A WAILING WOMAN over a  
BROKEN TWISTED body, only half glimpsed - just enough to  
see that this is a girl and she's terribly injured. The  
Doctor is at the girl's side in a flash. He's gently  
moving the Wailing Woman out of the way.

THE DOCTOR

Please, let me look. I'm a doctor, let  
me help her.

The woman is sobbing violently.

VAN GOGH

Is she dead?

The Doctor looks up at him - profoundly serious. And now  
a truly terrible cry, a distraught woman is shoving.

MADAME VERNET

Get away, all of you vultures! This is  
my daughter!

She's sobbing over the body now, holding the dead girl.

MADAME VERNET (CONT'D)

Giselle! Oh my Giselle!

(screaming at the  
Doctor)

*Get away from her!*

(CONTINUED)

6 CONTINUED:

6

THE DOCTOR  
(steps back,  
respectful)  
I'm sorry.

VAN GOGH  
Madame Vernet, this man meant no harm,  
he was only trying to -

MADAME VERNET  
(She turns on Van Gogh)  
*And get that madman out of here...*

A MAN beside her charges at Van Gogh, roaring - as though he were a danger - a child follows, throwing a stone at him. Cries of "get away... leave us... leave our town..."

MADAME VERNET (CONT'D)  
You bring this on us! Your madness.  
*You!*

Stones are being hurled at Van Gogh. He's got his arms up, shielding himself, backing away. The Doctor tries to shield him. Suddenly... another scream.

MADAME VERNET (CONT'D)  
O!!!! She's dead. My baby's dead.

Everything falls still for a moment. The Doctor looks at Van Gogh, so grim now - underneath that, angry. From joker to avenger - hero moment.

THE DOCTOR  
I think you'd better paint that Church tomorrow.

CUT TO:

EXT. VILLAGE STREETS - NIGHT 1

They walk along together, recovering.

DOCTOR  
Are you all right?

VAN GOGH  
Yes, I'm used to it. You pay a price for being different. And when people get scared, they lash out - they need someone to attack.

Doctor straight back to urgent business.

(CONTINUED)



CONTINUED:

THE DOCTOR  
Anything like this murder happened  
before?

VAN GOGH  
Only a week ago - it's a terrible  
time...

THE DOCTOR  
Any sightings of the killer? Any actual  
descriptions?

VAN GOGH  
Not that I've heard of. No.

THE DOCTOR  
As I thought. Come on - we better get  
you home.

VAN GOGH  
Where are you staying tonight?

THE DOCTOR  
O, you're very kind.

Van Gogh looks askance - that's not what he meant at all.  
Amy gives him a big innocent smile.

CUT TO:

6A EXT. TRACK - NIGHT 1

6A

They make their way up a hill, through dramatic  
countryside.

VAN GOGH  
It's not much - I live on my own - but  
you should be okay for one night. ONE  
night...

AMY  
(aside to the Doctor)  
We're gonna *stay* with him??

THE DOCTOR  
Till he paints that church!

CUT TO:

6B EXT. YELLOW HOUSE - NIGHT 1

6B

As they approach the house, we see shadows of slightly  
strange square objects piled up everywhere. They are his  
paintings -

(CONTINUED)

6B CONTINUED:

6B

VAN GOGH

Watch out - that's wet.

AMY

What?

We don't really see anything - just the shape of a canvas, hanging, as if from a washing line.... Meanwhile, Van Gogh opens the door into his house.

CUT TO:

7 INT. VAN GOGH'S HOUSE - MAIN ROOM - NIGHT 1

7

It is pitch dark.

VAN GOGH

I'm sorry about all the clutter...

As he lights up candles, you can see the whole place is absolutely full of his most famous paintings, on the walls, leaning against the wall, on the furniture - some finished - some just first sketches and everything in between ...

THE DOCTOR

Some clutter.

As he potters around lighting lamps, they are transfixed by the paintings.

AMY

Wow. I mean, really wow.

We cut through some of the paintings.

VAN GOGH

Coffee anyone?

He puts the messy coffee pot down on top of a famous painting we have glimpsed in the Musee.

THE DOCTOR

Not for me actually. You know, you should be careful with these. They're precious.

VAN GOGH

Precious to me - not precious to anyone else.

AMY

They're precious to me.

(CONTINUED)

7 CONTINUED:

7

VAN GOGH

Well, you are very kind. And kindness  
is most welcome.

Doctor eager to get on...

THE DOCTOR

Right, so this church then - near here  
is it?

VAN GOGH

What is it with you and the church?

THE DOCTOR

O, just casually interested in it, you  
know...

VAN GOGH

Far from casual - seems to me - you  
never talk about anything else.

(to Amy)

He's a strange one.

AMY

Don't worry - there's method in his  
madness. Ahm - no offence.

VAN GOGH

None taken.

THE DOCTOR

Okay - let's talk about you then - what  
are YOU interested in?

VAN GOGH

Look around you. Art. What else is  
there that makes any difference in this  
world of woe?

And he's instantly intense - the problem with Van Gogh is  
that he can't control his moods and passions - he's much  
too intense for normal people.

VAN GOGH (CONT'D)

It seems to me there's so much more to  
the world than the average eye is  
allowed to see. I believe, if you look  
hard, there are more wonders in this  
universe than you could ever have  
dreamed of.

The Doctor will take him as he comes.

(CONTINUED)

7 CONTINUED: (2)

7

THE DOCTOR

You don't have to tell me. And actually  
yes, maybe I will have that coffee.

CUT TO:

7A INT. VAN GOGH HOUSE. MAIN ROOM. NIGHT 1

7A

VINCENT in intense one to one with the Doctor over  
coffee. Vincent's on a roll - forceful....

VAN GOGH

It's colour - colour that holds the key.  
I can hear the colours -listen to them.  
Every time I step outside, I feel nature  
is shouting at me - "come on! - come and  
get me! - capture my mystery!"

He's always on the edge of being too passionate.

THE DOCTOR

Maybe you've had enough coffee now - how  
about some nice calming tea? Let's get  
you a cup of camomile or something,  
shall we? Amy! Amy?

VAN GOGH

Maybe she's dropped off to sleep - I'll  
check the other room.

CUT TO:

7B EXT/INT VAN GOGH HOUSE - STAIRS / BEDROOM - NIGHT 1

7B

Van Gogh is halfway up the outside stairs. He opens the  
door to the most famous room, his famous blue bedroom -  
it's empty. He instantly closes it again and heads back  
down the stairs.

CUT TO:

7C INT. VAN GOGH HOUSE - MAIN ROOM - NIGHT 1

7C

Van Gogh re-enters

THE DOCTOR

Anything?

VAN GOGH

No.

And suddenly, screaming.

(CONTINUED)

7C CONTINUED:

7C

THE DOCTOR

O no.

CUT TO:

8 OMITTED

8

9 EXT. YELLOW HOUSE - NIGHT 1

9

They run towards the shouting and find AMY on the ground, terrified, the arm of her clothes torn.

THE DOCTOR

What happened?

AMY

I don't know - I didn't see. I was just having a look at the paintings out here when something hit me from behind...

THE DOCTOR

What did it look like?

VAN GOGH

What do you mean, 'it'?

THE DOCTOR

'He' then, what did 'he' look like?

AMY

I told you, I couldn't see.

THE DOCTOR

Well, don't worry - he's gone and we're here.

Suddenly VAN GOGH SCREAMS.

VAN GOGH

Ahhhh! No!!

Van Gogh charges at a WALL - throws himself against it. Screaming.

THE DOCTOR

Take it easy, take it easy.

AMY

What's happening?

THE DOCTOR

Don't worry - I'll deal with it...

(MORE)

(CONTINUED)

9 CONTINUED:

9

THE DOCTOR (CONT'D)  
(tries to calm Van  
Gogh)  
Stop now!  
(gently)  
Stop it.

Van Gogh is raging - charging at the wall - THE DOCTOR  
tries to hold him, grabbing his arms from behind, stop  
him from hurting himself.

VAN GOGH  
No! No! Let me at him! He'll kill  
her.

THE DOCTOR  
There's no-one here. There's no one  
here.

Vincent breaks away - again he charges and screams.

AMY  
What's he doing?

THE DOCTOR  
I don't know.

VAN GOGH  
Run! Run!

He picks up a big stick that is standing nearby and  
starts to thrash about in front of him.

THE DOCTOR  
Yeah - that's not a bad idea. Amy get  
away - he's having some kind of fit...

FX: Then cut to what Van Gogh is actually seeing - it's  
the MONSTER we glimpsed in the picture - it is horrible -  
in this first fight, it is all fragmentary impressions,  
flashes, tiny glimpses, nothing coherent, just fearful  
detail.

THE DOCTOR (CONT'D)  
I'll try to calm him down...

He approaches him. Tries to come in front of Vincent -  
to take him by the shoulders.

FX: We see a sudden glimpse of Vincent's point of view,  
the innocent Doctor stepping in front of the Monster -  
the Monster hits the Doctor - then cut wide, see the  
Doctor thrown sideways by an invisible force.

(CONTINUED)

9 CONTINUED: (2)

9

In the thrashing we see a sudden terrible triple rip appear in one of Van Gogh's paintings hanging outside.

The Doctor is on the ground - not the slightest worried by having been hit - in fact suddenly enlivened by having worked it out.

THE DOCTOR (CONT'D)

Well, well, well - now that IS interesting.

He finds another stick - probably a sharpened washing line, or something. And steps up heroically beside his friend.

THE DOCTOR (CONT'D)

Let me help.

VAN GOGH

You can see him too?

THE DOCTOR

Yes... ish... Well, no - not really.

FX: The fight goes on a little - we see it from all angles as the two men stab and push with their spears - sometimes we see the Doctor's point of view - nothing - then Van Gogh's - a frantic, blurred glimpse of the attacking, furious Monster - then a shot of the two of them, apparently fighting against nothing.

FX: And finally the MONSTER IS STABBED - we have a tiny glimpse of yellow blood squirting. The Doctor keeps fighting for a few seconds after Van Gogh has stopped.

VAN GOGH

He's gone.

THE DOCTOR

O right - yes - of course.

...slightly embarrassed that he's been fighting thin air.

VAN GOGH

You couldn't see him?

THE DOCTOR

No - but I knew that you could.

Van Gogh hugs him.

VAN GOGH

My friend.

(CONTINUED)

9 CONTINUED: (3)

9

THE DOCTOR

Well, no - you're the friend here. You saved her life.

VAN GOGH

If I have done so - it is the greatest achievement of my life. May you live forever!

AMY

Thanks. Though, actually, of the three of us, I suspect I'm the only one who won't.

THE DOCTOR

Let's get inside - we've got a lot to talk about...

CUT TO:

10 OMITTED

10

11 EXT. YELLOW HOUSE - NIGHT 1

11

Cut to a glimpse of the exterior - and something is moving through it - breaking branches - rustling stones.

CUT TO:

12 INT. VAN GOGH'S HOUSE. MAIN ROOM - NIGHT 1

12

Back at home. VINCENT sits in shock.

THE DOCTOR

Right. What did he look like?

VAN GOGH

Not human - but no animal we know either - and the eyes...

THE DOCTOR

What were the eyes like?

Pause.

VAN GOGH

Without mercy.

THE DOCTOR

Okay - I need you to draw EXACTLY what you saw.

AMY

Give him a minute to recover.

(CONTINUED)



12 CONTINUED:

12

THE DOCTOR

He can recover later - there's a killer out there, and we've got to stop it, and we can't do that till we know exactly what we're stopping.

VAN GOGH

Okay.... I'll paint him.

Van Gogh picks up a slightly unfamiliar version of a familiar themed painting - irises perhaps - and before AMY & THE DOCTOR can do anything about it, he swooshes whitewash over it.

THE DOCTOR

O no!

VAN GOGH

What?

THE DOCTOR

Nothing - it's just ahm - that was quite a good - no - on you go...

Jump Cut forward a few minutes - Van Gogh has the now white, rough canvas on a table and in a series of quick cuts he

swiftly paints a rough image of the Monster. And shows it to the Doctor.

THE DOCTOR (CONT'D)

Okay. Okay. Not bad. But I need more real info. If we're going to beat this thing, I need to know more than that it clearly resembles something that turned up in a bunch of stories sold with the slogan 'Sons of Gallifrey, Sleep No More!'. Right. Amy - make Mr Van Gogh comfortable - don't let any invisible monsters in through the front door...

AMY

But it might be outside, waiting.

THE DOCTOR

I'll risk it. What's the worst that can happen?

AMY

You could get torn into pieces by a monster you can't see.

(CONTINUED)

12 CONTINUED: (2)

12

THE DOCTOR

O yes - that. Don't worry - I'll be back before you can say 'where's he gone now?'

And he leaves - and then instantly comes straight back...to scare them really...

THE DOCTOR (CONT'D)

Not that fast - but pretty fast. See you round.

He leaves...

CUT TO:

13 EXT. TRACK - NIGHT 1

13

Cut outside - as THE DOCTOR walks - we feel we notice a rustling on the road behind him, a branch snaps - a rock shuffles - he speeds up.

CUT TO:

13A EXT. COBBLED BACK STREET - NIGHT 1

13A

The streets of the town - dark night. As THE DOCTOR walks along we get a strong feeling he is being stalked - the camera seems to represent someone's view point, following him, mercilessly. But he makes it to the TARDIS just in time...

CUT TO:

14 INT. TARDIS - NIGHT

14

Inside the TARDIS, THE DOCTOR is searching for something in an old box full of old bobs and bits of machinery.

THE DOCTOR

Right - where are you? I can't apologise enough - thought I'd never need you - thought you were just an embarrassing present from a dull Godmother with two heads and bad breath - twice. How wrong can a man be?

And finally finds an old visual recognition system. It is a strange contraption - a mixture between a weird breastplate, an apple mac and a wing mirror. He looks into its mirrored surface. A whirring noise - and then suddenly up comes the print out, with five other pictures of him - NAME: TIME LORD. PLANET - GALLIFREY.

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR (CONT'D)

Good - okay - you're working.

The machine flicks back into mirror mode - we see the Doctor's face again.

THE DOCTOR (CONT'D)

Now, see what you make of this...

He holds Van Gogh's picture of the monster up in front of it. 3 seconds of mirror - then it transforms into the fact sheet - a picture of a big alien animal of sorts - again with FACTS. We know it's not right. Like a savage polar bear.

THE DOCTOR (CONT'D)

No, I know, it's not that. There are thousands of them and you can see them plain as day.

Another effort by the machine - it shows a copy of the front of the book, featuring the monster - it's an old fashioned children's book design - like a woodcut - but definitely featuring something that resembles the monster we've seen. If you were interested in slightly fancy Roman writing at the bottom, integrated in the design, you might notice the title of the book - "Blind Fury".

THE DOCTOR (CONT'D)

No - don't be silly - I KNOW that - I want the thing itself, not the scary book about it.

It goes back into being a mirror - and then it throws up another incorrect wrong monster.

THE DOCTOR (CONT'D)

No - definitely not - this is the problem with the Impressionists - not accurate enough. This would never happen with Gainsborough or one of those proper painters. Sorry, Vincent - you'll just have to draw something slightly better.

CUT TO:

15 EXT. VILLAGE STREETS - DAWN - DAY 2

15

FX: THE DOCTOR leaves the TARDIS with the mirror machine on his shoulder - it reflects the street as he walks along - and then suddenly, in it we see, really close, reflected, the MONSTER - inches away.

(CONTINUED)

15 CONTINUED:

15

The Doctor doesn't see it - but three seconds later senses the mirror vibrating, as it changes from mirror to fact sheet again.

THE DOCTOR

That's better, old girl. Time-delay -  
but you always get it right in the end.

On the screen is indeed an image of something very close to what we have glimpsed.

THE DOCTOR (CONT'D)

Good. Let's find out who you are then.

(pushes a button -  
gets more info)

Okay - okay... and - not so okay. Well,  
well, there you are, you poor thing.  
You brutal, murderous, abandoned thing.  
I hope we meet soon so I can take you  
home.

FX: He pushes a button - the machine returns to a mirror -  
and in the mirror he sees himself - and directly behind  
him, the snarling face of the monster...

THE DOCTOR (CONT'D)

Maybe not that soon...

He sprints away. We hear running behind him - he is  
clearly struck on the back of the head - stumbles left -  
jigs right to avoid a further blow - cuts right - it's a  
CHASE - but these winding thin alleys are his friend, and  
finally he hides round a corner. Feels safe.

DOCTOR

Good - job done, I think.

FX: He holds the mirror machine round the corner, like a  
wing mirror - and there is the monster, terrifying and  
powerful - charging straight at him.

THE DOCTOR

Right - job not quite done...

And he runs again. As he sprints, he swerves past a  
chair outside a house - and behind him hears a slight  
crash -and

he just registers the sound of the monster smashing into  
the chair behind him. A thought crosses his face.

He races on - and comes to a slightly wider street. It  
is clearly a market street of sorts - lined up against

(CONTINUED)

15 CONTINUED: (2)

15

the walls are stalls that have been moved to the side of the street.

The thought crystallizes. As he runs - the Doctor turns all the stalls, one after another across the road - and hears crashing, pushing, falling, smashing - now getting further from him. He runs clear - the sound of breakage getting further away.

He's done it - he's got away. He turns the final corner - pants, exhausted. He turns the next corner - and there, in a horror cut, is.... Not the monster, but the scary, raging-eyed, be-cowled Mother of the murdered girl....

MADAME VERNET

Do you know me?

THE DOCTOR

Yes - you're the mother of the girl who died. I'm very sorry.

MADAME VERNET

'Sorry' is useless.

THE DOCTOR

No, it isn't. And because I'm sorry - I promise you no more daughters will die that way here...

(stepping towards -  
new note in his  
voice, so stern)

... but today I also saw you turn on a man, and accuse him, and throw stones at him, just because he was different. Never again.

MADAME VERNET

Or what?

THE DOCTOR

I'm not threatening you. I'm telling you that was a terrible thing. And when you do that, you are terrible. And I'm saying, never, ever again.

MADAME VERNET

...I'm sorry.

A beat. The Doctor just smiles.

THE DOCTOR

No more daughters. I promise.

(CONTINUED)

15 CONTINUED: (3)

15

Madame Vernet walks, turns, and walks away. The Doctor turns - and in another shock - there, inches from his face is... AMY. He is startled.

THE DOCTOR (CONT'D)

NEVER do that - you scared the living daylights out of me.

AMY

Sorry - I got bored. As much as you admire his command of colour and shape, it is hard to get fond of Vincent Van Gogh's snoring. What have you been up to?

THE DOCTOR

A little research. Come on, back home.

AMY

Only if you're coming too.

As they walk away.

THE DOCTOR

What the hell are you doing out here anyway? You could have got killed. You're a real idiot.

AMY

Well, that depends on how you look at it. Another word for "idiot" could be "attractive dare-devil".

THE DOCTOR

No, "idiot's" more accurate.

AMY

I think my recklessness is why you love me.

THE DOCTOR

Who said I love you?

AMY

Durr. Every single look you give me, every single word you speak to me shouts it out to the high heavens.

THE DOCTOR

Wow - you really are an idiot.

CUT TO:

16 OMITTED

16

17      INT. VAN GOGH HOUSE - BEDROOM - DAY 2

17

A hand knocks on the door of the famous bedroom.

VINCENT

Enter!

- and THE DOCTOR comes.

THE DOCTOR

Wakes, wakey. Breakfast is served in the courtyard... Just simple stuff I'm afraid.

VAN GOGH

Simple is all I have ever had.

CUT TO:

17A      EXT. VAN GOGH HOUSE. - DAY 2

17A

Vincent follows him. They walk casually on to the balcony - which is totally filled with lots and lots of sunflowers in lots and lots of vases and pots - they spread right down to the courtyard. Amy is pleased with herself as they see it.

AMY

I thought I'd brighten things up to thank you for saving me last night.

VAN GOGH

Ah. Sunflowers.

AMY

I thought you might, like, you know, possibly, to, perhaps, paint them or something. Might be a thought.

VAN GOGH

Yes - they're not my favourite flower...

AMY

You don't like sunflowers?

VAN GOGH

No, it's not that I don't like them - I find them complex - always somewhere between living and dying -half human as they turn to the sun - a little disgusting. But you know - they're a challenge.

(CONTINUED)

17A CONTINUED:

17A

THE DOCTOR  
(knowingly)  
And one I'm pretty sure you will rise  
to. But moving on - if you could step  
inside for one minute...

CUT TO:

17B INT. VAN GOGH HOUSE. MAIN ROOM - DAY 2

17B

They are standing in the main room - Van Gogh and Amy  
facing the Doctor.

THE DOCTOR  
I think we ought to talk about - this  
fella...

He holds up the mirror computer with the picture of the  
monster - or a print out of the picture. It shocks Van  
Gogh.

VAN GOGH  
Him! That is him! That's a picture of  
him!

THE DOCTOR  
Thought as much.

VAN GOGH  
Who is he?

THE DOCTOR  
This is a creature called the Krafayis.  
They travel in space, they travel as a  
pack - scavenging across the universe.  
And sometimes, one of them gets left  
behind. And because they are a brutal  
race - the others never come back - so  
the Krafayis is abandoned forever, with  
no hope of rescue. My guess is that he  
probably then kills for food...

AMY  
Though there was no sign of that with  
the girl we saw.

DOCTOR  
No - he must've been disturbed before he  
could enjoy his meal. Isn't it  
depressing how few intergalactic  
creatures live on apples - or mangoes -  
or custard. But no - flesh, it is.  
(MORE)

(CONTINUED)



17B CONTINUED:

17B

DOCTOR (CONT'D)

So, dotted all around the universe are individual, utterly merciless, utterly abandoned Krafayis. And what they do is - well - kill until they're killed, which they usually aren't - because other creatures can't see them.

VAN GOGH

But I can...

DOCTOR

Yes - and that is why we are in a unique position, today, to end this reign of terror.

Amy has been thinking the story through.

AMY

He's a kind of alien shark on land, then?

THE DOCTOR

Yes. Or, a brutal flesh-eating E.T. - determined to eat lots of little Elliotts. .

VAN GOGH

What is E.T.?

THE DOCTOR

Ahm -  
(thinks about  
answering, then...)  
No - that's too much explaining. So - feeling like painting the church today?

VAN GOGH

Yes - if it were not for this monster we're chasing - today would be a nice stormy day for painting the church.

THE DOCTOR

Then painting the church is what we'll do.

VAN GOGH

What about the monster?

THE DOCTOR

Take my word for it - if you paint it - he will come.

(CONTINUED)

17B CONTINUED: (2)

17B

VAN GOGH

Okay - I'll get my things.

THE DOCTOR

In your own time. Then I promise you,  
we'll be out of your hair by this time  
tomorrow.

Van Gogh heads out to go to his bedroom. The Doctor is  
urgent with Amy.

THE DOCTOR (CONT'D)

This is risky.

AMY

Riskier than normal?

THE DOCTOR

Well, think about it. This is the  
beginning of Vincent Van Gogh's greatest  
year of painting. If we're not careful,  
Van Gogh won't kill himself - he'll be  
killed - and the monster will still roam  
free - and the net result of our  
pleasant little trip will be the brutal  
murder of the greatest artist who ever  
lived. Half the pictures on the wall of  
the Musee D'Orsay will suddenly  
disappear - and it will be our fault.

CUT TO:

18 EXT / INT. VAN GOGH HOUSE - BEDROOM - DAY 2

18

A knock on the door of the bedroom.

THE DOCTOR

Vincent...

(no reply)

Vincent.

He enters from the balcony into the bedroom - Vincent is  
lying on his bed - face turned away.

THE DOCTOR (CONT'D)

Can I help?

Vincent turns on him - he is in the darkest mood.

VAN GOGH

It is so clear you cannot help. And  
when you leave - and everyone always  
leaves - I will be left once more with  
an empty heart and no hope.

(CONTINUED)

18 CONTINUED:

18

THE DOCTOR

My experience is that there is, you know, surprisingly, always hope.

VAN GOGH

Then your experience is incomplete. I know how it will end. And it will not end well.

THE DOCTOR

Come on - come out, let's...

Vincent's coherence is slipping a little...

VAN GOGH

No - you out! You get out! What are you doing here - WHAT ARE YOU DOING HERE?

THE DOCTOR

Very well - I'll leave, I'll leave you.

CUT TO:

18A EXT. VAN GOGH HOUSE. BALCONY - DAY 2

18A

He comes out to the balcony - Amy has over-heard and is half way up the stairs.

AMY

What's happening?

THE DOCTOR

We're leaving. I feel - stupid. Everyone knows he's a delicate man. Just months from now he'll... take his own life...

It strikes Amy hard - now she's met him.

AMY

Don't say that. Please.

THE DOCTOR

Okay - but this is no job for him.

CUT TO:

18B INT. VAN GOGH HOUSE. MAIN ROOM - DAY 2

18B

The Doctor is gathering his things - packing up the mirror machine.

(CONTINUED)

18B CONTINUED:

18B

THE DOCTOR

The mind's a terrible enemy, Amy. You should pray your life is full of cuts and bruises and blood and bone - that's the easy stuff. Pain in your mind, that's the worst pain there is. Come on - we have to do this on our own - go to the church at the right time and hope the monster still turns up.

And the door opens behind him. And Van Gogh stands there.

VAN GOGH

I'm ready. Let's go.

The Doctor turns - puzzled.

VAN GOGH (CONT'D)

I know. I'm not an easy man.

VAN GOGH (CONT'D)

Don't hate me for it.

CUT TO:

18C EXT. TRACK - DAY 2

18C

They are walking - Van Gogh in the lead - carrying a lot of his painting gear. Amy moves up to join him...

AMY

I'm sorry you're so sad.

VAN GOGH

But I'm not! Sometimes these moods torture me for weeks, for months - like black blood dripping through my brain. But I'm good now.

He grips Amy's hand..

VAN GOGH (CONT'D)

If Amy Pond can soldier on, then so can Vincent Van Gogh.

AMY

I'm not soldiering on. I'm fine.

VAN GOGH

Oh, Amy. I hear the song of your sadness. Ah, but then I see your smile...

(CONTINUED)

18C CONTINUED:

18C

On Amy. Troubled now, haunted.

AMY

I'm not sad.

VAN GOGH

They why are you crying.

Amy - a single tear, trickling down her face. In shock, she wipes it away. What?? Why's she crying.

On the Doctor behind - sad and worried.

VAN GOGH (CONT'D)

It's all right. I understand.

AMY

I'm not sure I do.

The Doctor does - but there's no point talking about it!

THE DOCTOR

Okay. Okay. So, now - we must have a plan. When the creature returns...

VAN GOGH

We shall fight him again.

THE DOCTOR

Well, yes, tick - but last night we were lucky - Amy could have been killed - so for a start, this time, we have to make sure I can see him too.

AMY

And how are we meant to do that suddenly?

DOCTOR

The answer is in this box. I had an excellent, if smelly, godmother.

CUT TO:

19 EXT. TRACK - DAY 2

19

They head through the village and see ahead the morbid line of MOURNERS in black, accompanying the coffin of the girl who died. They stand respectfully aside as the column passes. The last in line is MADAME VERNET - who looks directly at Van Gogh. She gives a courteous little nod of greeting.

(CONTINUED)

19 CONTINUED:

19

MADAME VERNET  
Monsieur Van Gogh.

Van Gogh is genuinely startled. No one ever greets him.

VAN GOGH  
(returning her  
greeting)  
Madame Vernet...

She turns to the Doctor as she passes.

MADAME VERNET  
(to the Doctor)  
Leave - leave now - save yourself.

THE DOCTOR  
Sorry. No can do. Made you a promise.

As the funeral party heads on.

AMY  
(to the Doctor)  
Do you ever do that? Just leave?

THE DOCTOR  
O no - don't you know yet? That's the  
thing about us - we never leave.

AMY  
And then we always leave.

THE DOCTOR  
And then, as you say, we do always move  
on eventually.

On Van Gogh, over hearing this. A brief, bleak reminder -  
this is temporary. His new friends are going.

CUT TO:

20 EXT. CHURCH OF AUVERS - AFTERNOON - DAY 2

20

They are arriving at the CHURCH. Its details look  
exactly like the famous church - it is a windy afternoon.

AMY  
So - let's say you CAN actually see the  
monster - what's the plan then?

THE DOCTOR  
Well, after some thought, it's the same  
plan as usual really...

(CONTINUED)

20 CONTINUED:

20

AMY

What's that?

THE DOCTOR

The screwdriver.

AMY

What about it?

THE DOCTOR

If I can find the right crosactic setting, I'll ... do a thing - stun the Krafayis, drag it unconscious to the Tardis and take it home, where it can do no harm.

AMY

Or you could dump it in Glasgow.

THE DOCTOR

Yes, or there. Where it might actually do some good.

AMY

And if the screwdriver doesn't work? The whole plan seems to be based on hope, rather than any actual facts.

THE DOCTOR

To hell with facts. Gimme hope every time.

VINCENT is setting himself up - chair from the bedroom and easel and brushes and canvas...

THE DOCTOR (CONT'D)

Wild afternoon. You going to be able to stand that thing up?  
(the easel)

VAN GOGH

Yes - look. I stick it into the ground.

The 4 legs of the easel have points on the end of them. Van Gogh pushes them into the earth.

THE DOCTOR

Very clever.

Now Van Gogh is in such a good mood.

VAN GOGH

My own design. At least now when the wind blows, I only lose the painting.

(CONTINUED)

20 CONTINUED: (2)

20

THE DOCTOR and AMY are enjoying his chatty high spirits...

VAN GOGH (CONT'D)

No wonder they thought I was mad back in Holland - this insane red-haired fool sprinting through a potato field chasing three bits of wood and a half-painted picture of a haystack.

THE DOCTOR

Can we help in any way? Pass the paints? Fill in bits - I'm good, I never go over the line.

VAN GOGH

No thanks, but it's a great joy just to have you with me. Loneliness is a terrible thing - just the pleasure of showing a canvas to a friend at the end of the day - that's really something...

That extraordinary emotional openness and size. And he begins to sketch the outline of the church... Amy hugs him - she loves him.

VAN GOGH (CONT'D)

You're a lovely girl. The man who marries you will be a very lucky fellow.

AMY

Well, I'm looking forward to meeting him.

THE DOCTOR

And you'll tell me if you see any, you know, monsters...

VAN GOGH

Yes. I may be mad - I'm not stupid.

THE DOCTOR

No, quite - and to be honest, not sure about 'mad' either - it seems to me depression is a very complex...

VAN GOGH

Sssh - I'm working.

THE DOCTOR

Well, yes. Paint! Do painting!

Amy and him exchange looks - she is asking him 'don't you ever shut up?'

(CONTINUED)



20 CONTINUED: (3)

20

Cut on a moment - the picture is starting to take shape - the Doctor paces and mutters to Amy - he doesn't take well to inactivity. Van Gogh at hard work on the sky.

THE DOCTOR (CONT'D)

Sky, sky, sky... I remember watching Michaelangelo painting the Sistine Chapel. Wow, what a whinger! I kept saying to him - "look, if you were scared of heights, you shouldn't have taken the job, mate."

AMY

Sssh.

The painting has progressed even further...

THE DOCTOR

And Picasso - what a ghastly old goat! I kept telling him, it's one eye, either side of the face...

AMY

Quiet.

THE DOCTOR

Sorry - not used to *waiting*.

Again - the painting has moved on - we're getting close.

THE DOCTOR (CONT'D)

Is this how time normally passes? Really slowly. In the right order. You must all be so bored! Uu! If there's one thing I can't stand it's an unpunctual alien attack.

AMY

You okay? You seem a bit ... if I didn't know better, I'd say nervous.

THE DOCTOR

When you were a kid, was there a monster under your bed?

AMY

Of course.

THE DOCTOR

What if you grew up and one day someone offered to introduce you? Course, I'm nervous. Whatever's in that church, I've been nervous of it for 900 years.

(CONTINUED)

20 CONTINUED: (4)

20

And then... Suddenly..

VAN GOGH

There - he's at the window.

THE DOCTOR

Where?

VAN GOGH

There.

We look at the window - nothing - we look at the painting - and the figure is starting to take shape as Van Gogh paints it in one of the big lower gothic windows.

THE DOCTOR

I'm going in.

VAN GOGH

I'm coming too.

THE DOCTOR

No!

(completely firm)

You're Vincent Van Gogh. No.

Slightly taken aback - Vincent accepts it.

He opens the box and swiftly puts on his contraption.

VAN GOGH

Then you must be armed.

THE DOCTOR

I am.

VAN GOGH

What with?

THE DOCTOR

Overconfidence, this,  
(the box with the  
contraption in it)

And a small screw driver. I'm absolutely sorted. Amy - only one instruction. Don't follow me under any circumstances.

AMY

I won't.

THE DOCTOR

You promise?

(MORE)

(CONTINUED)

20 CONTINUED: (5)

20

THE DOCTOR (CONT'D)

You double-promise-swear on the lives of  
everyone you've ever met?

AMY

I promise.

The Doctor heads off. Van Gogh knows he really is mad.

VAN GOGH

Will you follow him?

AMY

Of course.

VAN GOGH

I love you!

Vincent loves that ballsiness - and gets a huge smile in  
reply.

CUT TO:

21 INT. CHURCH OF AUVERS - MAIN ROOM - NIGHT 2

21

Scary shit as THE DOCTOR enters the church through a side  
door - it is a big old spooky church full of arches and  
pillars and shadows and strange tombs. He opens the box  
and puts on his contraption.

The Doctor moves forward cautiously - until suddenly he  
sees the distinctively shaped windows where the Monster  
was standing. Obviously, there is nothing there. He  
moves slowly towards the one on the right where Van Gogh  
saw the monster. He kneels and turns to look in the  
mirror - but nothing there...

THE DOCTOR

Damn - he's moved.

CUT TO:

22 EXT. CHURCH OF AUVERS - NIGHT 2

22

AMY

Has he moved?

VAN GOGH

No. Just shifted to the next window.  
But, wait - he's turning now...

CUT TO:

23      INT. CHURCH OF AUVERS - MAIN ROOM - NIGHT 2      23

FX: Cut back to THE DOCTOR quite casually looking in the little mirror - suddenly a flash - a glimpse of an alien arm in the mirror which instantly smashes the mirror and knocks it out of the Doctor's hands. A huge roaring.

CUT TO:

24      EXT. CHURCH OF AUVERS - NIGHT 2      24

AMY

Doctor!

She rushes off.

VAN GOGH

Amy!

VINCENT calls after her - very worried.

CUT TO:

25      INT. CHURCH OF AUVERS - CONFESSIONAL ROOM - NIGHT 2      25

THE DOCTOR is scrabbling away, trying to avoid his unseen attacker - we can hear striking motion and noise and things crashing - but see nothing -

The Doctor rushes round a corner - and crashes straight into Amy.

AMY

Doctor!

DOCTOR

I thought I told you...

They sense something behind them.

DOCTOR (CONT'D)

We'll talk about it later. Quick. In here....

And they both slip into a wooden confessional booth that is just there, with purple curtaining.

DOCTOR (CONT'D)

Absolutely quiet... Can you breath a little quieter please....

AMY

No.

(CONTINUED)

25 CONTINUED:

25

Tension as they hear something knocked over outside - and then monster clearly heading past. Creaking, or swooshing of tail.

AMY (CONT'D)

He's gone past.

DOCTOR

Sssh.

Total silence. Then crash - something - presumably a claw, is smashing through the wall of the confessional - it's like 'The Shining' with an invisible axe...

DOCTOR (CONT'D)

I think he heard us.

(smash)

That is impressive hearing he's got there.

(smash)

What's less impressive are our chances of survival.

The internal grid between them smashes - the monster is clearly within inches of their faces. Death is moments away when they hear a shout...

VAN GOGH

ARE YOU LOOKING FOR ME, SONNY?!

They exchange glances - suddenly the slashing stops.

Cut outside - there is Van Gogh - wielding his famous chair.

VINCENT

Come on! Come on!

The Doctor looks out of the cupboard to see this insane sight of Van Gogh fighting with the chair coaxing the invisible monster out of the room. We might just see a flash of what Van Gogh sees - the threatening, fighting monster. The Doctor and Amy start to follow him.

CUT TO:

25A INT. CHURCH OF AUVERS - CHAMBER - NIGHT 2

25A

Van Gogh is still fighting off the monster when Amy and the Doctor enter.

VAN GOGH

Over here, Amy - get behind me!

(CONTINUED)

25A CONTINUED:

25A

Amy charges round behind Van Gogh.

THE DOCTOR  
Where is he?

VAN GOGH  
Where do you think he is, you idiot?  
Use your head!

THE DOCTOR  
Good point.

The Doctor aims the screwdriver where he can see the  
Monster must be. He zaps it violently.

THE DOCTOR (CONT'D)  
Anything?

VAN GOGH  
Nothing - in fact he seemed to rather  
enjoy it.

Vincent sees movement.

VAN GOGH (CONT'D)  
Duck...

FX: Through Van Gogh's eyes, we see the monster swipe the  
Doctor

VAN GOGH (CONT'D)  
Left!

The Doctor moves - and is struck hard in the stomach.

VAN GOGH (CONT'D)  
Right - sorry. Your right, my left.

THE DOCTOR  
O - this is no good at all - run like  
crazy and regroup!!!

They all run away fast.

CUT TO:

25B INT. CHURCH OF AUVERS - VAULT - NIGHT 2

25B

FX: They race through a big door which they shut  
violently behind them - possibly even catching the  
chasing monsters tail for a split second. Breathless  
they lean against the door.

(CONTINUED)

25B CONTINUED:

25B

THE DOCTOR

Right. Okay - here's the plan. Amy -  
Rory...

AMY

Who?

THE DOCTOR

Sorry - Vincent... ahm...

AMY

What? What's the plan?

Little pause.

THE DOCTOR

I don't know actually - my only definite  
plan is that in the future, I'm  
definitely just using this screwdriver  
for screwing in screws.

VAN GOGH

I do have one thought - how we can at  
least defend ourselves. Give me a  
second - I'll be back!

He charges off. The Doctor muses casually...

THE DOCTOR

I suppose we could try talking to him.

AMY

Talking to him?

THE DOCTOR

Well, yes - might be interesting to know  
his side of the story.

They hear a nasty roar outside....

THE DOCTOR (CONT'D)

Yes. Though maybe he's not really in  
the mood for conversation right at this  
precise moment.

Suddenly the bashing on the door intensifies - it feels  
like it is starting to break...

THE DOCTOR (CONT'D)

Okay - no harm trying - listen!  
LISTEN!!!

And miraculously, the bashing stops.

(CONTINUED)

25B CONTINUED: (2)

25B

THE DOCTOR (CONT'D)

I know you can understand me - even though I know you won't understand WHY you can understand me. I also know that no-one's talked to you for a pretty long stretch - but please, listen. I also don't belong on this planet. I also am alone. If you trust me, I'm sure we can come to some kind of, you know, understanding. And then, who knows...

\*

And suddenly, the window to their left smashes through - the Monster has clearly used the Doctor's speech to cunningly regroup. Amy screams. Vincent appears from the back - he brandishes his famous easel - holding it as though it is a weapon.

VINCENT

Over here, mate!

They run to behind him - and all slightly shelter behind a pillar or corner.

\*

VINCENT (CONT'D)

How did the conversation go?

\*

DOCTOR

Quite badly. What's it up to now?

Vincent peers out. He talks very quietly - they don't want to attract the monster's attention again.

VINCENT

It's moving round the room - feeling its way towards the door.

DOCTOR

What?

VINCENT

It's like it's trapped - it's moving round the edges of the room.

DOCTOR

I am really stupid.

AMY

Get a grip - this isn't a moment to re-evaluate your self-esteem.

DOCTOR

No, I am really stupid and I'm growing old.

(MORE)

(CONTINUED)



25B CONTINUED: (3)

25B

DOCTOR (CONT'D)

Why is it feeling its way round the edge of the room? Why does it always attack, but not eat its victims? And why until now did I pay no attention to the name of the book?

AMY

What was it?

DOCTOR

It was called "Blind Fury".

Possible flashback to when the mirror revealed the book - and sure enough - on closer inspection, that IS its name

DOCTOR (CONT'D)

It can't see - it's blind - and that of course explains why it has perfect hearing.

\*

VINCENT

Which unfortunately also explains why it is now turning round and heading straight for us...

Sudden noise...

DOCTOR

What's happening?

VAN GOGH

It's charging. Get back! Get back!!

\*

FX: We hear a roar - and the crashing of feet as it charges towards them, and a flash of the actual monster charging - in its full, ghastly glory. Van Gogh holds out the easel - cowering away from the massive monster.... He is knocked backwards - we catch a tiny glimpse of the easel meeting flesh... And a huge groan. A moment of shock as the easel falls from his hands... We see something move and fall - the tail - or the jaws.

VAN GOGH (CONT'D)

O no. I didn't mean that to happen. I only meant to wound it. I didn't mean to kill him. He wasn't without mercy at all - he was without... sight. And he'd been lonely for a hundred years.

\*

\*

\*

\*

\*

FX: Van Gogh looking straight at those eyes, that we now understand to be blind. They move, or open a little - and out of the monster comes a coherent sound - weird, guttural, but clearly not just a groan...

\*

\*

\*

(CONTINUED)

25B CONTINUED: (4)

25B

DOCTOR

He's trying to say something.

And the same thing again.

VINCENT

What is it?

DOCTOR

I'm having trouble making it out - but I think he's saying - "I am afraid."

FX: Big final sigh of breath shows the monster is now dead. Van Gogh's head sinks.

DOCTOR (CONT'D) (CONT'D)

And now it's all coming back to me - in the book all the monster said was "Fear Me". But clearly he was saying the opposite...

CUT ON TO a few minutes later. They have sunk to the floor where they were. Exhausted.

VAN GOGH

He was frightened. And he lashed out - like humans, who lash out when they're frightened - like the villagers who scream at me - like the children who throw stones at me.

DOCTOR

It's the possibility you don't consider, isn't it? That the thing under your bed is scared of you too. Sometimes winning is no fun at all.

AMY

No - but don't forget, Doctor, lives have been saved. And one life in particular.

They both look at Van Gogh. And, yes, in a weary way, they are happy.

CUT TO:

26 EXT. LANDSCAPE - NIGHT 2

26

They are lying in a kind of triangle on the ground - exhausted after the battle.

(CONTINUED)

26 CONTINUED:

26

VAN GOGH

Hold my hand, Doctor - try to see what I see. We are so lucky to have eyes to see this beautiful world.

The three of them link hands.

VAN GOGH (CONT'D)

Look at the sky - it's not dark, and black and without character. Look - the black is in fact deep blue - and over there, lighter blue. And blowing through the blueness and the blackness, the wind swirling through the air -and then, shining, burning, bursting through, THE STARS - and see, how they roar their light - and below the whole earth shifts and sways in strange harmony.... Everywhere we look, the complex magic of nature blazes before our eyes. If you could see the things I have seen.

THE DOCTOR

I have seen many things, my friend - but you're right, nothing as wonderful as the things you see.

FX: And as they look up at the sky, it magically, slowly transforms into the swirling, shining, glorious sky of VAN GOGH'S "STARRY NIGHT".

VAN GOGH

I will miss you terribly.

CUT TO:

27 OMITTED

27

27A EXT. VILLAGE - DAWN - DAY 3

27A

A shot of village - very first glimmer of dawn - their final day coming...

CUT TO:

28 EXT. VAN GOGH HOUSE - MAIN ROOM - DAY 3

28

Later that MORNING - Van Gogh and the Doctor by the door.

VAN GOGH

Back to England?

(CONTINUED)

THE DOCTOR

Sort of.

VAN GOGH

Let me give you a painting to remember  
me by.

He turns and picks up the Straw Hat famous self-portrait.

THE DOCTOR

O no, I could never accept such an  
extraordinary gift.

VAN GOGH

Ha! Very droll - please... I only wish  
I had something of real value.

THE DOCTOR

Seriously - I couldn't - and we're  
travelling in... a very small...  
carriage - and frankly I couldn't afford  
the insurance...

VAN GOGH

Very well. You are not the first to  
decline the offer. Amy - the blessed,  
the wonderful.

He hugs her, kisses her cheek. She hugs him back.

AMY

Be good to yourself. Be kind to  
yourself.

VAN GOGH

I'll try my best.

AMY

And maybe give the beard a little trim  
before you next kiss someone.

Vincent roars with laughter, as AMY rubs her slightly  
sore cheek.

VAN GOGH

I will. And if you tire of this Doctor  
of yours - return! And we will have  
children by the dozen.

AMY

Eek.

Van Gogh then turns to THE DOCTOR. A profound farewell.

(CONTINUED)

28 CONTINUED: (2)

28

VAN GOGH

Doctor - my friend - we have fought  
monsters together, and we have won. On  
my own, I fear I may not do as well.

CUT TO:

29 OMITTED

29

30 EXT. VAN GOGH HOUSE - DAY 3

30

AMY & THE DOCTOR shut Van Gogh's door behind them...(or  
if the last scene was set outside, they stop a few yards  
later). Instantly the Doctor has an idea.

THE DOCTOR

Are you thinking what I'm thinking?

AMY

I was thinking I may need some food or  
something before we leave.

THE DOCTOR

Well, no - you're not thinking exactly  
what I'm thinking.

He turns and knocks on the door again. (Or returns to  
the door if the scene before was outside.)

VAN GOGH answers.

THE DOCTOR (CONT'D)

Vincent - little something I'd like to  
show you... Maybe just tidy yourself up  
a bit.

31 OMITTED

31

CUT TO:

32 EXT/INT. STREET / TARDIS - DAY 3

32

They are turning the corner towards the Tardis.

THE DOCTOR

Now, you know we've had quite a few  
chats about the possibility there might  
be more to life than normal people  
imagine?

VAN GOGH

Yes.

(CONTINUED)

32 CONTINUED:

32

THE DOCTOR

Well, brace yourself, Vinny.

They turn the corner - there is the TARDIS. It has been standing so long that someone has used it to post some old-fashioned posters for a Circus, or Dance Hall. They approach - the Doctor tears off a poster and opens the door. They walk into the TARDIS.

CUT TO:

33 EXT/INT. STREET / TARDIS - DAY 3

33

Vincent enters. He looks around. He doesn't say anything. He then steps outside again. And walks right round the box. And then comes back in. Then stands astride the threshold - one foot in, one foot out... Looks up at AMY and THE DOCTOR, at his most intelligent and humane.

VAN GOGH

I like the blue - not so sure about the colour scheme on the inside.

Amy and the Doctor laugh.

VAN GOGH (CONT'D)

How come I'm the crazy one - and you two have stayed sane? You don't live in the real world at all.

THE DOCTOR

Well, that's not strictly true - we live in the real universe - and I just thought we'd share it with you, because of all the men on earth, I think you deserve to see what's really going on.

VAN GOGH

What do these things all do?

THE DOCTOR

O, a huge variety of things. This one here, for instance, plays soothing music.

(we hear a little  
burst of musak)

While this one makes a huge amount of noise...

Pulls a lever, and lots of noise...

(CONTINUED)

33 CONTINUED:

33

THE DOCTOR (CONT'D)

And this one makes everything go  
absolutely tonto...

Pulls another lever and everything jerks and judders like  
crazy. People familiar with the Tardis would realise  
something is going on.

VAN GOGH

And this one?

DOCTOR

That's a friction contrafibulator.

VAN GOGH

And this....

A big red button.

THE DOCTOR

That's ketchup - and the yellow one's  
mustard.

Sure enough, there is a big yellow button too.

VAN GOGH

I remember when I first saw the house I  
live in, the man who owned it said -  
"It's really unique - a lot bigger on  
the inside than it  
looks on the outside". What a liar he  
turned out to be!

They all laugh.

VAN GOGH (CONT'D)

Come on - back to the cafe - we'll have  
a crate of wine and you can tell me  
about all the wonders of the universe!

THE DOCTOR

Good idea. Although, actually, there's  
just a little something I'd like to show  
you first.

CUT TO:

34 EXT/INT. MUSEE D'ORSAY/ PARIS STREETS - DAY 3

34

They open the door of the Tardis - but instead of being  
in the old village - they are now parked outside the  
MUSEE D'ORSAY in modern PARIS.

(CONTINUED)

34 CONTINUED:

34

VAN GOGH

Where are we?

THE DOCTOR

Paris. 2010 A.D. And this is the  
mighty Musee D'Orsay - home to many of  
the greatest paintings in history.

They step out. VAN GOGH is in a state of wonder - but is  
instantly distracted by a boogie box, which is playing  
'Chances' by Athlete.

THE DOCTOR (CONT'D)

Ignore that. I've got something more  
important to show you.

As the quiet verse of the song plays - we see them enter  
the big main hall, go up the elevators - at one point  
pass a huge poster with Van Gogh on it - then pass some  
paintings by other artists (maybe Seurat, Gauguin, -  
Monet), but then, at the song's huge and ecstatic chorus,  
they enter the room full of Van Gogh's painting, and  
crowded with excited viewers

CUT TO:

35 INT. VAN GOGH ROOM. MUSEE D'ORSAY - DAY

35

VAN GOGH is overcome with emotion as he sees the  
magnificent display of his works, utterly filling the  
crowded room - including a whole group of school  
children.

As Vincent keeps looking, THE DOCTOR sees DR BLACK (who  
we met at the start) approaching with a group.

THE DOCTOR

We met a few days ago...

He flashes his psychic paper at him again.

THE DOCTOR (CONT'D)

- I asked you about the Church at  
Auvers.

DR BLACK

Ah, yes - glad to be of help. You were  
nice about my tie.

THE DOCTOR

Yes, and today is another cracker if I  
may say so.

(MORE)

(CONTINUED)



35 CONTINUED:

35

THE DOCTOR (CONT'D)

But I just wondered - between you and me -  
in a hundred words - where do you think  
Van Gogh rates in the history of art?

As Dr Black speaks to the Doctor, Van Gogh stands  
listening, just behind his shoulder.

DR BLACK

Well, big question - but to me, Van Gogh  
is the finest painter of them all -  
certainly the most popular great painter  
of all time, and the most beloved - his  
command of colour, the most magnificent.  
He transformed the pain of his tormented  
life into ecstatic beauty - pain is easy  
to portray - but to use all your passion  
and pain to portray the ecstasy and joy  
and magnificence of our world - no one  
has ever done it before - perhaps no-one  
ever will again. To my mind the strange  
wild man who roamed the fields of  
Provence was not only the world's  
greatest artist - but also one of the  
most greatest men who ever lived.

THE DOCTOR

Excellent. Thank you.

The Doctor turns back to Vincent - tears now in his eyes.

THE DOCTOR (CONT'D)

I'm sorry - is this too much?

VAN GOGH

No. No. They are... tears of joy.

Van Gogh walks over to Dr Black - and hugs him  
passionately...

VAN GOGH (CONT'D)

Thank you, sir. Thank you. Sorry about  
the beard.

Black is very puzzled and thrown.

DR BLACK

You're welcome - you're very welcome.

Then he walks away- and turns - but the Doctor and  
Vincent are gone.

CUT TO:

36      EXT. OLIVE GROVE - DAY 3

36

The Tardis is in the olive grove near Van Gogh's house.  
They are saying goodbye.

VAN GOGH

This changes everything. I'll step out  
tomorrow with my easel on my back a  
different man.

He hugs the Doctor.

VAN GOGH (CONT'D)

Though I still can't believe that one of  
the haystacks was in the museum - how  
embarrassing.

THE DOCTOR

It's been a great adventure - and a  
great honour.

VAN GOGH

And you've turned out to be the first  
Doctor ever actually to make a  
difference to my life.

THE DOCTOR

I'm delighted. I won't ever forget you.

VAN GOGH

And you are sure marriage is out of the  
question?

AMY

This time.

A final hug.

AMY (CONT'D)

I'm not really the marrying kind.

And they step back into the TARDIS. Van Gogh turns -  
begins to walk away - the sound of the Tardis  
disappearing behind him. And he walks away alone.

CUT TO:

37      INT. TARDIS - DAY 3

37

Amy is utterly exhilarated...

AMY

Let's go back!

(CONTINUED)

37 CONTINUED:

37

THE DOCTOR

Back where?

AMY

Back to the gallery. You remember you said if Vincent got killed by the monster, all the paintings would disappear?

THE DOCTOR

Yes...

AMY

Well, let's go back now and see all the other stuff he painted - can you imagine it? - hundreds of new Van Goghs.

THE DOCTOR

Sure - sure -

(a moment to change  
the mood)

But, Amy, I must warn you - I don't think there will be any more paintings.

AMY

Of course there will. He was totally cheered up. There's no way he'll kill himself now.

THE DOCTOR

O Amy. If someone had a broken leg, would you be able to cure it just by giving them a piece of good news?

AMY

Of course not. But this is totally different.

THE DOCTOR

Is it? The mind is a merciless enemy...

AMY

O, come on, let's go! Remember - "Time can be rewritten."

CUT TO:

38 EXT. PARIS STREETS - DAY 3

38

Music plays as the TARDIS re-appears outside the MUSEE D'ORSAY - possibly even 'Vincent' or 'Everlasting Arms' by Mike Scott. The Doctor and Amy are moving up that now familiar escalator.

(CONTINUED)

38 CONTINUED:

38

They come to the Van Gogh room... Amy very excited - the Doctor not.

CUT TO:

39 INT. VAN GOGH ROOM - DAY 3

39

They enter - and instantly AMY realises it is exactly the same - no new paintings. THE DOCTOR holds her shoulders - tears appear in her eyes.

AMY

So, you were right. No new paintings.  
We didn't make a difference at all.

We hear a guide, out of vision, saying...

GUIDE (V.O.)

...the last work of Vincent Van Gogh,  
who committed suicide at only 37.....

THE DOCTOR

Well, no, I wouldn't say that at all.  
The way I see it is that every life is  
a pile of good things, and bad things -  
the good things can't always soften the  
bad things -but, vice versa, the bad  
things don't necessarily spoil the good  
things, or make them unimportant. And  
we definitely added to his pile of good  
things.

This helps to console her.

THE DOCTOR (CONT'D)

And if you look carefully, maybe we did  
indeed make a couple of little changes.

He leads her to the Church at Auvers painting.

AMY

No Krafayis.

DOCTOR

No Krafayis.... And...

Amy is magnetically drawn to one of the famous sunflower paintings - and sure enough - there, in Van Gogh's big bold writing, across the bottom, are the words 'for Amy'. She smiles.

AMY

If we had got married, our kids would  
have had very, very red hair.

(CONTINUED)

39 CONTINUED:

39

THE DOCTOR

The ultimate ginger.

AMY

The ultimate ginge. Brighter than  
sunflowers.

THE END

★