THOMAS AND THE MAGIC RAILROAD

by

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REVISED PRODUCTION DRAFT: MAY 19, 1999

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THOMAS AND THE MAGIC RAILROAD

FADE IN:

1 EXT./INT. ISLAND OF SODOR - DARK TUNNEL - DAY

We experience a moment's darkness and silence on the big wide screen in front of us -- the screen that is about to come to life to tell us our story.

Then -- here, there, the darkness is illuminated by flickering rails of light and we hear closer, closer, a rhythmic rumble -- train wheels -- louder, louder.

We are curious, excited, filled with anticipation -- soon we hear a wonderful, swishing sound of a whistle -- it's all around us, and we see images one upon the other -- a splash of blue, a dash of grey, a little bit of yellow and then of red -- they sweep across the darkness and across the reflections of light and are gone through the tunnel -- and away...

It's as if we have seen pieces of a jigsaw puzzle but we cannot identify the complete picture until...

We are outside the tunnel and there is the back view of a little blue train engine with six small wheels, a short stumpy boiler and a short stumpy dome, speeding along on his journey in a cloud of steam. This is our first full glimpse of THOMAS -- at home on the Island of Sodor.

2 EXT. SODOR - AERIAL VIEW - DAY

He disappears around a corner and we go up into the blue sky -- as bright as the blue of the little engine that we come down searching for again, amidst the glorious landscape laid out beneath us, and we hear a voice -- it's the warm voice of our Storyteller who, as the story ends, we will learn is LILY, grown up.

STORYTELLER [LILY, ADULT] (V.O.)
I believe that most folks -- like yourselves -- understand that on a train journey, great adventure may never be very far away.

Now we have found Thomas -- but he is still ahead of us, so we cannot yet see the special magic of this cheeky little engine -- the wonderfully expressive face that he and his friends possess where other engines merely carry smoke boxes.

(CONTINUED)
CONTINUED:

STORYTELLER [LILY, ADULT] (V.O.) (cont'd)
... and that long after the sound
of a train whistle has vanished,
its romance will be safe in every
human heart -- whatever the age,
whatever the time.

Now we are ahead of Thomas -- we can see big billowing steam
heralding his approach -- he is just about to come around the
corner.

STORYTELLER [LILY, ADULT] (V.O.) (cont'd)
Most folks are happy to know this --
sadly, a few are not -- which is a
pity because that's all it takes to
cause a lot of trouble to some of
the most precious things in life.

EXT. SODOR - ISLAND LANDSCAPE - DAY

As our storyteller says these last words, we suddenly see
Thomas' smiling face and we see, too, a golden sparkle, and
from it emerges the tiny magical figure of MR. CONDUCTOR,
perched just inside Thomas' cab window as he pulls the whistle
cord. Thomas gives a big cheerful whistle and his happy eyes
turn towards us as he flashes by and a huge whoosh of steam
hides him from view. Over the steam we reveal:

OPENING TITLES
MUSICAL OVERTURE
"THOMAS AND THE MAGIC RAILROAD"

OPENING TITLES - TO BE DETERMINED

The imagery for these titles is yet to be determined, but it
is an opportunity to preview key characters and elements --
all embellished by splashes of jewel-like colours and golden
sparkles.

As we come to the close of our opening titles, we hear our
Storyteller.

STORYTELLER [LILY, ADULT] (V.O.)
This is a story about: trains; folks
who were far apart; and a railroad
that brought them together -- as
they were meant to be.

FADE BACK IN ON:
EXT. SODOR - AERIAL VIEW - DAY

A SHIFT IN TIME

SONG: "THE THOMAS ANTHEM (TBA)"

We see shimmering filtered sunlight on a leaf, and then the whole vista of this idyllic setting is laid out before us as we rediscover Thomas puffing through his Island home. As we discover from the montage that follows, it is a landscape of meadows and mountains, sparkling waterfalls, friendly little villages and valleys -- all made more picturesque by a brightly-coloured assortment of puffing trains -- blue, red, green, and brown -- GORDON, JAMES, PERCY, HENRY and TOBY. Beyond everyone's idea of a Technicolor holiday heaven, this Island has a special secret -- it is the land of talking trains.

Our introduction to Thomas, his friends, and the Island of Sodor is accompanied by the voice of our Storyteller.

STORYTELLER [LILY, ADULT] (V.O.)
Every story -- like a railroad -- has its heroes... Meet Thomas -- he's our number one hero. And this is where he lives -- the Island of Sodor. There's no place like it and if you have the imagination that I think you do, you're about to find out why.

CUT TO:

6

EXT./INT. SODOR - BIG STATION - DAY

FADE OUT MUSIC

CLOSE-UP: GORDON - IN THE BIG STATION

AND A BIG BOOMING VOICE

NOTE: In addition to specific activity related to the storyline, the engines will conduct their conversations while being busy with the workings of the railway, unless dramatic content dictates otherwise.

GORDON is a blue engine like Thomas but much bigger, and very pompous. The relationship between Thomas and Gordon, as between all the engines, has its share of teasing and bickering, but fundamentally this is a world of friendly innocence, where no engine would wish another real harm.

(CONTINUED)
Right now Gordon is looking very bored.

    GORDON
    ... 3, 4, 5, 6...

A loud whistle interrupts him.

Then we see Thomas puffing up alongside him with a big smile on his smile box.

    THOMAS
    ... 7, 8 -- practising your numbers,
    Gordon? That's a good engine.

Gordon sighs.

    GORDON
    I'm counting how many seconds late
    you are -- little Thomas.

Gordon eyes a large sign above him. It features the Hitchcockian image of Sir Topham Hatt, whose trademark is his daily attire of an English top hat.

    GORDON (cont'd)
    (reproachfully)
    What does that sign say?

    THOMAS
    (reading it)
    "Sodor Railway -- really reliable
    and right on time -- signed -- Head
    of the Railway -- Sir Topham Hatt".

    GORDON
    You mean the Fat Controller.

    THOMAS
    That's what we call him, but this
    sign doesn't. Oh -- it also says
    "Sorry for any inconvenience during
    repairs. We are making this a better
    railway".

By now Thomas has shunted Gordon's coaches and Gordon is backing down onto them. It is clear from the surroundings that repair work to the tracks and buffers is under way.
THOMAS (cont'd)
Now, please excuse me, Gordon -- I have to meet Mr. Conductor. He's going to look after us whilst the Fat Controller takes a very important short holiday.

GORDON
(giving a big whoosh of steam)
I think we can look after ourselves.

At that moment, there is a huge ugly screech and the menacing newcomer DIESEL 10 -- 10 out of 10 for devious deeds and brutal strength -- snarls past. He has a very unfriendly look on his face. The first of our two villains is making his opening presence well and truly felt.

Gordon is so shocked by Diesel 10's appearance that he starts forward, only to find that he has left his coaches behind.

GORDON (cont'd)
What was that?

He is going back to fetch his coaches.

THOMAS
That arrived today and is a problem. I call him Diesel 10 -- 10 out of 10 for being a big bully. The Fat Controller sent him to help us steam engines, but Diesel is behaving as though he hates us. We'll all have to be very careful.

GORDON
(sheepishly)
Goodbye, little Thomas. Perhaps we do need Mr. Conductor here after all.

The two engines steam away, and over this and the next scenes we hear our Storyteller.

STORYTELLER [LILY, ADULT] (V.O.)
Mr. Conductor -- he's the little man with all the sparkle and he knows Thomas well.

TILT UP TO:
EXT. SODOR - BLUE SKY - DAY

FADE UP MUSIC

We pan up to the blue sky, through some friendly, fluffy white clouds, with the blue sky and sunlight weaving through them, and begin to tilt down again.

STORYTELLER [LILY, ADULT] (V.O.)
The Island of Sodor is at one end of Mr. Conductor's Universe.

PAN ACROSS AND TILT DOWN TO:

EXT. SHINING TIME TOWN - AERIAL VIEW - DAY

FADE UP MUSIC

Now we are being introduced for the first time to another enticing, delightful-looking landscape. It is different in many ways from Sodor, but while the Island of Sodor is a toy-world come-to-life -- the one we are now discovering is reality touched by fantasy. It is idyllic yet accessible (if you can just find the way) and it is magical, as we shall soon discover.

Right now we are casting our eyes over the mountain (Muffle Mountain) where on one side, near the foot of it, we see a small house. Later we will know this as Grandpa Burnett Stone's house. Then we move up over the mountain, passing Grandpa's workshop, and over to the other side where we see a wonderful valley with a little town and a railroad station, nestled at the foot of the mountain. This is Shining Time in the Indian Valley.

As our eyes take in this scenery, our Storyteller explains it.

STORYTELLER [LILY, ADULT] (V.O.)
At the other end, far away across a wide ocean and then up and over Muffle Mountain, is Shining Time -- a contented railroading town hidden deep in the Indian Valley. You'll know that you've arrived as soon as you see the Buckeye tree. It's beautiful, with blooms that last from spring until the winter winds blow.

TILT DOWN TO:
EXT. INDIAN VALLEY - DAY

The sunny Indian Valley and its little towns, like Shining Time, could have come straight out of a Norman Rockwell painting. As we approach the crossroads close to the town's "Welcome" sign, we can see families greeting each other and cars slowing down to let each other take right of way. As our Storyteller explains...

STORYTELLER [LILY, ADULT] (V.O.)
There is kindness and courtesy here -- it's a town of goodwill in a valley where you can take a breath of fresh air and feel free.

Now we are moving across the meadow towards the station as the Rainbow Sun -- pride-of-the-line steam engine -- comes into view. There are, as far as we know for now, no talking trains in this valley. Instead, there are big "Iron Horses" like the Rainbow Sun.

STORYTELLER [LILY, ADULT] (V.O.) (cont'd)
I think you'd like it. Shining Time has its own magic and this is the place where Mr. Conductor lives.

CUT TO:

EXT. SHINING TIME STATION - PLATFORM - DAY

The Rainbow Sun has drawn into the platform at the station and is now leaving. A woman is waving from the platform. Mr. Conductor sparkles onto a hanging basket and begins watering the plants. The woman turns to leave without looking where she is going. Mr. Conductor realizes she is going to bump into the basket and lifts it up out of her way. The woman is unaware that she's just been saved a big headache.

STORYTELLER [LILY, ADULT] (V.O.)
Mr. Conductor likes to lend a helping hand. But he's a private kind of fellow some folks can never see him to say "Thank you".

CUT TO:

EXT. BIG CITY - STREETS/LILY'S APT. - DAY

CROSS FADE MUSIC

(CONTINUED)
It is a dark, grey day. In the sky we're following what seems to be sparkling railway tracks. Then we tilt down and realize they're actually reflections from the stream of street lights. It's an extraordinary effect, but no one notices except us, and a girl in green hurrying through the grey and grime of the noisy street and then climbing up a fire escape. Her name is LILY. She is 10/11 years old and definitely a contemporary kid of the new millennium. She is attractive, with a white American mother and grandfather and (maybe) a Hispanic father or grandmother.

Over this we hear our Storyteller.

STORYTELLER [LILY, ADULT] (V.O.)
But Lily would see him. She lives in a big city a few hours train-ride from Shining Time, and notices amazing things that no one else has time to.

Then we hear a woman's voice calling out. The woman sounds kind, but stressed. She is Lily's MOTHER.

LILY'S MOTHER (O.S.)
Come on in, Lily -- your Dad wants to say hello.

Lily is holding a harmonica -- she lets it dance in her hands on the railing -- watching it shine.

LILY'S MOTHER (O.S.) (cont'd)
Lily -- come on.

Lily reluctantly puts her harmonica in her pocket. She's wearing splashed-paint dungarees and a green T-shirt -- this kid has her own style.

INT. LILY'S APARTMENT - DAY

The room is cramped, and her mother is pregnant and packing.

LILY
(on phone)
Hi Dad, -- when are you coming home?... Oh, okay. I hope the job goes well.
(disappointed)
Yeah and I love you too.

Lily starts packing her knapsack and grabbing her food at the same time.

FADE OUT MUSIC

(CONTINUED)
LILY (cont'd)
(frustrated)
Why did Dad have to go away?

LILY'S MOTHER
(exasperated)
To get work.

Lily is feeling rebellious about packing and is making a hash of it.

LILY
Why do I have to go to Grandpa's?

LILY'S MOTHER
Because I don't want you here alone while I'm having the baby -- it'll only be for a few days.

Amidst the clutter of the limited space, Lily notices an old-time photograph and as she looks at it, her attitude softens. It is a black-and-white photo of a school dance. A teenage boy and girl (Lily's Grandpa and Grandma) are dancing, and another boy is looking on sulkily.

LILY
(mood change, reflective)
I like this photo of Grandpa and Grandma.

LILY'S MOTHER
Oh yes -- the school dance. Your Grandpa Burnett Stone said your Grandma Tasha's dress was as green as the apples on a summer's apple tree.

LILY
 stil looking at photo)
But who's this other boy?

LILY'S MOTHER
That's Boomer. He was really nasty, Grandpa said. Then later, just before your Grandpa married Grandma, Boomer destroyed something very precious to your Grandpa. I've never known what, and your Grandma never said, either.
LILY
Grandpa's so sad since Grandma died, and he never comes here to see us.

LILY'S MOTHER
Maybe your visit will cheer him up. Have you got his present?

Lily rummages around and shows her mother a bunch of threads and beads.

LILY
Yes -- I'm making him a friendship bracelet --
(beat)
-- but I'd rather stay here with you.

Her mother gives Lily a hug. Lily suddenly looks at the table and picks up her toy bluebird. She carefully puts it in her knapsack.

LILY (cont'd)
Oh -- I can't forget you, Bluebird. I know how much you like to travel.

EXT./INT. LILY'S APT. - DAY

We pull away from the fire escape outside Lily's apartment as we hear our storyteller.

STORYTELLER [LILY, ADULT] (V.O.)
So now you've met Lily, Mr. Conductor and Thomas. But whether they meet each other depends on our story.

MIX TO:

EXT. SHINING TIME STATION - ROAD LEADING TO MEADOW - DAY

CLOSE UP:

A map drawn in beautiful colours -- slightly faded and worn -- we can see the words "Shining Time", "Indian Valley" and "Muffle Mountain" written across it.

SONG - "THE WHISTLING SONG"

Then we see a little pair of ears and pull back to reveal the back of a rather scruffy but adorable dog's head.

(CONTINUED)
14 CONTINUED:

The dog is a middle-size mongrel, slightly shaggy and shabby with big soulful eyes and a very friendly tail.

This is MUTT, and he is important to this story. Now we see that Mutt is sitting at the top of a ladder with his front paws resting on the bottom of the map -- keeping it in place.

The lettering on the map is being replicated on the town sign, which reads "Shining Time - town population 5006, give or take".

PATCH -- a 12/13-year-old Irish boy who will help bring this story to a happy ending -- is our whistling painter standing on another ladder; he finishes with a flourish.

PATCH
There, Mutt -- all done. I reckon Shining Time has the best welcome sign of any town in our valley.

Mutt barks his approval.

PATCH (cont'd)
I'm glad you agree. Billy's old map certainly came in useful.

Mutt continues to bark and would clearly love to leave his post.

PATCH (cont'd)
Oh, he's on his way back, is he? You hear that train whistle sooner than it hears itself.

15 EXT. SHINING TIME VALLEY - DAY

Then we hear it, too, and see the magnificent Rainbow Sun speeding and steaming through the morning light. Unlike the engines on the Island of Sodor, this iron horse doesn't have a face, nor is it painted in primary colours -- its splendour is steely grey. Its driver is clearly enjoying the ride and the countryside.

BILLY TWOFEATHERS stands straight and tall at the throttle. Billy is a Native American in his late forties, whose family have lived in this valley for generations. Billy is an honest, hardworking man of direct and carefully chosen words and an instinctive understanding of all things spiritual and beyond sight.

Over this panoramic view we hear:

(CONTINUED)
STORYTELLER [LILY, ADULT] (V.O.)
This is the Rainbow Sun -- pride of the line -- and that's Billy Twofeathers, its engineer. He was born in this valley and born with a belief that it has qualities that must be respected, even if they cannot be seen. He knows too that his happy homeland should never be taken for granted.

EXT./INT. SH. TIME VALLEY/RAINBOW SUN - CAB (TRAV.) - DAY

As the Rainbow Sun approaches Shining Time station, we follow Billy's point-of-view and suddenly notice in the far distance -- coming over the hill in the road that leads down to the station --

EXT. SHINING TIME VALLEY - DAY

-- a man who is clearly out of place in this sunny town.

His name is P.T. BOOMER. He's around 55-60 years of age and a drifter by choice not circumstances. He is our second villain, and perhaps has a visual characteristic that he shares with Diesel 10.

EXT. SHINING TIME STATION - ROAD LEADING TO MEADOW - DAY

The Rainbow Sun steams to a stop outside the station. Billy steps from his cab and crosses the meadow to greet his dog, who gives the map back to him.

BILLY
Fine work, Patch.

PATCH
Mr. Twofeathers... what are those shadowy lines on your map? They look like part of another railroad, but I can't see any other tracks around here but the ones you travel on.

BILLY
(putting the map away)
It's mysteries that make this place --

PATCH
-- magical?

(CONTINUED)
Billy gestures "guess so", and Patch realizes that there is nothing more to be said.

PATCH (cont'd)
I'd better be off to Muffle Mountain.
I promised Mr. Stone I'd clean out his stables today.

BILLY
Does Burnett Stone ever give you a smile?

Patch is getting on his horse.

PATCH
No -- but he doesn't frighten my horse either. So I don't think he's a bad man, I think he's just sad.

Patch is getting ready to ride away.

BILLY
This Iron Horse of mine serves me proud, but you two can cover every nook and cranny in the valley. So, if you see a stranger let me know, would you, Patch?

PATCH
Oh -- sure I will.

And Patch rides on.

Mutt is eager to get back to the station, but he and Billy have an unwelcome encounter first.

19 EXT. SHINING TIME STATION - PLATFORM - DAY

Boomer is waiting for them on the platform.

BOOMER
You're Billy Twofeathers... do you know who I am?

BILLY
(matter-of-factly)
You're P.T. Boomer and you left this valley when I was little.

BOOMER
So now I'm back... with a question...

(CONTINUED)
Billy just looks at him.

BOOMER (cont'd)  
...Where's Burnett Stone?

BILLY  
Wherever he wants to be...

BOOMER  
Playing innocent, like the rest of this valley. It won't work -- I'll find him.

BILLY  
Yes, there is innocence here -- don't mess with it.

Then he looks across the meadow and up to the mountain where the flowers are gleaming in the sunlight.  

Boomer turns heel and as he does so, he looks up at the hanging basket, recently watered by Mr. Conductor, and takes a swing at it. Then he strides away.

Billy picks up the flowers that have dropped to the ground.

BILLY (cont'd)  
(to himself)  
It's here because this town is built on somewhere special, and it is touched by gold dust too. That combination equals harmony, and you wouldn't understand that if it was staring you in the face.

Mutt runs ahead of Billy and we go with them into the station to discover...

INT. SHINING TIME STATION — DAY  

Shining Time Station on an ordinary, cheerful day. Passengers coming and going.

STACY JONES, the Station Master, is sorting through some old Lost and Found boxes when the telephone rings. Stacy is everyone's idea of a favourite aunt. She has a sense of fun that appeals to kids who respond to her caring ways, which she manages to combine with a savvy sense of responsibility towards her job. Like Billy, she is part of Mr. C's inner circle of friends and very protective of his presence.

(CONTINUED)
The interior of the station helps communicate the warm atmosphere -- there are stained-glass windows and jewel-coloured light reflections.

STACY
(into phone)
Shining Time Station -- Manager
Stacy Jones speaking... Yes, the
10:15 from Dillylick to Shining
Time is right on time.

Billy is entering the station and going towards his workshop. Stacy picks out a child's drawing. It's of a little boy climbing up a hillside with a railway track -- and a tunnel below and behind him. Just inside the tunnel is the outline of an engine, with a section of a platform beside it.

STACY (cont'd)
Billy - have you got a moment?

Billy joins her.

STACY (cont'd)
I found this child's drawing in an old locker in the lost and found. I think it's by Burnett Stone. There's his signature. Is this him as a little boy?

Mutt, who is beside Billy, seems to prick up his ears with interest.

BILLY
It must be...

STACY
I can't believe that grumpy Burnett could ever have looked this happy.

BILLY
Oh -- Burnett had a wonderful smile, and he taught me a lot about railroading, and we didn't have to explain, but we both knew our valley is linked magic to magic.

(mood change)
Here, Stacy -- these flowers got knocked out of their basket. Maybe some water will help them last longer.

STACY
Why did they get broken?
BILLY
Because someone's back in town who
doesn't deserve to be here. His
name is Boomer, and he's never
believed in magic.

STACY
Then we'd better take extra care of
Mr. Conductor.

BILLY
...And maybe a lot more besides.

Stacy looks concerned as Billy goes to pick up his toolbag
from the bench. Our attention is drawn to the magnificent
station wall-mural above it.

CLOSE ON MURAL

We see the painting of a tunnel with tracks disappearing into
the darkness -- to the right of this is the little red door
of a signal house.

In front of the door appears a sparkle golden bright. As it
appears, Billy looks up and whispers.

BILLY (cont'd)
Hullo, Mr. Conductor.

Out of the sparkle appears a forty-ish man wearing a smart
blue conductor's uniform complete with peaked hat and brass
badge. He just happens to be 18 inches tall and lives in a
painting on the wall.

MR. C.
Hullo, Billy.

Like anyone leaving their home, Mr. C. does ordinary things --
albeit in an extraordinary situation.

He checks that his door is locked, looks through the window,
taps his pockets to be certain that he has everything,
including his toolkit for emergency repairs.

Mutt is observing all this activity.

BILLY
(observing it, too)
Important day, Mr. C.?
MR. C.
(proudly)
Very important, Billy -- Sir Topham Hatt has given me a big responsibility on the Island of Sodor. What's more, a new Diesel has arrived there today, and I have to make sure he behaves himself. It's the first time I've had this particular job and I mustn't be late.

Mr. C. sparkles to where Stacy is finishing on the phone. Billy follows him over.

BILLY
I've never been to that Island, but it must be really special.

MR. C.
It is, Billy -- just like this Valley. They have a lot in common.

Stacy is unfazed by the presence of Mr. C. She knows him well.

Mr. C. picks up the drawing of Burnett Stone as a child in a landscape that we will soon learn is the Island of Sodor.

MR. C.
(puzzled)
Where did you get this drawing, Stacy?

STACY
In the Lost and Found. It was done by Burnett Stone. I was told that he used to work on this railroad, and then he left to live on the other side of the mountain. You seem puzzled, Mr. C.

MR. C.
I am puzzled -- this place looks like the Island of Sodor -- but how would he go there without gold dust?

Mr. C's voice gets quieter as his attention goes to the faint outline of the engine in the drawing.

MR. C. (cont'd)
Anyway, I must leave now....

(CONTINUED)
STACY
Right now?
Mr. C. is a little irritated by her reaction.

MR. C.
Yes, Stacy. I have to help keep everything safe and sound on the Island of Sodor. What's the matter?

Stacy remembers the conversation about Boomer.

STACY
Oh, nothing, Mr. C. It's probably best that you go.

BILLY
Don't worry, Mr. C. There's nothing here we can't handle --

Mr. C. eyes Billy and Stacy with affectionate suspicion, and we leave him as we go with Billy.

EXT. SHINING TIME STATION - PLATFORM - DAY

The Rainbow Sun is about to leave the station.

Mutt is sitting at the end of the platform ready to say goodbye to Billy.

Suddenly, Billy and we notice that Mutt's attention has been drawn to the mountain that protects the valley. Whatever he can see is making him apprehensive. He starts to bark.

Like ourselves, Billy can see nothing but the mountain, yet he knows his dog.

BILLY
So what can you see about that mountain that no-one else can? And could it be another reason that Boomer is back here? You often sense trouble before the rest of us, I just wish you could tell me more about it.

With that, Billy gives a blast on the whistle, the train starts to leave, and Mutt returns inside.
INT. SHINING TIME STATION - DAY

At the mural, Mr. C. is checking his list one last time as he ponders events of the last few minutes.

MR. C.
(concerned)
If there's any sort of trouble on the Island of Sodor, there's probably trouble here too, but I can't be in two places at once. I've made a promise and I must keep it.

Mutt has now returned and is gazing at Mr. C.

MR. C. (cont'd)
You don't want me to go, do you?
(sighs)
And your instincts are usually right.

Mutt is whining quietly.

MR. C. (cont'd)
Mutt, you and I will just have to find a way to help here, too. I'll be back as soon as I can.

Mutt's back view looks particularly vulnerable as Mr. C. checks his watch.

MR. C. (cont'd)
I'm going to be late... I am sure I have forgotten something but I haven't time to remember what... Now, I must concentrate -- this journey takes a lot of sparkle.

Mr. C. blows his whistle. Mutt's ears descend in even more alarm, and Mr. C. sparkles out.

CUT TO:

EXT. LILY'S APT. - FIRE ESCAPE - DAY

Lily is sitting at the top of the fire escape finishing off making the friendship bracelet for her Grandpa.

STORYTELLER [LILY, ADULT] (V.O.)
In the big city, our heroine Lily was making final preparations for her own journey.

(CONTINUED)
LILY
So that's it, Grandpa -- I hope you'll like it... I hope it'll fit.
(sighs)
And I hope it'll help to make you happy again too.

Lily takes out her harmonica and begins to play.

The noise from the city traffic below gets louder but so does Lily's playing. She loves harmonizing with the city sounds. She looks down to the street below and a tap-dancer is dancing to her music. The moment is fleeting, but somehow magical, too.

STORYTELLER [LILY, ADULT] (V.O.)
As Lily was trying to make herself heard above the SOUND OF THE SIRENS, far away on the Island of Sodor, James the Red Engine was having a battle of a very different kind.

EXT./INT. SODOR - RAILWAY YARDS - DAY

We discover James the Red Engine. He is in the sheds and having problems with a fly that is buzzing his nose.

James is a temperamental engine with a tendency to over-dramatize. His temper can be as red as his paint, and if he were able to play in a jazz band, he'd definitely be a hot drummer.

JAMES
Bzzz -- go away!

Thomas is puffing by and looking at James rather than in front of him. As a result, he bumps into the buffers. James thinks this is amusing.

JAMES (cont'd)
You weren't concentrating, Thomas. Lucky for you that the buffers were there.

THOMAS
That's what buffers are for -- to stop accidents. That's why they are being repaired. What are you doing in the sheds, James?

(CONTINUED)
JAMES
My wheels were feeling worn out with work, so the Fat Controller told me to think about all the ways I can be a Really Useful Engine... and when I have, I can come out.

THOMAS
He's just trying to make this a better railway for steam engines. The Fat Controller says the harder we work, the less he'll need diesels to hel...

FADE UP MUSIC

As Thomas is talking, James is becoming visibly more worried. What he and we can see, but Thomas can't -- until too late -- is the looming arrival of the menacing Diesel 10.

DIESEL 10
Help you...? You will always need help because steam engines are cowardly, cranky, worn-out hunks of metal who couldn't hurt a fly.

This last comment is hurled at James. The fly is bugging him even more but he is powerless to do anything.

JAMES
No we're not.

DIESEL 10
Yes -- you are.

JAMES
Aren't.

DIESEL 10
Are. I am going to dominate you. I am going to destroy you. When I'm done with my plan, you'll be nothing but useless scrap.

With that Diesel 10 snakes away.

FADE OUT MUSIC

JAMES
Big bully...

James is furious and Thomas outraged.

(CONTINUED)
THOMAS
(calling after Diesel 10)
Diesels won't dominate and they
won't destroy -- we won't let you --
neither will Mr. Conductor. I'm
off to fetch him now!

EXT. SODOR - COUNTRYSIDE - DAY

FADE UP MUSIC: "FRIENDSHIP SONG"

And Thomas puffs on through the glorious countryside.

And the following dialogue is woven through it.

THOMAS
Cranky... worn out... bust my boiler.
When I think about Henry -- why he's
one of the grandest engines I know...

CUT TO:

EXT. SODOR - QUAYSIDE AT DOCKS - DAY

CLOSE-UP: HENRY, THE BIG GREEN ENGINE

This is a busy open-air scene which includes CRANKY THE CRANE
as part of the general activity.

HENRY is looking grand in grand surroundings as he gives a
huge burst of steam; the last heavy load is settled onto his
long train of trucks. He gives a big whistle and sets off on
his journey.

For all his size, Henry is emotionally fragile and prone to
hypochondria.

CUT TO:

EXT. SODOR - RAILWAY LINE - DAY

CLOSE-UP: THOMAS

Thomas is puffing along the line.
THOMAS
Cowardly... why Toby may be old, but he's one of the bravest engines I know.

CUT TO:

EXT. SODOR - RICKETY BRIDGE - DAY

CLOSE UP: TOBY THE TRAM ENGINE

Toby is easing his way across a rickety bridge.

There is a raging river beneath him but Toby is determined to carry on and reach the other side, which he does, after a couple of shaky moments, triumphantly.

This is typical of Toby's character.

CUT TO:

EXT. SODOR - COUNTRYSIDE - DAY

CLOSE UP: THOMAS

THOMAS
And as for my friend, Percy -- well he may be little, but he's big in bravery, too.

FADE OUT MUSIC

CUT TO:

EXT. SODOR - SCRAPYARDS - SMELTING FURNACES - DAY

CLOSE UP: THE ROARING FLAMES

And PERCY, who is joined by Toby.

Percy, the little spunky green engine, is hot in the face, but determined as he collects stones in the scrapyard.

PERCY
I'm glad you're keeping me company, Toby. The noise in the scrapyards is quite...

(CONTINUED)
TOBY
Scary -- I agree, but the sooner we get this work done, the sooner our railway will be better than ever for steam engines.

The hoods - diesels SPLATTER and DODGE - are, unknown to Percy and Toby, sneaking around in the back of the flames. As we will soon discover, Splatter and Dodge attract disaster with the engine equivalent of a series of "pratfall" mishaps. Right now, however, they are fully occupied listening to Percy and Toby.

PERCY
But did you know that the Fat Controller is taking a short holiday -- I mean now, of all times.

Splatter and Dodge each has a stupid grin on his face.

SPLATTER & DODGE
Let's go and tell the Boss the news.

CUT TO:

EXT. SODOR - LITTLE SIGNAL BOX - DAY

We are at the little signal box down the line, with Thomas approaching from the far distance. Just when he is close enough for us to see him clearly, Mr. C. sparkles in onto the balcony. Thomas whistles and Mr. C. turns, waves, and sparkles into Thomas' cab.

MR. C.
(looking out of cab)
Hullo, Thomas. I have to see Sir Topham Hatt to get my orders right away -- please hurry.
(rubbing his arms and legs)
The ride from Shining Time is getting bumpier every time.

As Thomas gathers speed, he is showing great pride on his face -- eyes left, then right. But he is concerned.

Then he and Mr. C. spot trouble.

THOMAS
I'm very happy you're here, Mr. Conductor.

(MORE)

(CONTINUED)
THOMAS (cont’d)
A big bully Diesel has arrived; he
is behaving very badly and the Fat
Controller won’t like that at all.

FADE OUT MUSIC

EXT. SODOR – RAILWAY SIDINGS – DAY

There in some sidings are Splatter and Dodge in a huddle with
Diesel 10.

Above them looms a huge boulder -- its face carved in the
image of Diesel 10... with one distinct difference... the
carving is Adonis-like, with a disgusting grin on its face.

DIESEL 10
So, Fat Hatt’s going away, is he?
Good work, Spladge.

SPLATTER & DODGE
Er... it’s Splatter and... er...
Dodge.

DIESEL 10
I ain’t got time to say both names.

Splatter and Dodge look humble -- it’s clear who’s in charge.

DIESEL 10 (cont’d)
While the Boss...

SPLATTER & DODGE
Isn’t that you?

DIESEL 10
...the other one -- Fat Hatt -- is
away, the cats -- that’s us -- will
play.

Splatter and Dodge are looking very confused.

DIESEL 10 (cont’d)
And we’ll catch our mouse -- er --
mice.

By now Splatter’s and Dodge’s eyes are spinning round in
confusion.

DIESEL 10 (cont’d)
Let me explain.
Splatter and Dodge look relieved.

**SPLATTER & DODGE**

Oh please do, Boss.

**DIESEL 10**

We're going to make life a misery for those steaming heaps of trash-on-wheels. This Island doesn't need them, it needs us -- more and more of us -- there's no use for steam engines these days -- they're history.

**SPLATTER & DODGE**

There's a little -- er -- teeny problem, boss.

**DIESEL 10**

What's that?

Splatter and Dodge have spotted Thomas and Mr. C. who are puffing by.

**SPLATTER & DODGE**

Him and him.

**DIESEL 10**

How did Twinkle Toes get here?

**SPLATTER & DODGE**

We don't know, but he's taking care of everything while -- er -- Fat Hatt is gone.

**DIESEL 10**

He won't be taking care of everything -- I will. Twinkle Toes and that blue puffball won't be smiling long...

At that moment Diesel 10 reveals his sinister attribute -- a concealed claw which now glides out from a hidden door and moves up over the top of his "head".

His exit turns into an undignified joke as he accidentally bangs himself on his "forehead".

**SPLATTER & DODGE**

(quietly to each other)

I don't think he meant to do that.

This is the understatement of the year.
EXT. SODOR - RAILWAY SIDINGS - DAY

Thomas and Mr. C. have seen all, heard nothing, but can guess.

MR. C.
I couldn't hear what he was saying
but I can guess. Don't worry, Thomas --
I'll keep Diesel in order. I'll
just pop in and out with my sparkle
wherever he goes!

Mr. C. notices the boulder. Thomas notices that he's seen it.

THOMAS
Diesel carved that boulder with his
huge mechanical claw, Mr. Conductor.
He thinks that he is the greatest
engine ever to come to this Island.

MR. C.
So I can see.

MIX TO:

EXT. SODOR - SIR TOPHAM HATT'S OFFICE - DAY

We establish the outside of Sir Topham Hatt's office.

INT. SODOR - SIR TOPHAM HATT'S OFFICE - DAY

CLOSE-UP: CLOCK TICKING ON WALL

This is a serious clock on a stern wall.

TILT DOWN from the clock to a serious desk.

Mr. C., upright and serious, too, is reading a letter nearly
as big as himself. It is from Sir Topham Hatt.

MR. C.
"Where were you? My wife said we
couldn't miss our little holiday.
Will telephone to make sure you
have arrived and received this."
Signed, Sir Topham Hatt.

Bang on cue, the phone rings... the telephone is as tall as
Mr. C. and very heavy.

It's Sir Topham Hatt -- The Fat Controller -- on the line.

(CONTINUED)
MR. C. (cont'd)
(saluting; into phone)
Oh, good afternoon, Sir. A real
honour, Sir, like my family before
me... Keep an eye on Diesel --
definitely... Speak to James --
certainly... Yes, Sir -- the three
R's -- reading, writing, arithmetic.

Then Mr. C. realizes what he has just said.

MR. C. (cont'd)
(embarrassed)
I mean... I will be responsible,
reliable, really useful... goodbye,
Sir.

Mr. C. puts back the phone in relief.

MR. C. (cont'd)
I'd better go talk to the engines
right away.

He tries sparkling out but fails.

MR. C. (cont'd)
One blow on my whistle should have
lasted me for lots of sparkles...
Now where is my emergency supply...
(Mr. C. taps around
in his pockets)
Oh no...! That's what I forgot!
I've left my emergency supply of
gold dust at Shining Time -- I must
not panic -- maybe I'm just losing
my touch... I'll try again...

He tries a second time and succeeds. Mr. C. gives a sigh of
relief as he sparkles out.

CUT TO:

EXT. SODOR - RAILYARD - DAY

The aggrieved face of James. He is feeling claustrophobic
and cross and is letting Thomas know it.

JAMES
Wobbly wheels.

THOMAS
You're just jealous, James.
JAMES
(warming to his theme)
Puffy pistons. You shouldn't have collected Mr. Conductor -- I should have.

GORDON
(philosophically)
James is right, little Thomas. You don't understand -- collecting Mr. Conductor is an important job for important engines. Important is big and we are big engines. You are small so we should have collected Mr. Conductor.

THOMAS
Bossy sprockets.

Thomas is pushing some rebellious TRUCKS who are singing rudely at him. Thomas bumps them hard. Mr. C. sparkles in on one of the trucks.

MR. C.
Stop squabbling, all of you. Aren't you pleased to see me?

The engines do their best to all cheer up and whistle loudly.

THE ENGINES
Yes, Mr. Conductor.

MR. C.
Good, I'm glad to hear it -- now, Sir Topham Hatt --

GORDON
(interrupting)
Fat Controller.

MR. C.
(acknowledging, but continuing)
-- whatever any of us like to call him -- expects this railroad...

JAMES
"-- way"; railway, Mr. Conductor.

MR. C.
(determined to finish)
Railway... to run like clockwork. (MORE)

(CONTINUED)
MR. C. (cont'd)
Bumping trucks is not being Really Useful, Thomas.

THOMAS
The trucks were being silly.

MR. C.
Silence.

GORDON
You can't say that, Mr. Conductor.
You can't say the word "silence" -- only The Fat Controller's allowed to say that.

MR. C.
Then cut... it... out and get back to work -- and James, you can come out now.

All the engines get moving -- Thomas puffs by Mr. Conductor and whispers.

THOMAS
As well as using your sparkle to go where Diesel goes, you can use it to get out of his way if he tries to hurt you.

MR. C.
I certainly hope so, Thomas...

Thomas is taking his trucks. They're full of broken slate and grey stones. He's still huffy and puffy.

Splatter and Dodge are watching Thomas.

THOMAS
Little engines can do big things -- especially when they have smart blue paint like me.

Diesel moves up alongside Splatter and Dodge. He is noticing that HAROLD THE HELICOPTER is hovering high up in the sky and heading over to the dust bowl of the quarry yard.

DIESEL 10
That blue puffball is going to the quarry -- quarries are very dusty -- make him look stupid, Splodge -- NOW.

(continued)
Splatter and Dodge catch up with Thomas.

SPLATTER & DODGE
Thomas, your paint's going all grey --
those big engines will think you
look daft. Why not have a good
wash down -- then they'll never
know.

Thomas looks left, then right -- eyes go round thinking --
YES.

SPLATTER & DODGE (cont'd)
(to each other)
Just watch what happens when that
Harold the flopper chopper flies
past here... Let's start laughing
now!

And they do -- in a really silly way.

Thomas passes fast forward -- zoom, zoom -- over to the water
tower -- water everywhere -- nice shiny blue in the middle of
the dust bowl of a yard -- enter Harold overhead -- propellers
whirling -- huge dust storm results -- outcome -- Thomas
smothered. Splatter and Dodge are delighted, but not for
long -- first "pratfall" coming up -- they get smothered too.

SPLATTER & DODGE
Did you mean to do that?

SPLATTER & DODGE
No.

SPLATTER & DODGE
Neither did I...

CUT TO:

EXT./INT. SODOR - RAILWAY SHEDS - NIGHT

Night time at the sheds. Big harvest moon above them.

Suddenly we see Diesel 10 sidling up towards them.

The sheds are subject to repairs, too. A piece of tarpaulin
is swinging loose from a ladder at one end.

Next we see the spooky claw-like piece of equipment extending
out from Diesel 10. It's heading for the tarpaulin.

(CONTINUED)
Inside the sheds -- the engines are all lined up, eyes to the right -- we come to Thomas on the end. He is still looking and feeling really stupid.

Percy is trying to cheer him up. The other engines are teasing him.

**PERCY**

Never mind, Thomas -- Harold didn't want to make you dusty on purpose -- that was Diesel's idea. Anyway, we'll all see your lovely blue paint again tomorrow.

**MR. C.**

(kindly)

Sssh...

Mr. C. is revealed curled up beside Thomas in a little hammock swung between two lamps on the wall. He also has a large mug, a tin saying "hot chocolate", and a very large bag (compared with himself) of sugar.

**MR. C. (cont'd)**

Mmmmm... There's nothing like a nice bedtime drink of hot chocolate.

Outside, the claw has just gripped the tarpaulin.

Inside, Mr. C. spoons in some sugar.

**MR. C. (cont'd)**

Just a little sweeter, I think.

Outside is the evil grinning face of Diesel 10. There is a huge tug and the tarpaulin and ladder come crashing down.

**DIESEL 10**

You're not wanted here.

The other engines are all looking shocked and/or terrified.

**MR. C.**

Oh yes I am.

**DIESEL 10**

Let me make myself quite clear.

With that, Diesel 10 starts coming in with his claw for the kill.

Instinctively, Mr. C. blows his whistle (he wears it, even at bedtime). As he finds it, he says:

(CONTINUED)
MR. C.
You can't catch me, Diesel...

But nothing happens... he doesn't sparkle.

Diesel's evil grin grows wider.

DIESEL 10
Losing you sparkle, eh?... What perfect timing.

In the middle of a pending crisis, quick-thinking Mr. C. grabs the bag of sugar.

He holds it in front of Diesel 10 as if it were a cross before the Devil.

MR. C.
Sugar, Diesel -- if I throw this in your tank, it'll seize you up for good.

We can tell by the horrified look on Diesel 10's face that he knows Mr. C. is right.

He starts to back away. But not without a warning.

DIESEL 10
Make the most of tonight, Twinkle Toes, because you won't like tomorrow.

And with that threat, Diesel 10 slides into the darkness.

Mr. C. pulls himself together and climbs back into his hammock. He washes his hands of Diesel. He's cool.

MR. C.
Now where were we...? Ah, yes, never go to sleep on a squabble. Say sorry to each other.

The engines are now full of respect for Mr. C.

THE ENGINES

Sorry.

The word "sorry" goes down the line and each engine then closes both eyes.
THOMAS
Sorry, Mr. Conductor... but what
came? You can't
come and go without it.

MR. C.
(examining his whistle)
That's right, Thomas. I can't hide
from Diesel and I can't get home,
either. Why does everything have
to happen at once? I'll just have
to sleep on it.

THOMAS
On your whistle?

MR. C.
No, Thomas -- the problem.

Thomas, still looking a little puzzled, closes his eyes.

MIX TO:

EXT./INT. SODOR - RAILWAY SHEDS - NIGHT

Outside, Diesel 10 snakes back. His claw is holding a funnel
of ash. The claw moves along until it is directly over Thomas.
Funnel to funnel, through the broken roof, it starts to pour
its contents into Thomas' funnel. Thomas is too fast asleep
to notice.

PAN TO Mr. C. asleep. He's dreaming and murmuring.

MR. C.
Sparkle... gold dust... magic...
Buffers... railroad... buffers...

Diesel hears the word "buffers" as he eases away.

The noise startles Percy, who wakes up in time to hear the
word "buffers" again.

Mr. C. in his hammock, fast asleep and murmuring:

MR. C. (cont'd)
Gold dust... valley... family...

CUT TO:
EXT. SH. TIME - MUFFLE MTN - GRANDPA'S WORKSHOP - NIGHT

Grandpa's workshop on the mountain -- it is between the top of the mountain and his house, nestled at the foot of it.

INT. SH. TIME - MUFFLE MTN - GRANDPA'S WORKSHOP - NIGHT

As we go from outside this scene to inside, we see Lily's GRANDPA BURNETT STONE. He is around 60 years old, upright, strong, good-looking, and we can tell that he would still have the capability of handling a train. But his face is etched with sadness and closed in.

He is studying a painting of an engine -- we will come to know her as LADY, but not yet. He is relating it to tools and parts on his workbench -- we hear the voice of our Storyteller:

STORYTELLER [LILY, ADULT] (V.O.)
Mr. Conductor had no way of knowing that far away -- in a workshop on Muffle Mountain -- Lily's Grandpa Burnett Stone could perhaps provide the answer to that question... if only he knew how.

Grandpa is studying the painting of Lady and murmuring...

GRANDPA
I'm sorry I let you down, Lady -- and I'm sorry I let down the magic.

As he speaks, we:

DISSOLVE TO:

INT. SH. TIME - MUFFLE MTN. - WORKSHOP [FLASHBACK] - DAY

A FLASHBACK of what he remembers as a child. Grandpa as a little boy, in his workshop with toy trains and tools around him. We see the tiny shadow of a LITTLE GUY, a previous Mr. C.

LITTLE GUY (V.O.)
It's good you like trains, Burnett. Our family has a little engine that lives in this mountain, and she travels on her own railroad which has wonderful energy because of her.

(MORE)

(CONTINUED)
CONTINUED:

LITTLE GUY (V.O.) (cont'd)
She takes us on journeys to a magical island. We'll take you there, Burnett.

DISSOLVE TO:

INT. SH. TIME - MUFFLE MTN - GRANDPA'S WORKSHOP - NIGHT

Grandpa in his workshop, touching the painting lovingly.

MIX TO:

EXT. SODOR - COUNTRYSIDE [FLASHBACK] - DAY

Grandpa (as a child) on the Island of Sodor - it is just as it is in his drawing as a child.

LITTLE GUY
Now that I have shown you the land of talking trains, I have to leave here for a long time. Some day, one of us will return. But until then, I have chosen you to take care of our engine. Please guard her well.

MIX TO:

EXT. SHINING TIME - GRANDPA'S WORKSHOP - NIGHT

We are back in the present, outside Grandpa's workshop, as he closes the door and walks back down the mountain. As he reaches his house, he is confronted by Boomer.

BOOMER
So, I've found you again, Burnett Stone.

GRANDPA
And you've finally returned, as I always knew you would.

BOOMER
So where's that engine?

GRANDPA
I'll never tell you that -- you're far too filled with hate for her and for this valley.

(CONTINUED)
BOOMER
No I'm not -- I just think magic
means nothing.

Grandpa determinedly goes inside his house and shuts the door.
Boomer calls after him.

BOOMER (cont'd)
I'll be back, Burnett Stone. I
found you -- now I will find her.

CUT TO:

INT. SHINING TIME - GRANDPA'S HOUSE - NIGHT

CLOSE UP: Grandpa looking out the window and out to the
landscape beyond. He knows Boomer is bad for this special
place.

MIX TO:

INT. SODOR - RAILWAY SHEDS - NIGHT

Mr. C. in his little hammock, continues to dream.

EXT. SHINING TIME - MUZZLE MOUNTAIN [DREAM] - NIGHT

Dream image of the figure of a previous Mr. C. sparkling and
depositing gold dust on a bush on the mountain, along a trail
from the mountain and through the meadow... and beautiful
flowers are growing at every place thereafter.

This is accompanied by our present Mr. C. voice-over:

MR. C.
The family told me... as long as
there's a railroad, there will be
energy... as long as there is gold
dust... there will be harmony...
the family told me... we have made
sure that our railroad is safe...
we have made sure that our gold
dust will last forever... you will
never have to worry...

We see Muffle Mountain, and the trail to the meadow at Shining
Time. But now there are no flowers and the place is like a
ghost town. The only person who seems to be there is Stacy,
and she calls out.

(CONTINUED)
CONTINUED:

STACY
Mr. C! Mr. C! Why aren't you here? Why couldn't you travel anymore to the Island of Sodor...? Or back home to us...? The magic is all gone.

INT. SODOR - RAILWAY SHEDS - NIGHT

Mr. C. wakes up very shocked.

MR. C.
What's gone wrong with our railroad...? My universe is in great danger -- I've got to find my gold dust -- and Mutt, you've got to find someone who can help us too.

FADE UP MUSIC

CUT TO:

INT. BIG CITY - TRAIN STATION - DAY

FADE UP MUSIC: "GIRL IN GREEN" (TBA)

It's daytime in a thick sea of moving knees and legs -- suddenly we see a glimpse of green amongst the grey and grit -- rushing people -- and tumbling feet -- and there, in the middle of it all, is Lily. And there is Mutt -- in a hurry and on a mission. He is manoeuvring his way amongst the crowd.

STORYTELLER [LILY, ADULT] (V.O.)
Mutt was doing his best -- as only he know how. He just took off from Shining Time and by morning he was here in the Big City. He needed to find Lily. He sensed the threat to Mr. Conductor's universe, and that somehow, she could help resolve it. She was going to her Grandpa's house at Muffle Mountain, but Mutt wanted her to get the wrong train for the right reason. She had to come to Shining Time first. That's what his instinct told him.

Lily has a knapsack on her back. The bird is tucked in the top of it.

Everyone is jostling.

(CONTINUED)
CONTINUED:

The inside of the station is filled with the sound of announcements.

STATION ANNOUNCER (V.O.)
The train for Muffle Mountain will depart from Track 3. Last stop, Muffle Mountain.

Lily is dashing everywhere, looking for Track 3.

Then Mutt appears right in front of her -- he's picked the time.

It's now.

LILY
I don't suppose you know where Track 3 is, do you?

"Follow me" he seems to be urging.

His tail is wagging and he turns -- getting it across to her: "I know where I'm going".

Mutt's friendly face reassures Lily.

LILY (cont'd)
Do you want me to follow you? Oh, why not!

And she decides to trust her instincts and follow Mutt.

INT. BIG CITY - TRAIN STATION - PLATFORM - DAY

Down onto the platform.

She doesn't look up but we do. She's on Track 4, not 3.

She hesitates for a split second, then --

She's up into the train and it's away. It is the Rainbow Sun.

We see Mutt leap into the last carriage at the back of the train.

FADE OUT MUSIC

CUT TO:
51 INT. TRAIN - DAY

Lily on the train with the Bluebird sitting on her lap. Everyone is busy talking on cell phones and working on laptops.

LILY
(whispering)
So here we are on our way to Muffle Mountain, Bluebird... but I wish instead that we were going to somewhere magical, don't you...?

FADE TO:

52 EXT. SODOR - RAILWAY SHEDS - DAY

We hear a scratching sound and then we see a CLOSE-UP of Mr. C. We pull back a little further to reveal a branch. It looks rather like a toothbrush, and is half the size of Mr. C. He is holding it and scratching the nose of James, whose face is showing smug satisfaction. Mr. C. is clearly finding this task a struggle, and grows visibly weaker.

MR. C.
There, James -- tickle all gone?

James gives a happy "peep-peep".

MR. C. (cont'd)
(giving a yawn)
Good -- now off to work please.

JAMES
(genuinely concerned)
What's the matter Mr. Conductor? Is it because I'm red? Diesel says red is a really tiring colour.

MR. C.
No, James. It's not that at all. Goodbye...

And James puffs away.

Thomas is puffing towards Mr. Conductor. Mr. Conductor has to make a quick decision.
MR. C. (cont'd)
If Diesel sees me travelling in
Thomas, he's bound to think I don't
have anymore sparkle... Please don't
let that be true... No-one in my
family ever told me what to do in a
gold-dust crisis... except...

Thomas is now puffing right past Mr. C.

MR. C. (cont'd)
(he suddenly remembers)
Thomas -- please follow the line to
the waterfalls and meet me at the
top... I have to find something
very important...

THOMAS
I'll be as quick as I can, Mr.
Conductor.

And Thomas puffs away.

Mr. C. blows his whistle and sparkles out -- very slowly
indeed.

EXT. SODOR - WATERFALL -- DAY

Mr. C. sparkles slowly back in. He looks around -- he is not
where he is supposed to be at all.

MR. C.
I'm supposed to be at the top of
the falls....
(he looks around)
...but this is the bottom.

He looks up with alarm at the distance left to climb. He
blows his whistle and tries to sparkle, and nothing happens -
then he realizes this is the defining moment.

MR. C. (cont'd)
That's it -- the gold dust is all
gone. If I can't get more I know
what will happen -- I dreamt all
about it.

Mr. C. looks up to the top of the falls -- it is a very long
way up.
MR. C. (cont'd)
(starting to climb)
I have to get to the top -- that's
what my family told me -- they said
I'd find the clue to the source of
my gold dust at the top of the falls
on the Island of Sodor. Why did
ey they stop at the clue...? Why not
just tell me the source and be done
with it...? I'm the wrong age for...
(gasp, climb, gasp)
...rights of passage...

He keeps climbing...

CUT TO:

EXT. SODOR - RAILWAY - DAY

FADE UP MUSIC

Thomas swooshes past, wheel-to-wheel with BERTIE, who is
travelling on a parallel road. Bertie is a red bus who likes
to go fast, and believes, in a good-natured way, that he can
give any engine a run for its wheels. James puffs by on the
other line.

THOMAS
Morning James, I have to meet Mr.
Conductor and I'm having a quick
race with Bertie on the way.

He gives a whistle but a very strange sound comes out.

BERTIE
I say, Thomas, your whistle sounds
a bit wobbly.

THOMAS
Yes -- and it feels all stuffed-up,
too! But it won't stop me winning,
Bertie.

Just then he has to stop at a crossing to let George the
Steamroller pass by. If George were human, he'd probably be
shop-steward of a steamroller's union, with a loud mouth, a
desire to maintain the status quo, but deep down a bit of a
softie.

THOMAS (cont'd)
Morning, George.

(CONTINUED)
GEORGE
Slow down, you boy scout in blue.

Bertie gives a big honk on his horn as he gets ahead of Thomas. WE follow Thomas as he continues his race and leaves Bertie far behind.

We see a very sedate George weaving his way along a road, as Thomas whistles by.

GEORGE (cont'd)
(calling out)
Railways are no good... turn 'em into roads.

But our Thomas knows George well. And he's making good time.

THOMAS
That'll never happen, George, and you know you like us really... Ah-ha! I won again, Bertie -- goodbye!

FADE OUT MUSIC

EXT. SODOR - WATERFALL - DAY

Mr. Conductor is at the top of the falls.

MR. C.
The clue to the source of the gold dust must be in this little crevice.

Mr. C. reaches out and grasps from a little crevice an equally little piece of paper.

MR. C. (cont'd)
Got it!...
(he reads out loud)
"Stoke up the magic in the mountain and the Lady will smile. Then watch the swirls that spin..."

Mr. C. notices that the paper is torn.

MR. C. (cont'd)
(frustrated)
Where's the rest of it?

Mr. C. turns and pulls the other part of the paper out from the crevice. He is perilously close to the water. He and we hear a loud, incredibly shrill, wailing whistle. It's Thomas and it's trouble. Just as Mr. C.

(CONTINUED)
is about to read the rest of the clue:

MR. C. (cont'd)
Shake with... ah....

Shriek, shriek goes the whistle.

MR. C
... aah...

He's lost his balance.

He's tumbling headlong into the foam -- so are the pieces of paper. Thomas sees this -- shock -- horror. There's no sign of Mr. C.

Thomas is travelling down the line that follows the path of the waterfall -- he's looking, looking. Still no sign of Mr. C.

Then we see the foam.

We see the hat.

We see a piece of driftwood tossing and turning with the force of the current. Then it's thrown onto the bank.

Thomas is now travelling on the line by the bank.

It's just a piece of driftwood. Wrong -- one hand, then the other, then a very wet Mr. C. -- still searching for the pieces of paper -- clambers up from behind it.

Thomas is both relieved and mortified.

THOMAS
Oh, Mr. Conductor, my whistle suddenly went all funny. I didn't mean to... 

Mr. C. is squeezing water from everywhere.

MR. C.
(shivering)
Get me so wet?

Mr. C. is quickly preoccupied.

MR. C. (cont'd)
(sneezing)
I know -- but Thomas, we have a problem.

(CONTINUED)
THOMAS
You need a hot bath and a cup of chocolate? You look very cold and
tired, Mr. Conductor.

MR. C.
(chattering)
I've run out of gold dust and I've
lost the clue to the secret of the source... I'm trying to remember
it -- Mountain... smile... Baby...
what else -- curls... tin... bin...
no, that's not right...
(he shrugs his
shoulders)
Thomas, please go and explain to
the engines, and then come back
here.

Thomas looks mortified.

MR. C. (cont'd)
Don't look so upset -- you couldn't
help it. Diesel had something to
do with your whistle going wobbly,
I'm sure of it... If only there
were someone somewhere who had gold
dust too...

Then -- light bulb goes on -- he suddenly has an idea.

MR. C. (cont'd)
I have to find a bellflower. I
need to make a call. Don't worry,
it's going to be all right.

A shaky Mr. C. starts searching amidst the undergrowth.

Thomas puffs away, looking very anxious.

THOMAS
Not while Diesel is around -- he's
probably making some really scary
plans right now.

FADE UP MUSIC

CUT TO:
EXT. SODOR - RAILWAY TERMINAL - DAY

The big wheels of George the Steamroller. He is gazing enviously at Gordon, who is taking a majestic circuit around the turntable.

Then we hear the voice of Diesel 10, who is sneaking up beside him, his sidekicks Splatter & Dodge in tow.

DIESEL 10
Charming sight, isn't it -- so soothing.

George is mesmerized.

DIESEL 10 (cont'd)
Imagine that's you, George -- fulfilling your dream -- to have your own roller rink for your wheels only.

MIX TO:

EXT. SODOR - RAILWAY TERMINAL (DREAM) - DAY

George's dream as described by Diesel 10.

DIESEL 10
Goodbye, turntable -- hullo, roller rink -- just for George forever circling it in balletic bliss...

CUT TO:

EXT. SODOR - RAILWAY TERMINAL - DAY

George now has a soppy smile on his face.

Diesel 10's mood changes abruptly.

DIESEL 10
We don't want steam engines. Steam engines need buffers at the end of the tracks to stop them crashing. We'll destroy the buffers, and when the steam engines are destroyed too -- we can build them up again for ourselves.

(CONTINUED)
Splatter and Dodge are listening to this with glee. George, however, is looking dismayed.

DIESEL 10 (cont'd)
We don't want Twinkle Toes, either. I have to make sure he can't get away and go home. However he's able to do that, it's got something to do with buffers -- I heard him talking in his sleep about buffers. So that's an even better reason to destroy them. And then I'll make your dream come true -- get it, George?

GEORGE
(nervously)
Got it.

DIESEL 10
Good, and remember our motto: "They add, we subtract".

George is now rolling away.

DIESEL 10 (cont'd)
(calling after him)
Say it.

GEORGE
They add, we subtract... Er... Diesel?

DIESEL 10
Yes?

GEORGE
Subtract what?

DIESEL 10
(as if in pain)
Buffers, steam engines, Twinkle Toes...

As he snakes away, Diesel grabs a piece of tarpaulin, tears it off, and hurls it towards a rubbish truck. The wind however, whips it up and lands it across the faces of Splatter and Dodge.

SPLATTER & DODGE
(muffled)
Is this supposed to be here?
59 EXT. SODOR - UNDERGROWTH - DAY

There's a scuffling sound from amidst the undergrowth.

We hear Mr. C.'s voice.

MR. C.
Do you mind...? I'm trying to make a call... Please don't badger me now.

Bang on cue we see Mr. Conductor -- and then -- yes, the Badger, who -- fed up with being dumped on -- exits.

MR. C. (cont'd)
(to Badger)
Sorry, I just have to stay undercover for a bit... thanks for the hospitality... hullo, hullo...

Mr. C. is shaking the telephone mouthpiece in frustration, as we all do at times -- in his case, however, it's a bellflower.

MR. C. (cont'd)
Are you there?

We hear the sounds of real funky music -- echoes of Beach Boys but with a new spin -- it's the...

FADE UP SONG - "SUMMER SUNDAE"

CUT TO:

60 EXT. SOMEWHERE IN THE WORLD - BEACH - DAY

A scene of beach perfection -- sand, sea, palm trees -- totally deserted -- well, not quite.

We notice that the breeze is creating a sea of rippling waves of sand. They're skidding across the surface of the beach.

There's the perfect sand wave, and there's the ultimate beach bum -- the quintessential surfer waiting for the perfect wave... with one difference.

He's 18 inches tall, he's MR. C. JUNIOR -- cousin of Mr. C. Senior. And he's British.

We notice that close by in the water, there's something that's connected to something on the beach -- looking something like a water sprinkler system.

(CONTINUED)
CONTINUED:

It is, and it leads us to:

Where Junior is now.

Right where that tiny deck chair is with an umbrella beside it.

Right where that multi-coloured T-shirt and red bandanna is, with the neon sunglasses and the personal stereo set, and the automatic soft-drink maker within hands-reach, with the bright flashing buttons and instant choice of favourite flavour.

Have we spotted everything?

Oh, and a seashell to the left of him. This seems to be making gurgling noises.

Junior, aged about 20, gorgeous, every kid's idea of a perfect hero (or will be), vulnerable and right now, way, way too lazy, is enjoying another day of pure pleasure.

He sparkles a few times just for the fun of it.

He fixes his favourite drink -- a summer sundae -- and casually pushes the seashell towards him.

CUT TO:

EXT. BEACH - DAY

The seashell -- now we can hear Mr. C. Senior.

INTERCUT WITH:

EXT. SODOR - UNDERGROWTH - DAY

MR. C.
Junior, Junior -- where are you?

Junior lies back down in his deck chair and turns on his sprinkler system -- he needs to be cooler, much cooler.

JUNIOR
Paradise.

Junior takes another sip of his drink.

JUNIOR (cont'd)
I just got on Cloud 9 and here I am.
MR. C.
(cough, cough)

Well...

JUNIOR
What's the matter?

MR. C.
I've run out of gold dust and now
I'm losing my energy, too. Our
universe is in serious trouble.
You've got to come now.

JUNIOR
All right, all right. How do I get
there?

MR. C.
(exasperated)
On our railroad, you know that --

The Badger is wanting his home back.

MR. C. (cont'd)
(to Badger)
Yes, yes, I'm going now.
(to Junior)
Listen cousin, get here as soon as
you can. You have to help me find
the source of our gold dust.

JUNIOR
Yeah -- I've used up most of mine
already.

MR. C.
(wearing a "Can you
believe this?"
expression)

What!... Then go to Shining Time
Station first. And in my signal house --
in the box under the stairs in my
little emergency pouch -- you'll find
the very last supply. Please take
care of it, Junior. And don't talk
to anyone about the buffers.

JUNIOR
Which buffers? What trouble? And
where are we going to find the
source, anyway?

But the bellflower has wilted and Mr. C. is gone.

(CONTINUED)
Junior takes a last sip of his drink, a last look at the rays of the sun, and starts packing up.

CROSS FADE MUSIC

EXT./INT. COUNTRYSIDE/TRAIN STN./RAINBOW SUN (TRAV.) - DAY

Lily on the Rainbow Sun. The train is slowing down.

LILY
Oh, this must be Muffle Mountain.

But the train keeps on going.

LILY (cont'd)
The train isn't stopping -- so it can't be.

The carriage is empty except for Lily. As the train departs, we see -- but Lily doesn't -- her Grandpa in a telephone booth on the platform.

EXT. MUFFLE MTN. STN. PLATFORM - TELEPHONE BOOTH - DAY

The telephone booth and Grandpa, in conversation.

GRANDPA
The Muffle Mountain train has been and gone and she wasn't on it. The next one goes straight to Shining Time... Thank you, Stacy... I'd appreciate it.

As he comes out of the telephone booth, we pan across to the Rainbow Sun disappearing into the distance with Lily just visible in the carriage window.

CROSS FADE MUSIC

EXT./INT. COUNTRYSIDE/RAINBOW SUN (TRAV.) - DAY

The carriage is silent.

Lily locks out the window and sees a boy on a white horse racing the train. It's Patch.

Lily is a city kid. She finds silence scary. She tentatively takes her harmonica out of her pocket and begins to play to
break the silence -- she picks up the rhythm of the train
wheels -- she's really good... but... the silence still
overwhelms her playing.

She's getting nervous.

She gets out the Bluebird and looks at it.

LILY
(murmuring to herself)
I want to go home, I miss Mom -- and
I don't want a baby brother or sister.
(she cuddles Bluebird)
But I wouldn't want to be without
you, Bluebird. I'd have to love
someone very much to give you away.
Do you really think we know where
this journey is taking us?

FADE OUT MUSIC

EXT. SODOR - COUNTRYSIDE/RAIL LINES - DAY

Thomas is with Toby, Gordon and James.

GORDON
So what are we going to do now,
little Thomas? Mr. Conductor's
fallen down a waterfall and it's
all your fault.

JAMES
(hysterically)
Diesel is going to destroy us. We
need help -- who's going to give it
to us?

TOBY
We'll help each other. That's what
the Fat Controller would expect.

GORDON
Pity he went away in the first place.

Thomas gives a huge sneeze.

JAMES
(more hysterical still)
Oh no... now Thomas is getting ill...

oh no...
TOBY
Be quiet James.

Thomas gives a whistle -- it's perfect.

THOMAS
Actually, I'm very well thank you James... and now I have to find Mr. Conductor before Diesel does.

CUT TO:

EXT. SODOR - LITTLE BRIDGE BY WATERFALL - DAY

Mr. Conductor -- curling up under a little bridge near the waterfall.

MR. C.
(visibly weak)
I'll just have a little rest and then carry on to where Thomas can find me. I don't understand why this has happened so suddenly.

At that moment Thomas is coming over the bridge.

THOMAS
I can't see Mr. Conductor anywhere.

But Mr. C. tries to rally a cry, but he is too weak to do so.

And Thomas puffs on...

MIX TO:

EXT. SODOR - ROAD BESIDE RAIL LINE - DAY

The face of George the Steamroller as he smashes onto a set of buffers. As he does so, a shadow falls across him as Diesel arrives with the two hoods, Splatter and Dodge, on either side of him.

The look on George's face says that he knows he's in for a bollocking.

DIESEL 10
One set of buffers smashed is not enough, George.
CONTINUED:

SPLATTER & DODGE
Yeah, remember our motto... They go
up... we come down...

DIESEL 10
(in pain)
Noooo... they add... we subtract...
Sooner or later you'll hit the
buffers that are so precious to
Twinkle Toes. Destroy, George.

GEORGE
(nervously -- this isn't
really his scene)
But I might hurt something -- or
someone...

DIESEL 10
Soooo...?

George looks anxious and sighs heavily.

FADE UP MUSIC

CUT TO:

EXT. SHINING TIME - MUFFLE MOUNTAIN - DAY

The presence of Boomer casts a long shadow across Muffle
Mountain. He is using a pick-axe and surreptitiously hacking
his way through, and tunnelling down. He shows no care for
the beautiful flowers as he does so.

Then, from his point-of-view, we see Patch ride into sight.

Moments later, the horse rears up, very frightened. Boomer
is trouble, and the horse senses it.

PATCH
That's the stranger. I'd better
tell Billy!

Boomer drags a beautiful mountain bush out of the ground and
hurls it down the mountainside.

Patch rides on, looking back once or twice, but his horse
isn't happy until Boomer is out of sight.

FADE OUT MUSIC
On the Rainbow Sun, Lily looks out the window -- the train is stopping now, so Lily gets out.

Then Lily sees the station sign.

LILY
(completely bewildered)
Shining Time? Where's that?

We hear a familiar bark and see Mutt. He wants her attention.

LILY (cont'd)
You again -- are you following me now?

Mutt barks again and runs around in front of her as if to say "No, you're still to follow me". He's leading her towards the station house.

As she does so, she notices the boy on the white horse that she saw through the carriage window (Patch). He is riding with clear urgency towards Billy.

PAN TO:

Patch joins Billy by the meadow that lies next to Shining Time Station.

PATCH
Mr. Twofeathers, I've seen the stranger and he looks like he's trying to find something inside the mountain.

BILLY
Thank you for telling me, Patch. I'm sorry your horse was frightened.

PATCH
What's the stranger looking for, Mr. Twofeathers?
BILLY
His name is Boomer and he was here once before, a long time ago. He wants to settle an old fight with Burnett Stone... I think it's about an engine -- I think that's what he's looking for.

PATCH
(beat)
Could the engine have something to do with the shadowy lines on your map?

BILLY
It's possible, and if that's true, then I think it's helped make this valley beautiful.

Then Billy looks out over the meadow.

Everywhere is still. It's late afternoon. The meadow is drenched with light.

Although it's filled with flowers and grasses, if you look as Patch looks, there are two almost imperceptible thin straight lines where no flowers are growing.

PATCH
Mr. Twofeathers -- why are no flowers growing in the middle of this meadow? I've never noticed that before.

A gentle wind is blowing the grasses backwards and forwards, giving a shimmering effect to the lines where no flowers grow. It reminds us of the effect in the sky that Lily noticed in the Big City.

Lily is on the steps of the station, with Mutt beside her, and she notices too.

PATCH (cont'd)
Those lines almost look like a railroad track, but maybe it's just the light playing tricks.

BILLY
Maybe...

We look again across the meadow -- a shadow falls across the mountain lengthening onto the meadow, and a cold wind drifts through the grasses.

(CONTINUED)
Our eyes -- like Billy's -- follow this line. It ends at the 
feet of Boomer, who is gazing back across the meadow. It's a 
threatening sight.

Billy shivers and goes towards the station as Patch rides 
away...

As our picture widens to take in all this scene, we take in 
too, the crossroads where, at the beginning of our story, 
there had been families and cars. Now there are individuals, 
and two cars that do not stop for each other -- symbolically, 
a sense of community seems to be vanishing.

EXT. SHINING TIME STATION - PLATFORM - DAY

Stacy comes out onto the platform to greet Billy. She looks 
worried.

STACY
Oh, Billy -- the trains all seem to 
be late today. We'll have to re-do 
the schedule. This is the first 
time we've had this problem.

CUT TO:

INT. SHINING TIME STATION - DAY

Lily is now inside Shining Time Station. She is looking 
confused, with Mutt waiting beside her.

What is this place -- where is everyone?

LILY
(to Mutt)
What have you brought me here for?

Before Mutt can respond, the silence is broken by a bunch of 
oises and remarks. They seem to be coming from the mural. 
Suddenly a light goes on in the signal house window.

Lily is clearly pleased with her situation -- suddenly it's 
all noisy again!

It's Mr. C. Junior, responding to the call and arriving for 
duty. We hear him before we see him.

JUNIOR (V.O.)
I do not want to do this... I don't 
know how to do this... Who does coz 
think I am, Houdini...?

(CONTINUED)
Then out of the corner of her eye, Lily sees a sparkle. She looks in amazement as there is a sudden explosion of gold sparkle right in front of the little red-painted door.

Junior appears, coughing and brushing gold dust off his clothes.

\[\text{JUNIOR (cont'd)}
\quad \text{Oh man, this is too much -- got to get more gold dust, got to get to the Island...}\]

He is looking adorably dishevelled in his conductor's uniform sans hat, but with a nifty bandanna around his neck.

He sees Lily.

\[\text{JUNIOR (cont'd)}
\quad \text{Hi -- who are you?}\]

\[\text{LILY}
\quad \text{(taking this in her stride)}
\quad \text{I'm Lily. Who are you?}\]

\[\text{JUNIOR}
\quad \text{C. Junior. Did I drop some sunglasses as I came in?}\]

Lily shrugs "I don't know".

Junior is trying to turn the knob in the little red door. Nothing happens.

\[\text{LILY}
\quad \text{Here -- try this.}\]

She tries to open the door with the side of her ticket.

\[\text{LILY (cont'd)}
\quad \text{I'm always losing my key at home.}\]

She can't get the little red door to open, either.

\[\text{LILY (cont'd)}
\quad \text{It usually works.}\]

\[\text{JUNIOR}
\quad \text{Well, I might as well use up more of this stuff. See you, Lily.}\]

He sparkles out, and as he does so, some gold dust falls on Lily's dungarees.

(CONTINUED)
Lily is peering through the little painted window.

Stacy interrupts her just as Billy is coming out of his workshop.

    STACY
    Are you... Lily?

Startled, Lily turns and nods. Stacy is clearly relieved.

    STACY (cont'd)
    Oh, your Grandpa's very upset. You got the wrong train. I'd better take you back to Muffle Mountain.

Mutt comes bounding across the station to greet Billy.

    LILY
    (pointing to Mutt)
    Is this where he lives? He came all the way from the city with me -- he's the reason I'm here. I followed him onto the wrong train.

    STACY
    Billy -- this is Burnett Stone's grand-daughter.

Billy is mentally putting the pieces together.

    BILLY
    Howdy --
    (then, to Mutt)
    So what's this all about, Mutt?

Crash -- the noise comes from the other side of the painting.

    LILY
    (excited)
    That's Junior -- the little man who lives in the wall.
    (then realizes)
    I mean...

    BILLY/STACY
    Junior! What's he doing here?

Lily looks longingly at the window again. She taps on it, gives a little wave, and then follows Stacy out.

(CONTINUED)
LILY
Stacy -- I don't think I did get
the wrong train. I think I got the
right one, but I don't know why.

As they exit the station a mother is collecting her little
girl, who gives the baby her mother is holding a little kiss.
This registers with Lily, who turns her head a second time to
look at them before exiting.

CUT TO:

INT. SHINING TIME STATION - MURAL - DUSK

There is a loud crash from behind the door on the mural.

JUNIOR (V.O.)
(muffled, from behind
the painting)
What's that doing there? ....Hmmm, nice bed.

The lights go out and there is a loud snore.

MIX TO:

EXT. SODOR - LITTLE BRIDGE BY WATERFALL - DUSK

Mr. Conductor is waking up in a bale of hay near the viaduct.

He crawls to the ground. He's hunting for his watch. He
can't find it, so he checks the time by blowing on a dandelion.
Such an easy task causes him some trouble.

MR. C.
(even more alarmed)
Dinner time... Where's my cousin
got to...? Who else can possibly
help me now?

EXT./INT. SH. TIME - CROSSROADS/STACY'S CAR (TRAV.) - DUSK

The top of Lily's hair blowing in the wind as she drives along
with Stacy. They are following a road that runs towards a
lake with Muffle Mountain in the distance.

Lily is showing Stacy one of her photographs.
LILY
Stacy -- did you know my Grandma Tasha?

STACY
My mother did... She was a wonderful dancer, and Billy says that your Grandpa was once the finest railroad engineer in the valley. I wish...

But Lily interrupts her.

LILY
Who's that shouting?

She and we notice two men arguing at the crossroads ahead of them.

WHIP PAN TO:

EXT. SHINING TIME - CROSSROADS - DUSK

Grandpa and Boomer confront each other.

P.T. BOOMER
She's in that mountain, isn't she?

GRANDPA
Even if she were, she'd be no good to you now.

BOOMER
You're a liar, Burnett Stone.

Then Boomer runs into the darkness as Stacy's car approaches the crossroads.

CUT TO:

EXT. SHINING TIME - ROAD NEAR CROSSROADS - DUSK

Lily in the car with Stacy.

LILY
Who was that man with Grandpa?

STACY
(slightly preoccupied)
A man who likes to make trouble.
(MORE)

(CONTINUED)
CONTINUED:

STACY (cont'd)

(beat)
Lily, could I borrow that photograph?
I promise to take care of it.

Lily hands it to her.

EXT. SHINING TIME - CROSSROADS - DUSK

Stacy has now reached the crossroads.

Everywhere is suddenly very still and silent. This unnerves Lily.

GRANDPA

Lily.

LILY

Grandpa.

STACY

Good evening, Burnett.

GRANDPA

Goodnight, Stacy... and thank you.

As Lily gets out of the car at the crossroads, gold dust from her dungarees drifts into the air and falls in a little pool on the ground at the crossroads.

Stacy starts up her car again.

LILY

You said "I wish", Stacy.

STACY

I wish...? Oh yes, I wish -- you'd come back and see us tomorrow -- if your Grandpa will let you.

Then Stacy is gone and the silence is even louder.

CUT TO:

EXT./INT. SHINING TIME - ROAD/GRANDPA'S CAR (TRAV.) - DUSK

Lily is sitting with to her Grandpa. He's looking straight ahead, not at Lily.

Lily doesn't like the silence. She's desperate to communicate with her Grandpa -- surely, she can trust him.

(CONTINUED)
LILY
Grandpa, I saw this really cool guy
at the station -- really little and
kind of...
(her voice trailing off)
... golden.

Silence.

LILY (cont'd)
Can you believe that?

GRANDPA
I only believe what I see.

EXT. SHINING TIME - GRANDPA'S HOUSE - DUSK

They drive up to a small house with an apple tree outside.
The house is at the foot of the mountain on the other side of
the valley.

Every window is shuttered.

INT. SHINING TIME - GRANDPA'S HOUSE - NIGHT

Lily at the supper table with Grandpa. She looks around the
room. There are no photographs.

LILY
Grandpa, don't you like photographs anymore?

GRANDPA
No.

Silence. Then --

LILY
Why don't you live in the valley?

GRANDPA
Because I don't like trains.

LILY
But the trains stop at Muffle Mountain.

(CONTINUED)
CONTINUED:

GRANDPA
On the other side. This side there's neither sight nor sound of them.

Silence. Then --

LILY
Are you sure you don't like trains, Grandpa?

GRANDPA
I'm sure.

Lily is about to say something else. Then decides against it. She stands up and gets something out of her pocket. It's the friendship bracelet.

LILY
Here Grandpa -- this is for you. I made it -- I hope it fits.

She goes to put it on her Grandpa's wrist but he stops her.

GRANDPA
Thank you Lily, I'll do it.

Lily picks up the dishes, disappointed.

When she's left the room, we see Grandpa take his wallet out of his chest pocket. And then, from inside his wallet, he slowly takes out a photograph of a beautiful young woman.

The bracelet is still on the table.

Then he gets up and turns on his turntable. We hear the lilting sounds of a beautiful waltz.

SONG - "HE LOVES SHE LOVES" (TBA)

Grandpa is listening to this in his shuttered room.

FLASH CUT TO:

EXT. SHINING TIME - GRANDPA'S GARDEN [DREAM] - DAY

Black-and-white images of a young man and woman dancing together in the sunlight. We recognize the place as being underneath the apple tree in Grandpa's garden long ago.

MIX TO:
INT. SHINING TIME - GRANDPA'S HOUSE [PRESENT-DAY] - NIGHT

The door is ajar and Lily is listening and looking at her Grandpa. He looks up.

LILY
(gently)
That's Grandma's favourite song.

GRANDPA
(quietly but not unkindly)
Go to bed, Lily.

MIX TO:

EXT./INT. SH. TIME - GRANDPA'S HOUSE - LILY'S ROOM - NIGHT

The moon is out.

Lily is in bed.

FADE OUT MUSIC

She gets out to go to the window and opens the shutters just a tad.

Lily's POV of the mountain, and we -- like her -- gradually hear something...

It's the sound of a train engine's whistle.

Lily is filled with curiosity and puzzlement.

CUT TO:

EXT. SHINING TIME - MUFFLE MOUNTAINSIDE - NIGHT

We are outside the stable near Grandpa's house. Patch is trimming his horse's hooves in the moonlight.

Suddenly he, too, hears the sound of a train whistle echoing all around him.

EXT./INT. SH. TIME - GRANDPA'S HOUSE - LILY'S ROOM - NIGHT

Then we move slowly back to Lily's window and hear her voice murmuring to herself.
CONTINUED:

LILY (V.O.)
How come I can hear a train engine whistle in the valley if the mountain is supposed to muffle the sound of the trains from the other side?

CUT TO:

INT. SHINING TIME - GRANDPA'S HOUSE - NIGHT
CLOSE UP: Grandpa, taking in a deep breath, as if nourished by the sound of the whistle.

CUT TO:

EXT. SHINING TIME - MUFFLE MOUNTAIN - NIGHT
Boomer, digging frantically, oblivious to the sound that the others are hearing.

MIX TO:

EXT. SHINING TIME STATION - NIGHT
Stacy and Billy are sitting on the steps with Mutt between them. The moon is full and we can see the mountain in the distance, and close-by, the meadow and the buckeye tree.

Stacy is showing Billy the school photo that Lily lent her.

BILLY
...Burnett and Boomer grew up together and had a big quarrel about an engine -- then Boomer left town. And we never saw him again... till now.

STACY
Did you ever see the engine?

BILLY
No, never -- but I believe she was -- is, if she still exists -- precious to Burnett and to this valley. Burnett had three passions in his life -- Tasha, trains, and this valley.

Stacy is gazing across the meadow.

(CONTINUED)
STACY
(beat)
Billy -- I've always taken for granted that Mr. Conductor uses his gold dust and nothing else to get to the Island of Sodor -- but could he also use a secret railroad?

Billy stays quiet, so Stacy decides to continue.

STACY (cont'd)
...And maybe the magic that we know is all around us in this valley is because of the gold dust and the railroad... and the mysterious engine too... and that if anything happened to any one of them...

Suddenly Stacy notices the buckeye tree.

STACY (cont'd)
Billy -- look at the buckeye tree -- it's losing its blossoms and it's much too early for that.

Billy gets up.

BILLY
Stacy -- whatever the answers to the questions are, we'll find the solutions. Now, I'd better get Mutt his supper.

STACY
Good night, Billy.

We leave Stacy looking at the photo together with the painting of Burnett as a little boy.

She seems to be making up her mind about something.

CUT TO:

EXT. SODOR - COUNTRYSIDE - NIGHT

FADE UP MUSIC: "NIGHT TRAIN" (TBA)

It's a beautiful moonlit night here, too.

It's the time when Thomas and Percy are taking the mail trains along the coastal routes and through the glorious countryside.

(CONTINUED)
They love this run and we can tell.

EXT. SODOR - RAILYARDS - NIGHT

Thomas' and Percy's journeys come together at a junction.

Unknown to the engines, Diesel 10 is resting in a shed adjacent to the platform. He can see and hear everything, too, through the splintered wood.

Toby is puffing slowly and quietly in from the other side. He sees Diesel and foreshortens his stop to take in the situation. Diesel does not see him -- neither, for now, do Thomas and Percy.

PERCY
We're both right on time with our mail trains, Thomas. Mr. Conductor would be proud of us.

THOMAS
If we could find him.

FADE DOWN MUSIC

PERCY
Mr. Conductor talked about buffers in his sleep last night. Buffers are at the end of a railway, and do you know what I think, Thomas?

Thomas looks at Percy questioningly.

PERCY (cont'd)
I think Mr. Conductor has a magic railway.

THOMAS
(shocked)
But if Mr. Conductor has lost his gold dust -- maybe the railway is losing its magic, too... And where is the entrance, anyway?

Diesel is grinning his evil grin and sidles away from his hiding place and along the track.

Toby quietly puffs up to Thomas and Percy.

(CONTINUED)
Toby
I'm sorry, you two, but I think
Diesel heard every word you said...
I'm going after him to see what he
does next. You'd better carry on
and get the mail delivered.

Percy
You're very brave, Toby.

Toby
Oh, Diesel won't bother with an old
engine like me -- he thinks I'm
scrap already!

And Toby puffs stoically on.

MIX TO:

EXT. SODOR - SCRAPYARDS - SMELTING FURNACES - NIGHT

The flames of the smelting yards -- even brighter at night --
fanning the flames of Diesel's plans. Splatter and Dodge are
waiting for him.

Diesel joins them. Moments later, we see Toby stop close by.

Diesel 10
What do you mean you can't find Twinkle
Toes?

Splatter & Dodge
Well, he is very... small.

Diesel groans as George arrives on the scene. George instantly
realizes that he would rather remain outside the diesels'
conversation.

Diesel 10
Come in and join the party, George.

Splatter & Dodge
We're going to have a party?

Splatter & Dodge
Who's got the balloons?
DIESEL 10
(with a withering
look)
Correction -- join the party that's
over. Just like Twinkle Toes' Magic
Railway is going to be over...
gone... and the buffers busted.

Splatter and Dodge and George look terrified. Toby is furious.

DIESEL 10 (cont'd)
We don't know where the entrance to
his railway is, so we don't know which
are the right buffers -- therefore
you've all got to destroy all of them...

SPLATTER & DODGE
What are you going to do?

DIESEL 10
It's time to finally put Twinkle
Toes' lights out... this is a job
for the Boss...

TOBY'S POV -- We see the claw emerging.

TOBY
(whispering to himself)
I've got to delay him... I've got
to distract him... I've got to be
brave...

At that, Toby gives a whistle.

Diesel looks up, loses attention, and the claw takes a swing
at a pile of scrap which comes crashing down in front of him,
blocking his own way and that of the others.

Toby backs purposefully out of danger, and Diesel is left
starting to pick up the pieces to clear space again.

SPLATTER & DODGE
Er... Boss... did you mean to do that?

DIESEL 10
(livid)
I always mean what I do.

FADE DOWN

FADE UP TO
EXT. SODOR - RAILYARDS - DAY

It's morning and Thomas is puffing towards the junction as Henry is taking in water and looking rather mournful.

THOMAS
Good morning, Henry -- what's the matter?

HENRY
I've got boiler ache, little Thomas. I need a change of coal. There are six trucks full of new coal, waiting for me up in the sidings... if Mr. Conductor was here I'm sure he'd ask you to...

THOMAS
Fetch them for you... of course I will... it'll make you feel better, and me too.

MIX TO:

EXT. SODOR - RAIL SIDINGS - DAY

FADE UP SONG: "A REALLY USEFUL ENGINE"

Thomas puffing along the line and arriving in the old sidings.

He sets to work collecting the trucks.

He doesn't realize that the sixth truck is not coupled properly.

He doesn't notice that it is quietly sliding backwards.

He doesn't notice a set of old buffers obscured by bramble.

He never sees the last truck mysteriously and magically glide through the buffers and disappear.

Thomas sets off back, with five trucks.

THOMAS
Oh, Mr. Conductor, I do hope you're all right.

FADE OUT MUSIC

CUT TO:
EXT. SODOR - EMBANKMENT/VIADUCT - DAY

Mr. Conductor is walking towards the viaduct near the waterfall.

Diesel 10 is heading towards him, unseen by Mr. C.

Mr. C. and we realize that he is on one side of a deep gorge and the only way across is by way of the old viaduct.

He hears the sound of an engine's wheels, but can still see nothing. But his hopes are raised.

MR. C.
(in anticipation)
Thomas... could that be you?

But it isn't, and in a moment, Mr. C. knows it.

MR. C. (cont'd)
Oh no. It's Diesel.

He turns, looking for a way to escape, but he can't. One way it's Diesel, the other way, the cliff.

But Diesel 10 is already closing in on Mr. C.

Diesel 10 is extending his hydraulic claw and Mr. C. is trying to dodge it.

He's trying to reach for something in his pocket -- he can't.

It's too late anyway. Diesel 10's claw grasps Mr. Conductor like King Kong grasping the girl.

DIESEL 10
I've got you, Twinkle Toes, and next I'll get that blue puffball, too.

Mr. Conductor is dragged along the ground and up onto Diesel 10's back wheel.

And there's Mr. Conductor -- kidnapped by Diesel 10 and caught in a vise-like grip as the villain thunders towards the viaduct. As they do, Mr. C. notices some loose bricks falling from it.

MR. C.
(calling out)
Don't go on the viaduct, Diesel -- it's very dangerous!

(CONTINUED)
DIESEL 10
I'll do what I want, and you'll do
what I want too.

One brick after another crumbles beneath him on the viaduct. Mr. Conductor is trying to fight off the hydraulic claw as it tries to pull him up into Diesel's cab.

Mr. C. finally wrenches something out of his pocket -- it's his toolkit. He manage to yank out his pliers. The clip holding the pipe to the claw has two wires -- one green, one blue.

MR. C.
(gasping)
One of the cables opens the claw --
the other one will tighten it.
Which one am I going to cut? Please
let this be the right one. Please
let me have enough strength to do
this and escape from Diesel. I
have to survive to find more gold
dust -- the universe needs us.

There's no time to lose. He and we hold our breath. He cuts and -- yes -- it opens with a steely screech.

MR. C. (cont'd)
It's the right one!

It drops Mr. C., who clings to the wheel, but then his strength gives and he can hold on no longer.

He drops away, bounces onto a bush, which in turn sends him flying through the air. His resting place is in the spokes of a windmill (where a cushion just happens to be resting).

As Mr. C. lands, he turns to camera and says.

MR. C. (cont'd)
Did you put that there for me? You
must have known I was coming -- how
very thoughtful of you...

(beat, then)
And Mutt -- I hope you're thinking
of me too -- and how to sort these
troubles out -- including giving my
young cousin the hurry-up.
EXT. SHINING TIME - GRANDPA'S HOUSE - GARDEN - DAY

Lily is sitting alone in Grandpa's garden, clearly bored.

STORYTELLER [LILY, ADULT]
Mutt knew exactly what to do. His instincts told him that now it was time to attract the right attention.

As our Storyteller says this, we see Mutt running towards us down the road and into Grandpa's garden.

Mutt sees Lily, who jumps up in surprise, and a smattering of gold dust from her dungarees falls on a leaf. Then Mutt immediately starts barking at the shuttered house.

Grandpa comes out into the garden. Mutt dashes away. Grandpa starts fixing some branches of the apple tree.

GRANDPA
Was that a dog I heard barking?

LILY
(instantly honest)
Yes... but he's gone now.

Sunlight is making beautiful patterns on the branches of the tree. We can't help but notice the way Grandpa takes a moment to gently trace their path with his fingers. This gesture seems out of character with the shuttered, gruff exterior of the man.

We can't help but notice either that on the last leaf, his fingers stroke a smattering of gold dust.

We cannot doubt it -- he has noticed this.

And we notice too, that he is wearing Lily's bracelet.

Lily, though, has her back to Grandpa and does not see what we see.

Instead, she gets out her harmonica and starts to quietly play a gentle, lilting version of "He Loves She Loves".

FADE UP MUSIC

LILY (cont'd)
Grandma loved to dance to this...
didn't she?

Grandpa has paused but does not look at Lily.

(CONTINUED)
GRANDPA

Yes.

LILY
(more a fact than a question)
And you danced with her.

GRANDPA
(beat)
I can't remember.

He leaves what he is doing and returns indoors.

Lily stays sitting under the apple tree. She is feeling rebellious.

LILY
(muttering)
Yes you can.

FADE OUT MUSIC

Then she and we hear a voice -- it's Patch.

PATCH
I bet you don't know how to climb it.

Lily looks up as Patch walks around in front of the tree.

Without saying a word, Lily suddenly jumps up and climbs the tree... fast.

PATCH (cont'd)
Where did you learn to do that?

LILY
On my fire escape.

Lily is now climbing back down the tree.

LILY (cont'd)
I'm Lily. Do you live here?

PATCH
Yes -- my mum and dad run the stables.

Grandpa is now returning into the garden.

GRANDPA
Good morning, Patch.
PATCH
Good morning, Mr. Stone. I'm going
to ride into Shining Time -- could
Lily come with me... if she'd like
to...?

LILY
(eagerly)
I'd like to...

GRANDPA
You can go, but be back by sunset.

Lily is surprised he's agreed.

LILY
Do you want to come, too?

Grandpa remains enigmatic.

GRANDPA
I never go there now...

He returns to fixing the tree.

LILY
(wistfully)
Bye, Grandpa.

CUT TO:

EXT. SHINING TIME - GRANDPA'S HOUSE - GATE POST - DAY

Lily and Patch at the gate post. Mutt is waiting for them.

PATCH
So, have you ridden a horse before?

Lily shakes her head.

Patch seems pleased -- it makes up for before.

PATCH (cont'd)
It's easy -- you just get up and
ride.

They climb up onto the horse and ride away.

Mutt is running along beside them, and then goes on ahead.

MIX TO:
Lily and Patch are riding around the lake. Muffle Mountain is right beside them. Patch is clearly observing something.

**PATCH**
The xxx (birds) are usually here by now -- they nest in the xxx at the foot of this mountain. I've never known them to be late before....

**LILY**
Patch -- Grandpa says that trains don't go up that mountain, but...

**PATCH**
(excited)
But what, Lily?

**LILY**
I'm sure I heard one last night.

**PATCH**
So it's not just me. You see Lily, I've heard it too. Lots of times... but if we've both heard it...

**LILY**
Why not Grandpa too? There's nothing wrong with his hearing.

The riders have reached the crossroads.

This is the beginning of a magical sequence.

**FADE UP MUSIC**
First we notice that Patch's horse is picking up the gold dust, left in a little pool on the roadside, from the day before. The gold dust is sticking to the horse's hooves.

The riders come off the mountain road, and start making their way down into the valley and across the meadow.

As they start their journey, Patch comments:

(CONTINUED)
PATCH
I've always wanted to go this way -- we're following some shadowy lines I've seen on a map. They're like railroad tracks without any rails.

As he says this, Patch's horse starts tossing his head and swishing his tail. He pounds the ground -- indicating "I want to go faster," and he does so.

Suddenly the riders and the horse are thundering along as if driven by a current of energy.

Then we experience this from the riders' POV and it's a joyous feeling.

Suddenly it ceases as quickly as it began.

PATCH (cont'd)
If they are railroad tracks -- they're magic ones... But why did the energy stop?

Lily just shakes her head.
And they carry on at a normal pace.

FADE OUT MUSIC

MIX TO:

EXT. SHINING TIME STATION - PLATFORM - DAY

P.T. Boomer is leaning against a lamppost on the platform. Patch is tethering his horse to a lamppost. The scene is reminiscent of the Western "High Noon".

Billy comes out of the station. Mutt is with him. The foliage on the buckeye tree is all gone -- the branches are blowing mysteriously in the wind.

BILLY
(looking across the meadow)
It looks like there's a storm coming. We've been safe from storms in this valley for a long while. Let's hope this one is just passing through -- like yourself, P.T. Boomer.

But Billy's words cut no cloth with Boomer, who remains gazing at Billy as he sets off with his train.

(CONTINUED)
Boomer picks up a box and puts it on the back of his motorcycle. Then he looks across at the mountain and makes a threatening statement. Unfortunately, Patch is already going inside the station, and doesn't hear it.

BOOMER
I am passing through -- right through into that mountain and then boooof!
(he gestures explosion)
No more protector, no more precious engine. There is no such thing as magic!

And he rides away.

Mutt hurries into the station stop. He needs to make sure his plan is going to work.

CUT TO:

INT. SHINING TIME STATION - DAY

We are at the mural. Lily is saying goodbye to Patch.

PATCH
I have some errands to do, but I'll meet you back here in time for sunset.

LILY
Thank you Patch.

Patch leaves, and Lily hears Junior's voice singing.

He sparkles in, tap dancing on a skateboard, as he listens to his stereo set.

Lily is clearly delighted to see him.

JUNIOR
Bisto -- I'd given up on meeting you again. What's blue, green, red and says "peep-peep"?

LILY
A parrot, and you mean "chirp-chirp".

JUNIOR
Nah -- trains -- talking trains.

Junior is straightening his jacket, polishing his whistle, and wondering where he might house his rainbow-coloured paper umbrella cocktail stick.

(CONTINUED)
JUNIOR (cont'd)
I'm off to see them now on the Island of Sodor... and my cousin. I overslept, so I better hurry. Do you want to come?

LILY
(nervously wild about the idea)
Can we be back here by sunset?

JUNIOR
Hope so -- I want to get back to the beach.

Mutt comes in very quietly, and then barks.

LILY
What do you think, Mutt?

Mutt barks enthusiastically.

LILY (cont'd)
All right.

Junior taps the tunnel on the mural.

JUNIOR
It's this way. We'll take the shortcut. Hmm... It's going to take almost all my gold dust, and this is Coz's emergency supply...
(shrugs)
But it's the only way to travel!

Junior has already sprinkled gold dust on the bench. Lily picks some up in her hand.

LILY
Can I take some of this back for Grandpa?

JUNIOR
Be my guest -- I'll look after it for you.

He pops the gold dust into his pocket and gives a bow -- then realizes he's left his bandanna on the bench.

JUNIOR (cont'd)
Oh, I nearly forgot. My bandanna and I never leave each other.

(CONTINUED)
LILY
Same goes for me and my Bluebird.

Then Junior creates a huge burst of gold dust around himself and Lily.

JUNIOR
Here we go.

INT. MUFFLE MOUNTAIN - MAGIC RAILROAD - DAY

FADE UP MUSIC

Junior and Lily are on the Magic Railroad, being bumpyly swept along -- as if they're on non-existent bouncing balls -- in what seems to be a tunnel.

Junior is tossing around his last supply of gold dust, as he and Lily pop in and out down the track.

JUNIOR
Bit bouncy, isn't it?!

Lily nods.

JUNIOR (cont'd)
Yeah

LILY
But where are we, and what is this?

JUNIOR
We've been under the meadow and the mountain and now we're heading across thousands of miles to the Island. This is the Conductor Family's Magic Railroad.

There are more and more bumps.

JUNIOR (cont'd)
Or was... I don't think it's going to last much longer... It'll vanish, like the engine...

LILY
What engine?
JUNIOR
The one that used to travel on this railroad... But it disappeared. 'Coz and I never saw it, and we don't know what happened to it.

(beat)
Are you ready, Lily? Here are the buffers...

Suddenly he spots Henry's missing coal truck.

JUNIOR (cont'd)
Hey... what's that doing there... now...

There are the buffers ahead -- they slow down, but there's no need.

These are magic buffers to glide through... and they do --

EXT. SODOR - RAILWAY SIDINGS - DAY

Right into the old sidings on the other side of the buffers where the coal truck disappeared.

CROSS FADE MUSIC: "LOVELY DAY" (TBD)

LILY
Where are we?

JUNIOR
The Island of Sodor, of course! This way -- Bogus!

LILY
What's the matter?

JUNIOR
(sneezing)
I think I'm allergic to grass.

Junior leads Lily up the high embankment. They both peek over the top.

Below them lies the Island of Sodor in all its marvellous magic.

LILY
What's that noise?

(CONTINUED)
The trains -- I told you, they talk. We're just too far away to hear them yet.

FADE OUT MUSIC

EXT. SODOR - DOCKS - DAY

But we are not. And we are at the docks with a scene of great activity.

Henry's trucks are being loaded with all kinds of exotic fruits and vegetables and giftware from exotic lands -- suitable for a grand engine.

Cranky the Crane is helping with this job. Thomas and Percy are pushing and pulling trucks.

Diesel, with Splatter and Dodge, are locking at all this business and it's making Diesel even more bad-tempered.

SPLATTER & DODGE
So Boss, how come you let Twinkle Toes escape?

Diesel becomes even more enraged.

DIESEL 10
I did it on purpose. I was testing him... to see if he could... escape.

SPLATTER & DODGE
(to each other)
Did he mean to say that?

Diesel positions his claw to take a swipe at his side-kicks. They back off. Cranky the Crane accidentally misfires and covers Splatter and Dodge with fruits and vegetables.

They back up and crash into Percy, who is likewise covered -- Diesel thinks this funny, then changes mood abruptly.

DIESEL 10
Playtime's over, Splodge -- now it's time for the next lesson, starting with how to destroy a little green bug-on-wheels. Get over here -- now.

(CONTINUED)
Splatter and Dodge leave the scene of devastation and Thomas and Percy whisper to each other.

THOMAS
So you heard what Diesel said? Mr. Conductor's still safe -- but I've got to make sure he stays that way.

Henry passes by, looking particularly majestic.

THOMAS (cont'd)
You're steaming well, Henry.

HENRY
It's the new coal you brought me. Thank you, Thomas.

PERCY
But what happened to the last coal truck?

THOMAS
It just disappeared -- up in the old sidings... as if by magic.

Then Thomas and Percy look at each other with great significance, and Thomas puffs away.

THOMAS & PERCY
So that's where the entrance to Mr. Conductor's railway is.

EXT. SODOR - RAILWAY LINE/EMBANKMENT - DAY

Thomas, puffing along the line with his coaches Annie and Clarabel.

Suddenly he gives a big smile and a happy "peep-peep".

THOMAS
Annie, Clarabel -- there's Mr. Conductor -- we've found him!... Oh --

Thomas is closer now and we're watching this from his POV.

He's very confused. He wasn't expecting to see Junior.

JUNIOR
Hi, Thomas -- don't look dumb. I know you haven't seen me since --

(CONTINUED)
THOMAS
(interrupting)
-- you stuffed party poppers down
my funnel.

JUNIOR
Hey, we had a laugh.

THOMAS
You did...

LILY
(coming out of her
hypnotic state at
experiencing this
classification)
You're talking to each other.

JUNIOR
Ah -- first prize. Lily -- this is
Thomas. Thomas -- this is Lily. Now,
where's my cousin? He needs me and...

Junior tries sparkling and half of him does -- then returns.

JUNIOR (cont'd)
... I don't half need him. What a
scene -- maybe this is going to be
fun. What do you think, Lily?

Lily nods. She's amazed, even for her. She and Junior climb
into Thomas, who puffs away.

EXT. SODOR - RAILWAY LINE/WINDMILL/THOMAS (TRAV.) - DAY

Ahead of them is a windmill.

Lily is admiring the sight of the blades going around. Then
she spots something.

LILY
What's that shining on the windmill?

JUNIOR
Bisto, Lily -- it's my cousin.

Mr. C. is sitting in the pocket of one of the spokes. The
sun has been catching the brass plate of his hat.

FADE OUT MUSIC
EXT. SODOR - WINDMILL - DAY

Lily and Junior climb out of Thomas. Junior looks up at Mr. C.

JUNIOR
So, did you bring me all this way to look at you sunbathing?

MR. C.
(struggling to get down)
No, I didn't. I landed in here after escaping from a heavy metal monster who kidnapped me. He doesn't like steam engines and he won't like you either.

JUNIOR
I say, coz, you look rough. Let's just get more gold dust, then you can sort the monster out, and I can get back to the beach.

MR. C.
Listen to me, Junior... I've got bad news...

There's the sound of a telephone. It's coming from a bellflower on the ground beside Junior.

MR. C. (cont'd)
I'll get that!

Mr. C. instinctively goes to grab the "phone" and finally falls off the windmill, so Junior gets to it first. Mr. C. desperately wants to get it back because he knows who it is.

JUNIOR
Hi there... No, I'm his cousin...
Who's this?... Oh, hi Hatty...

Mr. C. winces.

JUNIOR (cont'd)
... Yeah, he's lying around somewhere.

Mr. C. squirms with embarrassment. He wrestles the bellflower away from Junior.

(CONTINUED)
MR. C.
Sir Topham Hatt, Sir -- he just wanted to be friendly... No Sir, he's not a puppy... he's an unruly, unreliable English puppy who needs a good trainer...

He glares at Junior.

There is the sound of explosions down the bellflower.

MR. C. (cont'd)
Yes Sir, of course I know all Englishmen are wonderful...
Everything is under control...
goodbye, Sir.

JUNIOR
Coz, this is Lily. She's staying with her grumpy old Grandpa Stone.

MR. C.
(curious & surprised)
Hullo, Lily.

Then, feeling weak, he turns to Junior, only to find that his cousin is now sprawled on the windmill, enjoying the sun as the wind picks up.

MR. C. (cont'd)
Get down.

JUNIOR
This is just like the fun fair...
Give us two secs.

Junior is suddenly spinning around on the windmill, faster and faster. Then, in a trice, he is off it, and flying through the air.

EXT. SODOR - RAILWAY LINE - DAY

And... horror of horrors... he lands right on top of Diesel, who, at that very moment, is passing by.

Diesel looks up and glares in triumph.

Junior is frantically trying to get himself out of this situation. The wind blows all of his kit away... except for his bandanna.
Junior gestures "oh well" and decides to make the best of a bad situation.

We see him disappearing around a corner -- doing his best to "windsurf" on the back of Diesel.

EXT. SODOR -- WINDMILL -- DAY

Lily and Mr. C. with Thomas nearby.

LILY
What's going to happen to Junior?

MR. C.
Oh, our family is pretty good at getting itself out of trouble... eventually! You know, Lily, that cousin of mine has a lot of guts. He just needs to put it to good use. He'll give Diesel a run for his wheels.

LILY
Mr. C.... I'm supposed to be back by sunset.

FADE UP MUSIC

MR. C.
(gently)
I'm sorry, Lily, but maybe your Grandpa knows where to find you.

LILY
(amazed)
He does?

MR. C.
Maybe -- because I saw a drawing he did when he was little and I think he's been here himself -- long, long ago... but if he can help us, I wish he'd hurry back. I didn't have time to tell Junior but he'll soon grow as weak as I.

LILY
You love Junior, don't you?
MR. C.
(resignedly)
Yes, even though he makes me mad...
that's what families are for... to be
there for each other in the bad times
as well as the good, isn't it?

LILY
(thoughtfully)
Yes...

Mr. Conductor sees that the conversation has a special meaning
for Lily. And he looks at her encouragingly.

LILY (cont'd)
(confidently)
Yes, it is.

FADE TO:

EXT. SHINING TIME - MUFFLE MOUNTAIN - SUNSET

It's sunset, and Grandpa is standing by the rockface, looking
down to the lake and the road beyond.

He hears footsteps. It's Patch.

Grandpa is angry.

GRANDPA
Where's Lily?

PATCH
I wish I knew. I'm sorry, Mr. Stone --
She wasn't at the station when I
went back for her, but I promise
I'll find her.

The man and the boy stare each other out -- then Grandpa
returns to where he was looking, and Patch goes to collect
his horse. Then --

GRANDPA
(quietly)
It's not your fault.

PATCH
(encouraged by the
gesture)
Mr. Stone -- I've heard an engine's
whistle on this mountain.

(Continued)
CONTINUED:

GRANDPA
(quickly)
You heard wrong, Patch.
(beat)
Anyway, I'd be too deaf to hear.

Grandpa starts walking back down the mountain.

PATCH
(calling after him)
But Lily says you heard a dog bark.

Patch goes to get on his horse. He is now alone -- or is he...

He hears a rustle and whips around.

It's P.T. Boomer.

BOOMER
(stage whisper)
You never hear wrong, do you? Now
where exactly did you hear it?

Boomer goes to grab Patch, but his horse is too fast for Boomer
and he gallops away.

CUT TO:

EXT./INT. SH. TIME/STATION/RAINBOW SUN (TRAV.) - SUNSET

Beautiful sunset scene and beautiful train -- it's Billy
driving the Rainbow Sun. Stacy is with him.

FADE OUT MUSIC

Patch races to the train as it stops.

PATCH
(calling out, racing
the train)
Mr. Twofeathers! I'm sure Mr. Stone
knows the secret of the mountain.
There's an engine in there, but now --
because of me -- Boomer knows it
too, and he's putting us all in
great danger. And I don't know
where Lily is.
STACY
Billy, Lily must be on the Island of Sodor, but I don't understand why she can't come home...

MIX TO:

EXT. SODOR - BRANCH LINE - DUSK

It's dusk, and Percy is travelling along the line that leads to the old sidings.

PERCY
Yes, I'm frightened... no, I'm not going to turn back -- I'm a Really Useful Engine. Useful Engines aren't scared. I have to make sure these sidings are safe -- I have to make sure the magic railway is safe... Mr. Conductor needs it.

Percy hears strange noises. Then he hears an owl hooting.

PERCY (cont'd)
Oh, shiver my pistons. I hope those sidings aren't haunted.

He carefully eases towards the sounds coming from the sidings. The wind is now blowing and moving the brambles. We can see the magic buffers. We can see George the Steamroller. We can see Splatter and Dodge. And we can see a road -- a new road that is already covering the old tracks -- and is perilously close to the magic buffers.

SPLATTER & DODGE
See those buffers? They're next. The Boss wants the job done fast -- start now.

GEORGE
And if I don't?

SPLATTER & DODGE
You'll be a load of old scrap... do we mean that...? ...YES.
Percy registers shock and puffs away.

EXT. SODOR - BRIDGE - NIGHT

Lily and Mr. C. and Thomas at a campfire near the waterfall.

LILY
I must get back to Grandpa now, Mr. Conductor.

MR. C.
I know, Lily, but I can't help you do that until Junior returns and we can find the source of our gold dust.

LILY
Junior said there used to be an engine for the Magic Railroad -- if only we could find that, too. We could still get back to Shining Time.

MR. C.
She disappeared, and nobody knows why or where.

LILY
Mr. Conductor -- I heard an engine -- near Grandpa's house -- in the mountain.

Mr. Conductor rallies.

MR. C.
That's it! I've remembered the clue... stoke up the magic in the mountain and the Lady will smile --
(dowcast)
-- but that's not all of it. Oh, Lily, I think your Grandpa could really help if he'd just believe that he could.

MIX TO:

EXT. SHINING TIME - MUFFLE MOUNTAIN - NIGHT

There seems to be nothing in the darkness, and then we see hands -- Grandpa's hands -- casting away cobwebs.

(CONTINUED)
Now we hear Grandpa whispering.

GRANDPA
So Lady, what are we to do?

Silence.

Then we see a gleam of something golden. It seems to be taking shape.

Grandpa is finding the lights, and as he does so, revealed to us is --

LADY -- the most beautiful little steam engine, with golden trim. She does not have a face like the engines on the Island of Sodor -- but she still seems to have extraordinary presence.

Again, we hear echoes from the past.

MIX FLASHBACK:

INT. SH. TIME - MUFFLE MTN. - WORKSHOP [FLASHBACK] - DAY

Grandpa and Grandma as children.

GRANDPA [AS A CHILD]
One day, Tasha, I'm hoping to be able to drive this train and I'll take you with me.

GRANDMA [AS A CHILD]
Promise you will, Burnett... promise.

GRANDPA [AS A CHILD]
I promise.

CUT TO:

INT. SH. T. - MUFFLE MTN. - WORKSHOP [PRESENT-DAY] - NIGHT

We are back in the present day in the workshop.

We and Grandpa hear a scuffle. For a moment we and he think it's Boomer.

He and we are wrong. It's Patch.

Now we can also see that Lady is a little worn and damaged.

(CONTINUED)
PATCH
(in awe)
So it's true, we did hear a train
in the mountain.

GRANDPA
All mountains have their secrets --
that won't surprise a boy like you.

Patch is walking around, looking at Lady.

Grandpa throws Patch a cleaning cloth.

GRANDPA (cont'd)
Here, finish that off for me. Her
name is Lady.

PATCH
(carefully polishing)
Why is she locked up?

GRANDPA
She's not -- she's safe from harm.
Or was...

PATCH
Why does Boomer want to harm her,
Mr. Stone?

GRANDPA
When we were young men, he was angry
because he didn't want to believe
in magic, and jealous because Lily's
Grandma loved me... so he took
revenge. He found Lady and
threatened to destroy her if I didn't
let him drive her. I gave in to a
bully. He drove her, he used up
all her coal, he made her go too
fast, then she crashed her. After
that, he ran away, and I brought
her here to a new hiding place. I
fixed her as best I could. But I
could never make up for the mistake
I made.

Grandpa gently puts his hand out to her.

GRANDPA (cont'd)
She's as precious as gold, Patch.

(CONTINUED)
PATCH
(puzzled)
Well, she can whistle -- I've heard her.

Grandpa reveals a record player and beckons Patch over. Then he quietly demonstrates it -- a wonderful whistle is heard.

GRANDPA
(whispering)
Just to remind her, Patch -- and me. And nothing has changed -- Boomer has no compassion and no imagination.

On the wall behind Lady, Patch sees a map of a railroad. All the lines on it are straight, and he realizes they are in exactly the same configuration as those appearing as shadowy lines on Billy's map.

PATCH
This must be the map of the Magic Railroad... But the energy is fading away...

(realization dawning)
I sensed it when we were out riding on the ground above it.

GRANDPA
The railroad needs Lady, and I don't know how to make her steam. I've tried every coal in the valley -- it seems like it's her own special secret.

PATCH
We've got to learn it very quickly, Mr. Stone... and then you can find Lily -- isn't that right?

GRANDPA
Yes -- that's right.

FADE TO:

EXT. SODOR - COUNTRYSIDE/DIESEL 10'S ROOF (TRAV.) - NIGHT

The sight of Diesel, who is hurtling through the Island of Sodor countryside as he tries to grab at Junior with his claw. Junior is treating this as a game, and dodging out of the way as he plays air guitar.
They approach a tunnel -- Junior ducks just in time, but Diesel gets bonked on the head by his own claw as they exit, and he gives a shriek.

JUNIOR
Not enjoying the exercise, Diesel? You should try surfing -- it's a lot more peaceful.

Diesel shrieks again and his is heard by:

EXT. SODOR - BRIDGE - NIGHT

Lily, Mr. C., Thomas, and now Percy.

They hear Diesel's shrill in the distance.

THOMAS
Diesel sounds very angry.

LILY
Oh -- poor Junior.

PERCY
We must get Lily back to her Grandpa now -- in case the Magic Railroad is closed forever. But how could she go without gold dust?

There is complete silence.

MR. C.
Only in the lost engine.
(beat of great significance)
Unless... Thomas....

Thomas just somehow knows what's coming next.

MR. C. (cont'd)
Will you take Lily?

THOMAS
(appalled)
Through the buffers?

Mr. Conductor nods.

THOMAS (cont'd)
But what if I make a mistake -- I've made two already!

(CONTINUED)
MR. C.
But what if you don't?

THOMAS
But what if I go on the railway and
my wheels don't work?

MR. C.
But what if they do?

THOMAS
(with great courage)
Then -- I'll try.

Everyone cheers.

MR. C.
It'll be very bumpy, but I think
you'll be able to make it back here
again too.

Thomas looks alarmed.

MR. C. (cont'd)
Lily, take my hat as a keepsake.

LILY
Thank you, Mr. C. I'm sure it will
bring us luck.

Lily puts the hat in her knapsack.

EXT. SODOR - MAGIC BUFFERS - NIGHT - LATER

CLOSE UP: The Magic Buffers, and then we see Thomas
approaching and WHIP AROUND to his POV

THOMAS
Oh cinders and ashes -- what's going
to happen now?

The buffers get closer and closer and then -- yes -- he and
Lily are going through.

FADE UP MUSIC

INT. SH. T. - MUFFLE MTN. - MAGIC RR/THOMAS (TRAV.) - DAY

SONG - "THOMAS AND THE MAGIC RAILROAD"

(CONTINUED)
And when they are through the buffers and on the Magic Railroad, Thomas and Lily spot the missing coal truck.

THOMAS
There's the missing coal truck!
I'll have to get it back to Henry sometime. Whoops.

The journey is getting more and more bumpy. Then it becomes more spherical and echoey.

Suddenly, both Thomas and Lily feel very nervous. Lily articulates this fear.

LILY
How are we going to get out of here?

They appear to be at a crossroads of the railroad.

LILY (cont'd)
It's very quiet... isn't it... but...
(making up her mind that she's really got to grow up)
Wait here, Thomas. I'll see what I can find.

Thomas stops.

INT. SHINING TIME - MUDDLE MOUNTAIN - MAGIC RAILROAD - DAY

CROSS FADE MUSIC

Lily walks away to the left.

Thomas looks to the right and -- as he does so -- from out of the darkness, he sees a shimmer of gold.

It's Lady, and Thomas is amazed and listening.

Lady cannot speak -- she has no face -- but, Thomas knows what she wants to say.

THOMAS
Oh, you're so beautiful -- could you possibly be...?

Lady is facing him and although we hear no words, we hear a gentle swishing sound.

(CONTINUED)
THOMAS (cont'd)
You are...! You're the engine lost from long ago, but I never saw you before. You're so sad... Why?

Lady is responding to Thomas again, with this mysterious lyrical sound.

THOMAS (cont'd)
... I see... I wonder if...

FADE OUT MUSIC

The magical moment is broken by Lily's return.

LILY
Thomas -- I think it's this way, but hurry.

THOMAS
But, Lily...

LILY
Come on, Thomas.

So they go right.

INT. SH. TIME - MUFFLE MTN. - MAGIC RR/CAVERNS/THOMAS (TRAV.) - DAY

We hold our breath -- on either side of Thomas and Lily seem to be dark caverns and ahead of them, looming up closer, and closer is nothing but a huge wall of granite.

Thomas and Lily can only carry on or stop -- if it's not too late.

It is -- but it doesn't matter.

As they hit the wall, it -- like the buffers on the Island of Sodor -- it melts at the centre -- big enough to let an engine through into the light.

CUT TO:

EXT. SHINING TIME - MUFFLE MOUNTAINSIDE - DAY

CLOSE-UP: Thomas -- dazed and amazed -- into what is now daylight.

Thomas' POV -- and now it is confirmed.

(CONTINUED)
CONTINUED:

We are on the mountain, outside the site of Grandpa's workshop. This is the entrance to the Magic Railroad from the valley.

But it appears that Thomas can go no further. He definitely feels a stranger in a foreign land.

Lily leaps out of the cab and starts to run and slide down the long slope towards her Grandpa's workshop.

**LILY**
I'll be back, Thomas, I promise.

**THOMAS**
Coal, Lily, coal from the Island of Sodor -- please remember. I think it's important.

**LILY**
I will. Goodbye.

Thomas is petrified.

**EXT. SHINING TIME - MUFFLE MOUNTAIN - DAY**

Then two events happen -- fast.

Patch comes riding up the slope.

**PATCH**
Your Grandpa's in his workshop.

Lily leaps on the horse and the riders never look back.

They don't see what happens behind them.

**EXT. SHINING TIME - MUFFLE MOUNTAIN - DAY**

P.T. Boomer is on the mountain, and sets off a huge explosion.

**FADE UP MUSIC**

The impact jolts Thomas off the ground and he starts bumping down the mountain.

**EXT./INT. SHINING TIME - MUFFLE MTN./THOMAS (TRAV.) - DAY**

Boomer leaps onto the back of him -- he doesn't believe in magic, so he assumes Thomas is a toy.

(CONTINUED)
Continued:

BOOMER
You're not real -- you're a toy -- a big, blue toy -- I can control you any way I like.

Suddenly, Thomas hits the ground above the Magic Railroad and gravity pushes him through the meadow at the place where no flowers grow.

EXT. SHINING TIME - MEADOW - DAY

Thomas, with his uninvited guest, mysteriously disappear beneath the meadow.

Thomas is once again on the Magic Railroad.

CUT TO:

INT. SH. TIME - MUFFLE MTN. - ANOTHER BRANCH OF MAGIC RR/

THOMAS (TRAV.) - DAY

Thomas whistles a realization to himself.

THOMAS
This must be another branch of the Magic Railroad. Just wait until I tell Percy. Meanwhile, I'd like to get rid of this really nasty passenger!

Thomas decides to make the ride even bumpier.

The railroad takes a sharp turn and Boomer is out of control.

BOOMER
(terrified)
AAAGH!

FADE OUT MUSIC

CUT TO:
132 EXT. SHINING TIME - GRANDPA'S WORKSHOP - DAY

Lily rushes in with Patch following behind. Lily is simply desperate.

LILY
Grandpa -- everything I've seen at Shining Time is true and there's this Island with talking trains and they said you might have been there. But Mr. Conductor is very sick and Junior's in danger. Please help me.

Lily is desperately trying to open her knapsack. She pulls out Mr. C.'s hat and shows it to her Grandpa.

He holds it in the palm of his hand, but quietly says:

GRANDPA
I don't know how to help.

All at once, Lily realizes where she is -- the workshop leads into where she came from in the Railroad.

She walks a few steps and then sees, to her surprise and delight, Lady.

LILY
This is the lost engine from long ago, isn't it? Now we can go back to the Island and bring Mr. Conductor and Junior home.

GRANDPA
I'm sorry, Lily. I don't know how to because I can't make her steam.

But Lily does.

LILY
Coal. Coal from the Island of Sodor -- that's what Thomas was trying to tell me. There's some at the end of the Magic Railroad. That's what Lady needs.

Patch has been examining the hooves of his horse. They are by now coated in gold -- he sees if he can remove it, but he can't -- the gold seems burnt right in.

And his horse is pawing the ground -- he has a journey to make.

(CONTINUED)
CONTINUED:

CROSS FADE MUSIC

PATCH
Let us try to fetch it.

Patch mounts his horse -- there's a moment of suspense -- and
then -- yes, he's away -- galloping down the faint lines
faster, faster, like he did once before on his journey from
the mountain to the meadow -- only this time it is much, much
bumpier.

MIX TO:

INT. SHINING TIME - MUFFLE MOUNTAIN - MAGIC RAILROAD - DAY

On the Magic Railroad.

Patch has found the coal truck.

He is fixing a rope to it and now he starts to make his journey
back.

FADE OUT MUSIC

CUT TO:

INT. SHINING TIME - MUFFLE MOUNTAIN - WORKSHOP - DAY

Lily and Grandpa.

He is preparing Lady for her journey too.

LILY
Why couldn't you tell anyone about
Lady?

GRANDPA
Because I felt I'd let everyone
down -- most of all Mr. Conductor's
family. They chose me to be Lady's
driver.

LILY
Why did Boomer call you a liar?

GRANDPA
Because he never believed anything
I said was true.
We notice that very quietly they have been joined by Mutt, who is here to make sure everything goes according to his grand plan.

Now, Lily is plucking up courage to ask the most important question of all.

LILY
Did Grandma love Lady as much as you do? Did she take a ride on her?

Grandpa stays absolutely still and doesn't look at Lily. Then he says, as he still works:

GRANDPA
Grandma loved her because I loved her, but he never took a ride on Lady. I couldn't mend her in time.

Lily stays silent.

GRANDPA (cont'd)
I wanted to take your Grandma on our Shining Time.

LILY
On your Shining Time?

Grandpa still can't look at her.

GRANDPA
A wonderful journey when the wheels turn and the rails shine. It was always going to be tomorrow -- tomorrow Lady would work... tomorrow would be perfect...

Then he looks up.

GRANDPA (cont'd)
And then it was too late, and so I shut out tomorrow.

Lily puts out her hand to him.

LILY
Grandpa -- don't shut out today too.

And her Grandpa strokes her hair. As he does this, Lily takes his hand and ties the friendship bracelet in a little knot so that it fits his wrist better. And in that moment he gives her a wonderful smile.
INT. SHINING TIME - MUFFLE MOUNTAIN - MAGIC RAILROAD - DAY

Patch is making his way back to Lily and Grandpa. His horse is pulling Henry's coal truck.

PATCH
Lily, Mr. Stone -- I've got the coal.

FADE UP MUSIC

MIX TO:

INT. SHINING TIME - MUFFLE MOUNTAIN - WORKSHOP - DAY

A huge roar -- Lady is alive and steaming.

With much pride, Grandpa, with Lily, Patch and Mutt aboard, eases Lady off the sidings and onto the Magic Railroad.

INT. SH. TIME - MUFFLE MTN. - MAGIC RR/LADY (TRAV.) - DAY

On the Magic Railroad, the wonderful lights around them all seem shades of green.

GRANDPA
Well, m'Lady -- the lights are all green for you -- green for glory.

Grandpa and Lily look at each other lovingly. Mutt looks up happily between them. Lady goes by, and we are behind her -- seeing Lily putting her arm around her Grandpa.

LILY
(gently and very certain)
Grandma would have loved this journey.

GRANDPA
(decisively)
Yes. And she would love it that you are with me now.

INT. SHINING TIME - MUFFLE MTN. - MAGIC RAILROAD - DAY

And as Lady moves along the rails and gathers speed, we see -- thanks to the care and commitment of those around her, as

(CONTINUED)
well as her own determination to survive -- the proof that she is now truly herself again.

Shadow by shadow, light by light, and seen by Lily as a reflection on the side of the railroad, Lady's lovely, happy face is revealed again.

**INT. SH. TIME - MUFFLE MTN. - MAGIC RR/LADY (TRAV.) - DAY**

**LILY**

(to herself)

"Stoke up the magic in the mountain and the Lady will smile..." That's Mr. Conductor's clue to the gold dust... but what's the rest of it...?

**INT. SHINING TIME - MUFFLE MTN. - MAGIC RAILROAD - DAY**

And as this happens, we witness that the rails are becoming clear and golden.

**PATCH**

(in wonder)

The railroad's getting its energy back.

We notice, too, the ultimate wonder of the Magic Railroad.

Beautiful multi-coloured shavings -- all the colors of the rainbow -- fall behind her and gather on the ground between the rails.

Then, the wind created by the force of the moving engine blows them down the tracks and away.

**INT. SH. TIME - MUFFLE MTN. - MAGIC RR/LADY (TRAV.) - DAY**

We see Lily studying this phenomenon with great interest, as well as wonder.

She quickly takes her toy Bluebird out of her knapsack and catches some of the shavings, then pops them back in her knapsack along with her Bluebird.

FADE OUT MUSIC
In the midst of these marvels, Lily notices a flash of blue.

It's Thomas, at the point where the branch line from the meadow meets the Magic Railroad’s main line.

Thomas is bumping along, but as Lady's wake of shimmering shavings settles on the rusty tracks, Thomas gains traction and he speeds up.

Boomer loses his balance and falls back on Thomas' cab. He's terrified, but triumphant -- his golden target, Lady, is in sight, and Thomas, without choice, is heading after Lady.

BOOMER
I'll get you, Burnett Stone, and that engine, too!

GRANDPA
(calling back)
No you won't Boomer -- because the magic that you don't believe in will get the better of you. Just you wait and see!

CUT TO:

The smelting yards and in the distance, FADE UP the screech of Diesel.

Next we see Diesel 10, with Junior on top of him -- now slightly the worse for wear, and out of breath.

JUNIOR
I'm sorry cousin. I'm sorry Lily.
I haven't been very whatever it is -- responsible, reliable, really useful -- but I will be!
Diesel pounds into the smelting yard, to the shock of James.
Diesel grinds to a halt and flings Junior onto James.
The monstrous Diesel is now pushing James toward the furnaces.

Then Junior remembers -- He grabs inside his chest and pulls out the emergency supply of gold dust that Lily was saving for her Grandpa.

JUNIOR (cont'd)
I'll find you some more, Lily, I promise, but for now it's all gone.
This is definitely an emergency!

With that, he sparkles both himself and James off, and away from the fiery flames.

JUNIOR (cont'd)
James the Brains -- get us out of here!

CUT TO:

146 EXT. SODOR - BRIDGE - DAY

Junior sparkles in with James and dashes into Percy's cab -- much to the surprise of Mr. Conductor.

JUNIOR
Sorry to be so long, coz.

MR. C.
I'm very glad to see you, Junior.

And they give each other a hug.

JUNIOR
But now all the gold dust has really gone.

147 EXT. SODOR - MAGIC BUFFERS - DAY

Splatter and Dodge are on either side of George on the road just above the magic buffers.

SPLATTER & DODGE
Bust those buffers.
CONTINUED:

GEORGE
No. I don't want to -- I don't
want a roller rink. If you want to
smash those buffers, do it yourself.

SPLATTER & DODGE
Did he mean to say that?

SPLATTER & DODGE
Yes -- oh, very well...

Splatter and Dodge lurch onto the road and bump into each
other. They are now stuck.

At that moment, Lady races through the buffers and onto the
tracks of the Island of Sodor -- her wheels fit these tracks
too.

LILY
She can do it Grandpa! She can do it!

As she arrives on the Island of Sodor, a platform materializes
beside her.

Thomas, with Boomer in his cab, races out next.

EXT. SODOR - RAIL LINE NEAR MAGIC BUFFERS - DAY

Diesel is thundering onto the scene, and sees Thomas.

DIESEL 10
I'll get you, you blue puffball!

Diesel's claw reaches out and snatches at Thomas, but misses
and grabs Boomer instead.

Diesel is furious at his bad aim, plunks Boomer on his back,
and reaches out for Thomas again.

EXT./INT. SODOR - COUNTRYSIDE/LADY (TRAV.) - DAY

The chase is hotting up between Lady, Thomas, and Diesel 10.
They are approaching "The Big Dipper". More stones are falling
from the damaged viaduct. Lily notices it.

LILY
We can't go on the viaduct, Grandpa!

Grandpa sees a siding he can turn Lady onto. As Lady turns
off, Lily looks behind and shouts at Thomas.

(CONTINUED)
LILY (cont'd)
Thomas, follow us.

EXT. SODOR - COUNTRYSIDE/VIADUCT - DAY

But now that Lady has turned aside, Thomas can see the viaduct. Diesel is getting close behind, the claw reaching for Thomas.

Thomas makes up his mind.

THOMAS
I'm a really useful engine. This is the only way we can get rid of Diesel and that nasty passenger.

Thomas speeds up and heads across the viaduct, which crumbles as he crosses. A hole opens in the track ahead of him.

THOMAS (cont'd)
I'm not afraid. I'm not afraid.

Thomas speeds up and heroically jumps the gap. As he crosses, more of the viaduct falls in behind him. It is too late for Diesel to stop.

DIESEL 10
No-c-o-o-o-o!!

Diesel, with Boomer aboard, slides over the edge, and drops onto a barge filled with sludge.

Percy pulls up at the end of the viaduct with Mr. C. and Junior. They look down and see Diesel and Boomer floating off down the river. The next moment, there is nothing but sludge.

FADE OUT MUSIC

Mr. Conductor looks at Junior.

MR. C.
(weakly)
How did they get turned into sludge?

Junior waves his bandanna.

JUNIOR
I've just discovered I can do that... with this.

(CONTINUED)
MR. C.
(raising his eyes to heaven)
If we last long enough, that might come in useful again, someday...

MIX TO:

EXT. SODOR - NEAR MAGIC BUFFERS - DAY

We are close to the magic buffers and near a stream that runs from the waterfall.

Lady, with Grandpa, Patch, Lily, and Mutt standing beside her, is by her platform. Thomas and Percy and James are also there. Junior is standing beside Mr. Conductor, who is sitting, gathering his strength.

Grandpa hands Mr. C. his hat.

GRANDPA
I think this is yours.

LILY
I didn't think you could see Mr. Conductor, Grandpa.

GRANDPA
Neither did I, Lily, but you've reminded me how.

Grandpa leans down to inspect Lady's wheels for wear and tear.

LILY
If only -- right now -- we could find the source of the gold dust.

Suddenly Lily realizes something. She opens her knapsack and scoops out the glorious shavings.

LILY (cont'd)
(quietly excited as she remembers)
"...Stoke up the magic in the mountain and the Lady will smile..."
Please try to remember the rest of it, Mr. Conductor...

MR. C.
(very excited)
I have, Lily... I have. "Then watch the swirls that spin..."
LILY
... just like all the wonderful
shavings around Lady on the
railroad... Lady's the source of
your gold dust... She is...

Now Lily has noticed something floating at the bottom of the
stream. It's a tiny piece of paper. She gently picks it up.

LILY (cont'd)
This has some writing on it. Can
you read it, Mr. Conductor?

MR. C.
(with happy
satisfaction)
It's the rest of the clue... "as
the water falls, so shall the gold
dust be plentiful, then..." So that's
why the family led me to the
waterfalls. Patch, please give
Lily your tambourine... and fill
your water bottle with water from
the falls.

Patch is confused, but does so.

MR. C. (cont'd)
Lily, put the shavings in there
with the water.

Puzzled, Lily does so, and Patch suddenly realizes.

MR. C. (cont'd)
Now -- mix the ingredients together
and shake them around, like they
used to in the old days, panning for
gold.

Lily does so.

PATCH
(getting the idea)
Now throw it in the air.

Lily does so.

EVERYONE
Gold dust!

We see a wondrous cloud of gold dust against a blue, blue sky --
like the golden treasure of one's most beautiful dreams.
Mr. C. gathers more strength as the gold dust falls. He holds out his whistle. Some of the gold dust is sucked into the whistle, then more and more.

Junior takes some gold dust and gives it to Lily.

**JUNIOR**
Take some, Lily. I promised it to you.

Lily goes to give it to her Grandpa.

**GRANDPA**
(kindly)
I'd like you to keep it, Lily -- or give it to someone else you love.

And so Lily sprinkles the gold dust onto her Bluebird.

**FADE OUT AND IN ON:**

**152** EXT. INDIAN VALLEY - MUFFLE MTN - 20 YEARS LATER - DAY

**FADE UP MUSIC**

Sunlight again, but at a different time -- 20 years later.

We travel down Muffle Mountain -- with the brilliant mountain bush, past the xxx birds nesting in the xxx, take in the Buckeye tree in full blossom, and across the meadow filled with golden flowers.

**153** EXT. SHINING TIME - LILY'S HOUSE - DAY

Then we join a young woman and her two little children and a dog just like Mutt. His name is Jeff.

They are looking at a scrapbook of gaily coloured postcards from exotic places, all signed "Junior", and family photos of the engines on the Island of Sodor, a beautiful picture of Lady, Sir Topham Hatt with Mr. Conductor, Stacy and Billy. And of course, a picture of Mutt. There is also Grandpa's drawing that he did as a child, when he first visited the Island of Sodor.

**LILY [ADULT]**
And this is Jeff's great-granddad, Mutt, who made sure I got the wrong train for the right reason.

(Continued)
Then, we come close on one of a young woman as a child. (It is Lily as a child.)

She is with her mother, father and one-year-old brother, who is clutching a toy Bluebird with beautiful, golden, sparkly wings.

**LILY**

And this is my favourite bird. I gave it to your uncle for his first birthday, and this picture was taken the day Dad came back home.

We see that Grandpa is also in the same photo, and we move to another one.

In this, Grandpa is standing at a window of his house, opening the shutters and looking out across the fields and the mountain, washed by sunlight.

**LILY (cont'd)**

And this is my favourite photo of your Great-Grandpa. This was the day he opened all the shutters of his house, and then we danced... under the apple tree... to a lovely waltz. I came back here every summer, and I became an engineer like him.

Then we notice Mr. C. is listening with them... and, we notice across the fields, a man with a team of horses.

He comes over and kisses his family.

We realize this man is Patch.

The little boy spots a picture of Thomas in the book.

**BOY**

I keep imagining I can meet Thomas, too.

Lily and Mr. Conductor smile.

Then she takes her children's hands and gets up.

**LILY**

Then, that's what counts. Now, it's time for tea.

**CUT TO:**
EXT. SODOR - RAILROAD - DAY

Thomas, who is puffing home into the sunset, "peeps" happily in agreement.

We hear our Storyteller's voice over this beautiful image.

STORYTELLER [LILY, ADULT] (V.O.)
Sometimes, all it takes is a little train to remind us that magic is timeless, and always worth the hope of its existence.

FADE OUT MUSIC

THE END

Britt Allcroft
May 19, 1999