

check scene 112 113
Lily + Thomas coupling coal
muck.

THOMAS AND THE MAGIC RAILROAD

by

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THOMAS AND THE MAGIC RAILROAD

Fade In: ...

1 INT. ISLAND OF SODOR - DARK TUNNEL - DAY

1

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 in a whoosh of steam. . . .

*

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

1A EXT. ISLAND OF SODOR - COUNTRYSIDE/RAIL LINES - DAY

1A

We are outside the tunnel and, as the steam dissipates, 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

2

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 understand
that on a train journey, great
adventure may be waiting right around
the corner.

Now we have found Thomas -- but he is still ahead of us, so we cannot yet see the special magic of this cheeky little

(CONTINUED)

2 CONTINUED:

2

engine -- the wonderfully expressive face that he and his friends possess where other engines merely carry smoke boxes.

STORYTELLER [LILY, ADULT] (V.O.) (cont'd)
... and that long after the sound of a train whistle has vanished, its romance will remain 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 shame because that's all it takes to cause a lot of trouble to some of the most precious things in life.

3 EXT. SODOR - ISLAND LANDSCAPE - DAY

3

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 magical figure of Mr. Conductor standing just inside Thomas' cab 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 and a burst of golden sparkles hides him from view. Over the steam and sparkles we reveal:

*
*
*

OPENING TITLES

MUSICAL OVERTURE

"THOMAS AND THE MAGIC RAILROAD"

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

*
*

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

*
*
*
*

4 OMITTED 4

5 EXT. SODOR - AERIAL VIEW - DAY 5

A SHIFT IN TIME *

SONG: "ISLAND SONG / THOMAS THEME" *

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 learn from the montage that follows, it is a landscape of meadows and mountains, friendly little villages and valleys -- all made more picturesque by a brightly-coloured assortment of puffing trains -- GORDON, pulling passenger coaches; HENRY, pulling a long goods train; TOBY with his coach HENRIETTA; James with flatbeds, PERCY with a main train, BERTIE the bus along with THOMAS and his coaches ANNIE and CLARABEL. 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 -- (beat) *

like a railroad -- has its heroes... Meet Thomas -- he's our number one hero. And this is where he and his friends live -- the Island of Sodor. *

(pause) 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 - KNAPFORD MAIN STATION - DAY 6

CLOSE-UP: GORDON - AT 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

6 CONTINUED:

6

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.

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 smoke 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.

*

Gordon eyes a large poster above him. It features the Hitchcockian image of Sir Topham Hatt, whose trademark is his daily attire of an English top hat. Sir Topham has his finger pointing out and it reads "Sir Topham needs you." (This pointer with a variety of expressions on Sir Topham's face will be seen in various locations throughout the story.)

GORDON (cont'd)

(reproachfully)

What does that sign say?

THOMAS

(reading it)

"Sodor Railway -- really reliable and right on time --".

GORDON

And you weren't little Thomas.

THOMAS

And you're being bossy Gordon. This sign also says -- "Sorry for delays during repairs.

(MORE)

(CONTINUED)

6 CONTINUED: (2)

6

THOMAS (cont'd)

We are making this a better railway --
signed -- Head of the Railway --
Sir Topham Hatt".

THOMAS (cont'd)

Now, please excuse me, -- I'm meeting
Mr. Conductor. He's taking care of
us whilst Sir Topham Hatt takes a
very important short holiday.

*
*

GORDON

(giving a big whoosh
of steam)

I think we can take care of
ourselves.

At that moment, there is a huge ugly screech and the menacing
newcomer DIESEL 10 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.

DIESEL 10

Get out of my way, you blue
puffballs! You'll never make this
a better railway -- I will -- it'll
be better for me!

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

GORDON

What was that?

He is going back to fetch his coaches.

THOMAS

That is a problem. I call him Diesel
10 -- 10 out of 10 for devious deeds
and brutal strength. Sir Topham
Hatt sent him to help us steam
engines, but Diesel is behaving as
if he hates steam engines. I think
he's really scary.

*
*

(CONTINUED)

6 CONTINUED: (3)

6

GORDON
Pah, really useful engines like us
have to be brave...
(then, sheepishly)
...but maybe 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 man with
all the sparkle and he knows Thomas
well. The Island of Sodor is at
one end of Mr. Conductor's Universe.

PAN ACROSS THE SKY AND TILT DOWN
TO:

7 EXT. MUFFLE MOUNTAIN/INDIAN VALLEY - AERIAL VIEW - DAY

7

Now we are being introduced for the first time to another enticing, delightful-looking landscape. It is similar in many ways to 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.

We are introduced to it by way of a rocky cove with lapping water and pebbles making way for grassland. 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. We see the man who we will come to know as Lily's GRANDPA BURNETT STONE, moving outside it. He is in his garden, fixing the fencing around it. It's hard work, and he wipes his brow with his elbow -- as he does so he reveals his face -- good-looking but touched with sadness.

Then we move up the mountain, and over to the other side where we see a wonderful valley with a little town and a railroad station, marked by a bouquet in full blossom right beside it. 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, along peaceful
pasturelands, and then up and over
Muffle Mountain, is Shining Time --
(MORE)

(CONTINUED)

7 CONTINUED:

7

STORYTELLER [LILY, ADULT] (V.O.) (cont'd)
a contented railroading town hidden
-deep in a valley.

(pause)

You'll know that you've arrived as
soon as you see the Bouquet tree.
It's beautiful, with blooms that
last from spring until the winter
winds blow.

TILT DOWN TO:

8 EXT. SHINING TIME - DAY

8

The sunny Indian Valley and its little towns, like Shining
Time, could, in some ways, 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, windows being cleaned, a kid on a bicycle selling 'The
Shining Times' newspaper, an ice cream truck, a juggler, a
kid's baseball game and cars slowing down to let each other
take right of way. Mr. C. sparkles onto a hanging basket to
give the flowers some plant food. The Indian Valley is not
frozen in the 1950's, but it has determinedly hung on to some
of its pastimes. 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... and it's also
the place where Mr. Conductor lives.

8A EXT. SHINING TIME STATION - DAY

8A

Now we are moving towards the station as the Rainbow Sun,
pride-of-the-line steam engine, pulls away from the platform.
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.

A kid is running around the station and leading us to the
front of it.

CUT TO:

9 EXT. SHINING TIME STATION - PLATFORM - DAY

9

The screen is momentarily filled with smoke (from the Rainbow
Sun).

(CONTINUED)

9 CONTINUED:

9

A woman waves from the platform to her friend on the train, she turns to leave without looking where she is going. Mr. Conductor realizes the woman is going to bump into the basket and lifts himself and the basket 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. A lot of little jobs get done just because of him. But he's a private kind of fellow and some folks never see him to say "Thank you".

Mr. C. tips his hat as the woman leaves. *

CUT TO:

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

10

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 11 years old and definitely a contemporary kid of the new millennium. *

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 above the lights from the cars below.

(CONTINUED)

10 CONTINUED:

10

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

(CONTINUED)

10 CONTINUED: (2)

10

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.

11 INT. LILY'S APARTMENT - DAY

11

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.

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 and stay with Grandpa Burnett?

*

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.

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.

(CONTINUED)

11 CONTINUED:

11

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.

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

12 *

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 we'll find out
from our story whether they meet
each other.

MIX TO:

13 EXT. SHINING TIME - TOWN LIMITS - DAY

13

CLOSE UP:

A colourful sketch 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" (TBA)

Then we see a little pair of ears. For a moment we think it
is part of the mural, and then we pull back to reveal the
back of a rather scruffy but adorable dog's head. It moves!
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".

(CONTINUED)

13 CONTINUED:

13

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

PATCH

There, Mutt -- paint touch - job's 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 that he lent me, helped a lot.

*

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.

14 EXT. SHINING TIME VALLEY - DAY

14

Then we hear the train 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 fifties, 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.

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

15

As the Rainbow Sun approaches Shining Time, two kids on bikes stop and wave as the train goes by. We follow Billy's point-of-view and suddenly notice in the far distance, a light flashing through the trees on the hillside. Next we see a man on a motorcycle emerge through the trees and ride destructively straight across the hillside.

16 EXT. SHINING TIME VALLEY - RAILWAY TRACKS - DAY 16

He is clearly out of place in this sunny and caring town.

His name is P.T. BOOMER. He's around 55-60 years of age and a drifter by choice not circumstances. Boomer is an opportunist, who has drifted from situation to situation, making money wherever he can - usually out of others' misfortunes. He is an emotionally muddy character who is obsessed with cleanliness and order. Now he is out of opportunities, except one - to return to Shining Time with only himself, his motor cycle, a life long grudge, and a thirst for revenge, when he first hits town, destruction - physical and verbal - is an easy carefree pastime. He is our second villain, and perhaps has a visual characteristic that he shares with Diesel 10. He comes over the hill on the road and cuts across the track at the grade crossing, causing Billy to hit the brakes and blow the whistle - frightening a nearby flock of birds into the air. *

17 EXT. SHINING TIME - TOWN LIMITS - DAY 17

The Rainbow Sun steams to a stop outside the station. Billy steps from his cab and crosses the meadow to Patch, who is giving Mutt a drink of water from the drinking bowl that he carries with him wherever he rides. Billy greets Mutt who gives the map back to him.

BILLY
(distracted and looking
back)
Fine work, Patch.

PATCH
Is something the matter with the
Rainbow Sun Mr. Twofeathers - I
heard you braking? *

BILLY
Everything's okay Patch *

PATCH
Mr. Twofeathers...I've been looking
at your map... what are those
mysterious shadowy lines on it? *

They look like straight railroad
tracks, but I can't see any other
tracks around here but the ones you
travel on. *

(CONTINUED)

17 CONTINUED:

17

BILLY
-- (putting the map away)
Oh it's mysteries that make this
place -- *

PATCH
-- magical?

Billy gestures "guess so", and Patch untethers his horse,
realizing 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 yard today.

BILLY
(wistfully)
Does Burnett Stone ever give you a
smile? *

(CONTINUED)

17 CONTINUED: (2)

17

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.

Billy nods in agreement.

(beat)

BILLY

(thoughtfully)

This Iron Horse of mine serves me proud, but you two can cover every nook and cranny. If you see a stranger when you're out riding let me know, would you, Patch? His name is Boomer.

PATCH

Oh -- sure I will.

And Patch rides away.

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

18 EXT. SHINING TIME STATION - PLATFORM - DAY

18

The platform seems eerily empty as Billy is walking along it. He has his map which he is going to put in it's slot on the wall. A train goes by and he acknowledges the driver. Mutt starts to growl.

BOOMER

(unseen)

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

And suddenly - where there was a blank wall, now Boomer is leaning against it. - polishing his goggles with a leaf from the bouquet tree.

BILLY

(matter-of-factly)

You're P.T. Boomer and you left this valley a long time ago when I first became a railroader.

(CONTINUED)

18 CONTINUED:

18

BOOMER

So now I'm back... for two reasons --

He points across towards Muffle Mountain.

BOOMER (cont'd)

You see that mountain over there --
I'm going to own it. It's going to
be mine, all mine.

(CONTINUED)

18 CONTINUED: (2)

18

BILLY

(shocked but steady)

That mountain's not for sale -- it
belongs to Mother Earth. You'll
never own it.

*
*

Boomer defiantly turns his back on the mountain.

BOOMER

You're wrong. Second reason, I'm
back -- to find Burnett Stone.
Where is he?

Billy is putting the map back in its slot on the wall of the
station.

BILLY

Wherever he wants to be...

BOOMER

Playing innocent like everyone else
in this town 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, takes a swing at the
hanging basket, where Mr. Conductor appeared moments ago.
Then he strides away.

*
*

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

BILLY (cont'd)

(to himself)

Innocence is here because this valley
is built on land that's special,
and it is touched by gold dust too.
That combination equals harmony,
but you can't understand that even
when it's staring you in the face.

*
*

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

19 INT. SHINING TIME STATION - DAY

19

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.

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

STACY
(putting on her hat
as she answers the
phone)

*
*
*

Shining Time Station -- Manager
Stacy Jones speaking... Yes, the
10:15 from Pelican Falls to Shining
Time is right on time.

Billy is entering the station as Stacy picks out a child's drawing. It's of a little boy climbing up a hillside with a railway track and a set of buffers below and behind him.

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

Billy puts down his tool bag and joins Stacy as a little child runs in and puts a bowl with one goldfish in it on the ticket booth.

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

*
*

Mutt, has leapt onto a bench near the ticket booth and seems to prick up his ears with interest.

*

BILLY
Most likely...

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

(CONTINUED)

19 CONTINUED:

19

BILLY

Oh Burnett had a wonderful smile,
and he loved railroading

(pause)

although something always seemed to
trouble him.

(mood change)

Here, Stacy -- these flowers got
knocked out of their basket. Maybe
some water will help them live
longer.

*

*

STACY

Why did they get broken?

BILLY

Because a man called Boomer's back
in town who doesn't believe in magic.

Stacy looks concerned as Billy collects his toolbag. Our attention is drawn to the magnificent station wall-mural above the bench, which Mutt has now made his next sitting place.

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 dashing 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 makes sure 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.

(CONTINUED)

19 CONTINUED: (2)

19

MR. C. (cont'd)
(continuing to check)
-Ticket hole punch...check. All aboard *
(clears throat and
repeats)
All aboard
(then to Billy)
Just making sure Billy - I mustn't *
let my conductor skills get rusty.

Mutt is observing all this activity with some concern.

BILLY
(observing it, too)
Important day, Mr. C.?

MR. C.
(proudly)
Very important, Billy -- I'm going
to the Island of Sodor - you know
it's the only place in my Universe
where I seem to fit in, size-wise.
Sir Topham Hatt has given me a big
responsibility for the very first
time. What's more, he says a new
Diesel has arrived, and I have to
make sure he behaves himself.

BILLY *
I hope your visit goes well Mr.C. *

Billy goes through to his workshop and Mr. C. sparkles to
where Stacy is finishing on the phone. She gestures "hello"
to Mr. C. who hears the goldfish talking to him.

MR. C.
(listening to to the
goldfish)
I'm sorry, what did you say...?
Oh, thank you. I like my sparkle
too!
(beat - listening
again)
Yes - gold is great!

Stacy is unfazed by the presence of Mr. C. She knows him
well. The little child dashes back for the goldfish. She
and Mr.C. acknowledge each other (no words spoken) and
Mr.C.turns to look at the drawing of Burnett Stone as a child
in a landscape that we will soon learn is the Island of Sodor.

(CONTINUED)

19 CONTINUED: (3)

19

MR. C. (cont'd)

(puzzled)

Where did you get this drawing,
Stacy?

STACY

In an old locker. It was done by
Burnett Stone when he was a child.
I was told that he used to work on
this railroad, but he never leaves
the otherside of the mountain now.

(beat)

You seem puzzled, Mr. C.

MR. C.

I am puzzled -- this place looks
like the Island of Sodor -- but how
would Burnett Stone get there?

(beat)

Anyway, I must go now....

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, just like I try to
do here. What's the matter?

Billy gestures "sssh" to Stacy but MR. C. notices.

STACY

Oh, nothing for you to worry about,
Mr. Conductor.

The three friends eye each other with affectionate suspicion.

(CONTINUED)

19 CONTINUED: (4)

19

*

We leave Mr. C. and Stacy as we go with Billy.

20 EXT. SHINING TIME STATION - PLATFORM - DAY

20

The Rainbow Sun is about to leave the station.

Mutt is sitting at the end of the platform with the air of a child not wanting a parent to leave. Billy swings into his cab.

BILLY

I know, I know -- Boomer is bad news for this valley -- but so is this train if I don't get it to Doodlehaven on time.

With that, Billy gives a blast on the whistle, the train starts to leave, and Mutt returns inside.

21 INT. SHINING TIME STATION - DAY

21

At the mural, Mr. C. is checking his list one last time. Mutt has now returned and is gazing at Mr. C.

MR. C.

(concerned)

You don't want me to go, do you?

(sighs)

And your instincts are usually right.

Mutt is whining quietly.

MR. C. (cont'd)

Is there some sort of trouble brewing here?

(CONTINUED)

21 CONTINUED:

21

Mutt whines again and his back view looks particularly vulnerable as Mr. C. checks his watch.

MR. C. (cont'd)

I'm going to be late... Mutt --

I'll be back as soon as I can.

Now, I must concentrate -- One blow on my whistle should give me enough gold dust for a lot of sparkle. I need it for this journey!

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

CUT TO:

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

22

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

STORYTELLER [LILY, ADULT] (V.O.)

In the big city, Lily was making final preparations for her own journey.

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.

CUT TO:

23 EXT./INT. SODOR - RAILWAY YARDS - DAY

23

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

STORYTELLER [LILY, ADULT]

James is a rather moody engine.
His temper can be as red as his
paint, if he could play in a band
I'm sure he'd be a great drummer.

JAMES

Bzzz -- Go away!

Thomas backs along the line, 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 engines crashing. That's why
they are being repaired. What are
you doing in the sheds, James? *

JAMES

My wheels were feeling worn out
with work, so Sir Topham Hatt told
me to think about all the ways I
can be a Really Useful Engine...
and when I have, I can come out
again. *

THOMAS

He's just trying to make this a
better railway for steam engines.
Sir Topham Hatt says the harder we
work, especially while he takes a
holiday, the less he'll need diesels
to hel...

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...?

(MORE)

(CONTINUED)

23 CONTINUED:

23

DIESEL 10 (cont'd)

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.

JAMES

Big bully...

James is furious and Thomas outraged, but nervous.

THOMAS

(calling after Diesel 10)

D-D-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!

24 OMITTED
AND
25

24
AND
25

26 EXT. SODOR - LITTLE SIGNAL BOX - DAY

26

Thomas is approaching from the far distance and stops as he
sees Mr. C. sparkle onto the other side of the track.

MR. C.

Good Morning, Thomas.
(MORE)

*

(CONTINUED)

26 CONTINUED:

26

MR. C. (cont'd)

I have to see Sir Topham Hatt to
get my orders right away --
(rubbing his arms and
legs)

The journey from Shining Time is
getting bumpier every time. *

Mr. C. Sparkles into Thomas' cab. As Thomas sets off and
gathers speed, he is showing great pride on his face -- eyes
left, then right. But he is concerned.

THOMAS

I'm very happy you're here, Mr.
Conductor. A big bully Diesel has
arrived; he is behaving very badly.

MR. C.

Don't worry, Thomas. I'll just pop
in and out with my sparkle wherever
he goes and keep him in order.

27 EXT. SODOR - RAILWAY SIDINGS - DAY

27

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, and I've
got good news for you Splodge.

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?

(CONTINUED)

27 CONTINUED:

27

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)

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

SPLATTER & DODGE

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

DIESEL 10

If you're talking about Twinkle
Toes, I'll soon settle him with
this.

At that moment Diesel 10 reveals his sinister attribute - a
claw which now moves up over the top of his "head". *

This demonstration turns into an undignified joke as he
accidentally bangs himself on his "forehead". Diesel
disappears fast.

SPLATTER & DODGE

(quietly to each other)

I don't think he meant to do that.

This is the understatement of the year.

MIX TO:

27AA EXT. SHINING TIME - STREET - DAY

27AA*

P.T. Boomer is checking through a pile of 'Shining Times'. *
He stops at one - scribbled in the top corner are the words *
'Burnett Stone - Muffle Mountain'. Boomer gives a satisfied *
smile as a young boy collects the pile of newspapers and cycles
away.

Over this scene we hear... *

(CONTINUED)

27AA CONTINUED:

27AA

STORYTELLER

.But in the Indian Valley, Boomer
meant to find Burnett Stone. Billy
was right to let Mr. Conductor leave -
at least for now he was safe in the
Island of Sodor.

*
*
*
*

27A EXT. SODOR - RAILYARD - DAY (FORMERLY SC. 30)

27A

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.

27A CONTINUED:

27A

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 him picked up.

THOMAS

Bossy sprockets.

Thomas is pushing some rebellious TRUCKS who are singing rudely at him. Thomas bumps them hard.

TOBY

Stop squabbling, all of you. Mr. Conductor will expect this railway to run like clockwork. Bumping railway trucks is not being Really Useful, Thomas.

*
*
*
*

THOMAS

Toby I know you're very wise but the trucks are very silly.

*
*
*

PERCY

Silence!

Thomas and the other engines look shocked.

HENRY

You can't say that, Percy. You can't say the word "silence" -- only Sir Topham Hatt is allowed to say that.

PERCY

Then

(beat)

be quiet and let's all get back to work.

*
*

THOMAS

Mr. Conductor says you can come out now James.

*
*
*

(CONTINUED)

27A CONTINUED: (2)

27A

All the engines get moving.

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 (cont'd)

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

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

SPLATTER & DODGE

(to each other)

Just watch what happens to that blue puffball when Harold the flopper chopper flies past here... Let's start laughing now!

And they do -- in a really silly way.

Thomas passes fast forward -- nice shiny blue in the middle of the dust-bowl of the yard. Enter Harold overhead -- propellers swishing -- huge dust storm results -- outcome -- Thomas is smothered. Splatter and Dodge are delighted, but not for long -- first "pratfall" coming up -- they get smothered too.

SPLATTER & DODGE (cont'd)

Did you mean to look like that? *

SPLATTER & DODGE

No.

SPLATTER & DODGE

Neither did I...

CUT TO:

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

28

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

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

29

CLOSE-UP: CLOCK TICKING ON WALL

(CONTINUED)

29 CONTINUED:

29

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. It is from Sir Topham Hatt.

VOICE OF SIR TOPHAM HATT
(or Mr. C. mimicking
Sir. T.)

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

Bang on cue, the phone rings...

It's Sir Topham Hatt. As Mr. C. talks on the phone, his eyes
occasionally go to the railway posters. The expressions on
Sir Topham Hatt's face change each time.

MR. C.
(saluting; into phone)
Oh, good afternoon, Sir. A real
honour, Sir, like my family before
me... Keep an eye on Diesel --
definitely...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. Yes, we'll all get a good
night's sleep, ready for a hard day
tomorrow. *

He puts down the phone and sparkles out.

CUT TO: