69 EXT. SHINING TIME - CROSSROADS - DUSK

Burnett and Boomer confront each other.

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

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

BOOMER
You're wrong, Burnett Stone. She'd be good for one thing - scrap.

Then Boomer leaps on his bike and roars into the darkness as Stacy and Lily get out of the car at the crossroads.

CUT TO:

70 EXT. CROSSROADS - DUSK

Stacy and Lily are walking over to Burnett.

LILY
Who was that man with Grandpa?

STACY
(slightly preoccupied)
A man who doesn't like beauty.

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

Lily hands it to her.

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

BURNETT

Lily.

LILY

Grandpa.

STACY

Good evening, Burnett.

(CONTINUED)
BURNETT
Goodnight, Stacy... and thank you.

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.

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

Burnett is securing some pieces of equipment that have slipped in the back of the pick-up truck.

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?

They are now getting in the truck.

BURNETT
I used to believe that, but now I only believe what I see.

The truck door shuts. So does the conversation.

OMITTED
71A EXT. - TRUCK DRIVES BY

72 EXT. SHINING TIME - BURNETT'S HOUSE - DUSK

Burnett and Lily 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.

MIX TO:

INT. TRUCK

Burnett and Lily share an uncomfortable moment of silence before getting out of the truck.

INT. SHINING TIME - BURNETT'S HOUSE - NIGHT

Lily at the supper table with Burnett. She looks around the room. There are no photographs, just marks on the walls where they used to be.

LILY

Grandpa, don't you like photographs anymore?

BURNETT

No.

Silence. Then --

LILY

Why don't you live in the valley?

BURNETT

Because I don't like trains.

LILY

But the trains come to Muffle Mountain.

BURNETT

To the other side of the mountain. This side there's neither sight nor sound of them.

Silence. Then --

LILY

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

BURNETT

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.

(CONTINUED)
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.
BURNETT
Thank you Lily, I'll do it.

Lily picks up the dishes, disappointed.

When she's left the room the bracelet is still on the table.

Burnett gets up and goes over to his turntable. Beside it is a photograph of a beautiful young woman (Tasha). We hear the lilting sounds of a beautiful waltz.

SONG - "HE LOVES SHE LOVES" (TBA)

Burnett is listening to this song in his shuttered room.

FLASH CUT TO:

EXT. SHINING TIME - BURNETT'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 Burnett's garden long ago.

As this sequence ends, Burnett is facing Tasha, takes her hand, and kisses it.

MIX TO:

INT. SHINING TIME - BURNETT'S HOUSE [PRESENT-DAY] - NIGHT

Burnett is with us, but Tasha is gone. He takes the photograph and holds it to his face. The door is ajar and Lily is listening and looking at her Grandpa. He looks up.

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

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

And he puts the photograph down. Lily goes into the bedroom and closes the door.
76  EXT./INT.  SH. TIME - BURNETT'S HOUSE - LILY'S ROOM - NIGHT 76

* (CONTINUED)
Lily is in bed. 
She gets out to go to the window and opens the shutters just a tad.

**EXT. SHINING TIME - NIGHT**
Lily's POV of the mountain. 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. MUFFLE MOUNTAINSIDE - LUNGING ARENA - NIGHT**
Patch is outside, lunging his horse.
Suddenly he, too, hears the sound of a train whistle echoing all around him. Patch hugs his horse -- in excited enjoyment not fear.

**EXT./INT. SH. TIME - BURNETT'S HOUSE - LILY'S ROOM - NIGHT**
Then we move slowly back to Lily's window and hear her voice murmuring to herself. 

**LILY**
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 - BURNETT'S HOUSE - NIGHT**
CLOSE UP: Burnett, taking in a deep breath, seems to be deep in thought as he quietly stokes up the fire in his room.
Stacy and Billy are sitting on a bench with Mutt between them. The moon is full close by.

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

**BILLY**

...Burnett and Boomer 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 -- important to Burnett and to this valley. Burnett had three passions in his life -- Tasha, trains, and this valley.

**STACY**

(beat)

Billy -- when Mr. Conductor blows his whistle for his sparkles - I've taken it for granted that's all he needs to get to the Island of Sodor - but maybe he also uses a secret railroad.

Billy stays quiet, so Stacy decides to continue.

**STACY (cont'd)**

...And maybe the beauty that we know is all around us is because of the gold dust and because of the railroad... and that the mysterious engine is connected to all of this somehow.

Suddenly Stacy notices the bouquet tree.

*(CONTINUED)*
CONTINUED:

STACY (cont'd)

(shocked)

Billy — look at the bouquet tree —
it's losing its blossoms and it's
much too early for that.

Billy gets up.

比利

Yes it is — much too early,
( then getting himself
together)
but right now Mutt needs his supper —
I'd better be on my way. Good night,
Stacy.

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.

81AA EXT. SHINING TIME - MUFFLE MOUNTAIN - NIGHT (FORMERLY 81AA
SC.80)

Boomer, frantically using a noisy mechanical digger -- caring *
only to get at the mountain.

CUT TO:

81A EXT. WATERMILL LINE - NIGHT

Percy puffs along with his mail train. We see a switch move - *
which sends him down the wrong track.

81B EXT. LIGHTHOUSE LINE - NIGHT

And Thomas steams on his journey too, pulling his mail train
along by the shimmering sea.

82 EXT. SODOR - RAILYARDS - NIGHT

Thomas and Percy on their routes come together at a junction. *
Unknown to the engines, Diesel 10 is resting in a shed adjacent
to the platform.

(CONTINUED)
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 or Percy -- who arrives after Thomas.

PERCY
I'm sorry I'm late Thomas, but there was something wrong with the track switches and I went the long way around.

We see Diesel grinning evilly.

THOMAS
Never mind Percy, Mr. Conductor would still be proud of us.

PERCY
He talked about buffers in his sleep last night. Buffers are at the end of a railway -- I think that's how he travels here.

THOMAS
(anxiously looks left and right)
I don't think we should say anymore -- my wheel suddenly feels a little wobbly. I think Diesel is around here somewhere.

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.

TOBY
I'm sorry, you two, 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.
The flames of the smelting yards -- even brighter at night -- fanning the flames of Diesel's plans. Splatter and Dodge join him.

Moments later, we see Toby stop close by.

**DIESEL 10**

Come in and join the party, Splodge.

**SPLATTER & DODGE**

We're going to have a party? 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 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...

At that, Toby gives a whistle.

**DIESEL 10**

It's the old teapot -- smash him!

(Continued)
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. ...

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

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

Toby puffs triumphantly away.

FADE DOWN

FADE UP TO

84 EXT. SODOR - RAIL SIDINGS - DAY

FADE UP SONG: "A REALLY USEFUL ENGINE"

Thomas puffing along the line and passing Henry, looking mournful.

THOMAS
Morning, Henry. What's the matter?

HENRY
I've got boiler ache.

THOMAS (cont'd)
Then it's a good thing that I'm off to fetch special coal for you.

HENRY
Thank you, Thomas. Special coal will make me feel much better.

84A EXT. SODOR - OLD SIDINGS NEAR MAGIC BUFFERS - DAY

Thomas arrives at 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.

(CONTINUED)
He never sees the last truck mysteriously disappear.

Thomas sets off back, with five trucks.

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

CUT TO:

EXT. SODOR - VIADUCT - DAY

Mr. Conductor is walking along the viaduct.

MR. C.
(a little breathless)
It's really hard to believe I won the Conductor Family's five mile Walkathon last year.

(beat)
Maybe Thomas can see me from here.

Diesel 10 is creeping up behind him.

DIESEL 10
He can't... but I can.

Mr. C. turns, looking for a way to escape, but he can't. One way it's Diesel, the other way, the gorge - way, way below.

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

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

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

Mr. Conductor is being dangled over the gorge. As he is, Mr. C. notices some loose bricks falling from the viaduct.

DIESEL 10 (cont'd)
Bye, bye Twinkle Toes.

One brick after another crumbles beneath him on the viaduct. Mr. Conductor is trying to fight off the claw.

He finally wrenches something out of his pocket - it's his toolkit. He manages 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 -- the universe needs us.

There's no time to lose. He and we hold our breath. He cuts and -- yes -- the claw springs upwards.

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

The claw opens and Mr. C. is flung upwards and outwards. His resting place is in the middle of a cushiony sack of grain at the base of a windmill.

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.

MIX TO:

EXT. SHINING TIME - BURNETT'S HOUSE - GARDEN - DAY
We see Mutt running towards us down the road and into Burnett's garden. Lily is sitting alone, clearly bored.

STORYTELLER [LILY, ADULT]
Mutt was carrying out the next part of his plan.

Mutt immediately starts barking at the shuttered house.

Burnett comes out into the garden. Mutt dashes away and tucks himself around the side of the house, peeping out. Burnett starts fixing some branches of the apple tree.
BURNETT
Was that a dog I heard barking?

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

And we notice that Burnett is wearing Lily's bracelet.

Lily gets up and walks closer to Burnett. She starts to quietly play a gentle, lilting version of "He Loves She Loves" on her harmonica.

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

Burnett has paused but does not look at Lily.

BURNETT
Yes.

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

BURNETT
(beat)
I can't remember.

He leaves what he is doing and returns indoors.

Lily is feeling rebellious.

LILY
(muttering)
Yes you can.

And she walks moodily away from the cottage.

MIX TO:

86A EXT.  BURNETT'S HOUSE - CLIMBING TREE

Lily leans against another tree in the corner of the field behind Burnett's cottage. She is tearing up pieces of grass and throwing them away. Then she and we hear a voice -- it's Patch.

(CONTINUED)
PATCH (V.O.)
I bet you don't know how to climb that tree.

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.

Burnett is walking down the lane.

BURNETT
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...

BURNETT
You can go, but be back by sunset.

Mutt is observing this and happily wags his tail. Lily is surprised her grandpa has agreed.

LILY
Do you want to come, too?

Burnett remains enigmatic.

BURNETT
I never go there now...
86A CONTINUED: (2)

Burnett continues down the lane.

LILY
(wistfully)
Bye, Grandpa.

87 EXT. SHINING TIME - BURNETT'S HOUSE - GATE POST - DAY

Lily and Patch at the gate post. Patch is on his horse and Lily is sitting on the fence beside him. Mutt is waiting for them.

PATCH
(to Lily)
So, have you ridden a horse before?

Lily shakes her head.

LILY
No - but I'm going to now.

Patch seems pleased — it makes up for before.

Lily climbs up onto the horse and they ride away.

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

87A EXT. BURNETT'S HOUSE - CANOPY TRAIL - DAY

Lily, Patch, and Mutt head off to Shining Time.

88 EXT. SHINING TIME - MUFFLE MOUNTAIN - LAKE - DAY

Storm clouds gather. Lily and Patch are riding around the lake, we can hear their voices across the meadow. Muffle Mountain is right beside them. Patch is clearly observing something.

LILY (V.O.)
I read in a book that if you get lost in the wilderness, you should never eat white, yellow or red berries.

(CONTINUED)
PATCH (V.O.)
I don't get lost - it's not the wilderness - it's home... The summerspan birds are usually flying around this lake -- they nest at the foot of the mountain. They should be here by now...
CONTINUED: (2)

LILY (V.O.)
Patch -- Grandpa says that trains
don't go up that mountain, but...

PATCH (V.O.)
(excited)
But what, Lily?

LILY (V.O.)
I'm sure I heard one last night.

PATCH (V.O.)
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 (V.O.)
Why not Grandpa too? There's nothing
wrong with his hearing.

EXT. SHINING TIME - MEADOW - DAY
Lily and Patch are riding through an idyllic landscape.
This is the beginning of a magical sequence.

EXT. SHINING TIME - MUFFLE MOUNTAIN - VALLEY/MEADOW - DAY
As they start their journey, Patch comments:

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.

The horse is picking up the gold dust on his hooves as he
* gallops along the shadowy lines. Then Lily and we see the
* magical effect of this in the sky...

(CONTINUED)
the gold dust in two lines, moving in rhythm to that of the
horses' hooves. For sure it is reminiscent of the line in
the Big City sky.

Suddenly the extraordinary journey ceases as quickly as it
began.

PATCH (cont'd)
If they are railroad tracks -- they
must be magic ones...

LILY
But why did they suddenly stop?

PATCH
I don't know.

And they carry on at a normal pace.

FADE OUT MUSIC

EXT. SHINING TIME STATION - PARKING LOT - DAY

We find P.T. Boomer, who is putting a box on the back of his
motorcycle.

Lily and Patch arrive as Billy comes out of the station.
Mutt is with him. Patch is tethering his horse to a lamp
post and secures it even more tightly as he sees Boomer.

BILLY
Don't worry, Patch. I'll look after
him.

Boomer is now leaning against his motorbike. Patch has gone
into the station with Lily. Boomer and Billy confront each
other. The scene is reminiscent of the Western "High Noon".

The foliage on the bouquet tree is all gone -- the branches
are blowing mysteriously in the wind.

BILLY (cont'd)
(looking across the
meadow)
It looks like there's a big 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.

(Continued)
But Billy's words cut no cloth with Boomer, who 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 boof! (he gestures explosion)
No more engine, no more protector.
No more mountain of rocks -- just a mountain of money.

And he rides away.

**BILLY**
(calling after him)
That mountain won't change -- it can survive anything Boomer -- including you.

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

**CUT TO:**

**INT. SHINING TIME STATION - DAY**

We are at the mural. The previously jewel-like reflections of colour from the stained glass windows are now a little muted. Lily is saying goodbye to Patch.

**LILY**
I think I'll stay around here.

**PATCH**
That's OK, 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. Hey, it's starting to look a bit gloomy 'round here, isn't it... Anyway, 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.

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... I'll have to use Cuz's emergency supply of gold dust. (shrugs) But it's the only way to travel and we'll find lots more soon.

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

LILY
Gold dust! Can I take this little bit back for Grandpa?
Be my guest -- I'll look after it for you.

He pops the gold dust into his pocket and gives a bow --
Then Junior creates a huge burst of gold dust around himself and Lily.

Here we go.

WHOOSH TO:

INT. MUFFLE MOUNTAIN - MAGIC RAILROAD - DAY

Junior and Lily are on the Magic Railroad, being bumpily 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. It's very dark in the tunnel, and the gold dust creates little pools of light.

Bit bouncy, isn't it?

Lily nods.

Where are we?

On the Conductor's Railroad

Magic Railroad.

Whatever -- we're travelling thousand's of miles to the Island but

(bump, bump)
I don't think this railroad will last much longer... It'll vanish, like the engine...

What engine?
93 CONTINUED:

JUNIOR
The one that used to travel on this railroad... Cuz 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 --

94 EXT. SODOR - RAILWAY SIDINGS - DAY

Right into the old sidings on the other side of the buffers where the coal truck disappeared. Junior is now taller than Lily.

LILY
You've grown bigger.

JUNIOR
Or maybe you're smaller. I'm just adjusting properly to my new surroundings.

(he gives a sigh)
This is the only place it happens to me.

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.

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

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

LILY
What's that noise?

JUNIOR
The trains -- I told you, they talk.
We're just too far away to hear what they're saying yet.

94A EXT. SODOR - DAY
Panoramic pastoral scene of the engine puffing through the Island

MIX TO:

95 EXT. SODOR - MAIN STATION - DAY
And we are at the main station with a scene of great activity from the big engines, Henry, Gordon and James. Henry's trucks are being loaded with exotic merchandise suitable for a grand engine. James is pushing trucks filled with oil drums, Gordon is looking on.

GORDON
Well done, Henry, well done, James.
What useful engines we all are.

Diesel, with Splatter and Dodge, are witnessing 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.
DIESEL 10

Playtime's over, Splodge -- now it's time for the next lesson, it's called 'how to stop being stupid'.

He is not looking where he is going. He bumps into the back of James' last truck and gets oil all over his face.

FREEZE AND MIX TO:

95A

EXT. SODOR - DAY

Thomas and Percy deep in conversation.

THOMAS
I was up near the buffers at the old siding when the last coal truck disappeared.

PERCY
(excited)
Maybe the old sidings are the entrance to Mr. Conductor's railway.

THOMAS
Percy -- you are clever. Now you help keep them safe while I search for Mr. Conductor.

Percy is speechless and stunned.

MIX TO:

96

EXT. SODOR - COUNTRYSIDE NEAR WINDMILL - 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 so surprised. I know you haven't seen me since --

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 conversation)
You're talking to each other.

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

EXT. SODOR - RAILWAY LINE/WINDMILL/THOMAS (TRAV.) - DAY
Thomas is puffing along with Lily and Junior aboard. 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 at the windmill?

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

Mr. C. is sitting at the bottom of the windmill. The sun has been catching the brass plate of his hat.

CUT TO:

EXT. SODOR - WINDMILL - DAY
Lily and Junior are standing close to Thomas. Junior looks at Mr. C.

(CONTINUED)
JUNIOR

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

MR. C.

(struggling to get up)

No, I did not. I landed here after escaping from a heavy metal monster who kidnapped me. He doesn't like me, he doesn't like steam engines and he won't like you either.

THOMAS

I'm very sorry I scared you, Mr. Conductor. I didn't mean to cause an accident.

MR. C.

It wasn't your fault Thomas. I think Diesel made your whistle go wobbly.

JUNIOR

I say, cuz, you look rough. Let's get more gold dust, then you can sort the monster out and go home, 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," but 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.

MR. C.
Sir Topham Hatt, Sir -- he just wanted to be friendly... No Sir, he's not a dog... well let's say he's more like a 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 *
Scotsmen are wonderful... Everything *
is under control... goodbye, Sir.

JUNIOR
Cuz, 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. It's much too windy to be up there.

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 - WINDMILL - 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.

(CONTINUED)
99 CONTINUED:

The wind blows all Junior's 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.

100 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 - I just hope they wear out quickly!

FADE TO:

101 OMITTED
THRU
102A

MIX TO:

103 EXT. SODOR - NEAR MAGIC BUFFERS - 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.

(CONTINUED)