

**DOWNTON ABBEY**

Screenplay by  
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Based on the television series created by Julian Fellowes

MONTAGE UNDER CREDITS.

In a gilded room a crested letter is signed and placed inside a leather satchel to be carried away by a liveried official. At King's Cross Station, silhouetted men load the mail bags on to the night train. Further down, a man we will later know as Major Chetwode walks through the steam to climb aboard. Out of a burst of more steam the train thunders through the darkness. Chetwode finds his compartment. Inside a dimly lit carriage, postal workers sort the post into pigeon holes. A man pauses as he finds our letter. The train continues through the countryside as day breaks. At dawn, we follow a royal mail van, winding its way through a waking Downton village until it stops by the post office. The letter lands on the counter where it attracts attention. A postman on a GPO motorcycle takes us to our first view of the iconic house, bathed in the morning light. When Andy opens the back door, the postman holds up one envelope in particular.

ANDY

Morning.

POSTMAN

Special one today.

ANDY

Blimey!

He takes it, with the rest of the post and starts down the kitchen passage. He is unusually dignified in his manner.

MRS PATMORE

What have you got there?

ANDY

Wouldn't you like to know?

He sweeps on, leaving Mrs Patmore and Daisy to register his air of importance. Andy gives the letters to Thomas, who raises his brows, picks up a salver and starts up the stairs.

END MONTAGE.

INT. HALL/DINING ROOM. DOWNTON. DAY.

Robert is coming down with the dog Teo as Thomas enters the hall. He stops to take the letters from the salver.

THOMAS

Just arrived, m'lord. There's one from *Buckingham Palace*.

ROBERT

Heavens.

He walks into the dining room. We hear Mary speaking.

MARY

But we really need to cut back  
until the farms repay the  
investment. And we must make a plan  
for the roof.

Robert is reading the letter, standing by the sideboard.

ROBERT

Well, this won't help us to  
economise.

BRANSON

What is it?

ROBERT

The King and Queen are coming to  
stay.

He helps himself.

MARY

What? During their Yorkshire tour?

ROBERT

That's it. Just for a night.  
They'll spend one night at Downton  
and then go on to Harewood for a  
ball. While they're here, there's  
to be a parade of the Yorkshire  
Hussars in the village. Is there  
any chance Henry might be back?

MARY

I doubt it. I'll send a telegram.  
But there's a motor show in Chicago  
that I know he cannot chuck.

Robert sits to eat and gives some bacon to Teo.

ROBERT

Tom, you're keeping your enthusiasm  
under control. Is this the Irish  
patriot making a reappearance?

BRANSON

I know you find my opinions highly  
entertaining.

ROBERT

I suppose they'll send people to  
check that Mrs Patmore isn't a  
Russian spy. Will you tell them  
downstairs, Barrow? I'll see to Her  
Ladyship.

THOMAS  
Yes, m'lord.

INT. KITCHEN/KITCHEN PASSAGE. DOWNTON. DAY.

Mrs Hughes and Mrs Patmore are with Daisy and Andy.

MRS PATMORE  
A Royal luncheon, a parade and a dinner? I'm going to have to sit down. What about Mr Branson?

ANDY  
What about him?

MRS PATMORE  
Well, he's a Republican, isn't he?

MRS HUGHES  
Should Mr Carson look in, no one is to say that word in front of him.

She walks out, into the kitchen passage.

DAISY  
I agree with Mr Branson. I don't like kings either. I suppose that makes me a republican too.

ANDY  
Are the English allowed to be?

EXT. BRANCASTER CASTLE. NORTHUMBERLAND. DAY.

Edith is driving herself towards the castle.

EDITH (V.O.)  
Two weeks to get ready? Golly.

INT. BRANCASTER CASTLE AND DOWNTON. SMALL HALL. DAY

Edith and Cora speak to each other on the telephone.

EDITH  
It's quite an honour.

CORA  
It is. But if I know anything about Royal visits, we will never stop changing our clothes.

EDITH  
I've just been on a buying spree, which is good.  
(MORE)

EDITH (CONT'D)

Madame Handley-Seymour is making me a ball dress, so I'll get her to hurry it up.

CORA

Have her send it here. How are things otherwise?

EDITH

Oh, you know. I've got a luncheon for thirty today in aid of the lifeboats. Or is that tomorrow? Anyway, it's in aid of something.

CORA

Sounds like business as usual. I'll see you soon, darling.

EXT. THE CARSONS' COTTAGE. DAY.

Carson works on a vegetable patch. Mrs Hughes joins him.

MRS HUGHES

You know I can bring back as many vegetables as we could eat.

CARSON

I like to keep busy. How have they taken the news up at the house?

MRS HUGHES

Daisy's singing "The Marseillaise", so no surprises there. What's the matter? I thought you'd be pleased.

CARSON

I am pleased. The visit is a great honour. But members of the Royal and Imperial Household are coming to Downton who will have visited the greatest houses in the land. Blenheim, Chatsworth, Arundel. Does Mr Barrow know what he's taking on?

MRS HUGHES

Why should it affect you? You're not in charge anymore. Now come in for your lunch and let me get back.

She does not see that Carson looks as if she has struck him.

EXT. KING'S ARMS. DOWNTON VILLAGE. DAY.

Major Chetwode walks in, carrying a suitcase.

INT. A ROOM AT THE KING'S ARMS. DOWNTON VILLAGE. DAY.

The door opens and Chetwode is shown in by a landlady.

LANDLADY

All right, sir. Here we are.

CHETWODE

This will do very well. Thank you.

He puts his case on the bed. The landlady gives Chetwode the key and leaves. Chetwode goes to the window. The room looks out over the green.

EXT. BUCKINGHAM PALACE. DAY.

Swans swim in the lake near the palace.

INT. BUCKINGHAM PALACE. DAY.

A footman opens the gilded door. The Queen looks up.

FOOTMAN

The Lady Bagshaw, Your Majesty.

Maud Bagshaw has a kind face but a determined one.

QUEEN MARY

Good. We'll go to the 1844 room as soon as they're here. Do sit down.

Maud and Queen Mary move to the sitting area. Maud holds a folder.

MAUD

I've just received the plan for the tour of Yorkshire, ma'am.

QUEEN MARY

Yes. It's just been finalised. I think we'll enjoy it.

MAUD

I didn't realise we would be staying at Downton Abbey.

QUEEN MARY

Only for a night. There's to be a parade and a dinner and then we go on to Princess Mary at Harewood.

MAUD

I just wondered if I might, perhaps, go straight to Harewood.

Queen Mary is rather surprised.

MAUD (CONT'D)

Lord Grantham is my cousin and the two families have... fallen out. Or at least we might if I were there in person.

QUEEN MARY

And what would cause this quarrel?

MAUD

Lord Grantham's mother believes her son should be my heir.

QUEEN MARY

Old Lady Grantham can be very hard to resist, as I am well aware.

MAUD

Exactly, ma'am.

QUEEN MARY

But surely they need to know if their hopes are to be disappointed.

INT. KITCHEN. DOWNTON. EVE.

Mrs Patmore is with Daisy, Anna and Mrs Hughes.

MRS PATMORE

I wish I knew if they like simple food or fancy.

DAISY

I can't think they'll want simple food. With that sort, don't they like sauces and everything *velouté* and *frappé* and smothered in cream?

MRS PATMORE

"That sort"? He's the King of England! There's only one of them in the world. "That sort" indeed!

MRS HUGHES

Don't plan too much. Not until we know what's expected.

MRS PATMORE

Well, I know what's expected of me-- food. You too, Daisy. So less philosophy, more elbow grease.

Andy enters with an empty tray. He heard this.

ANDY

Is the pudding ready?

MRS PATMORE

It is. Daisy take the soufflés out of the oven while I find my specs.

DAISY

This country needs a shake-up.

ANDY

You should run for Parliament.

Daisy scoffs.

ANDY (CONT'D)

Why not? Lady Astor's done it.

DAISY

And so an under cook from Yorkshire is bound to follow her.

ANDY

You've got to have big dreams.

DAISY

But do you have big dreams, Andy?

ANDY

I've not offended you, have I?

DAISY

Why do you say that?

ANDY

Well, for a start, you never talk about the wedding anymore.

DAISY

We'll get wed when we're good and ready and not before.

ANDY

But, you see, I am ready.

DAISY

Take those up before they collapse.

He goes. Mrs Patmore has been listening.

INT. DINING ROOM. DOWNTON. EVE.

Andy and Thomas serve. Violet, Isobel and Merton are among the party.

VIOLET

Maud Bagshaw is coming to Downton?



ROBERT  
Yes, as the Queen's lady-in-  
waiting.

VIOLET  
Oh, my goodness.

MARY  
Why so surprised? Who is she?

VIOLET  
She's a cousin of your father's.

Violet hesitates slightly. She glances at Thomas and Andy.

VIOLET (CONT'D)  
We'll discuss it later.

ROBERT  
You're not to make things awkward.

VIOLET  
How's it all going?

ROBERT  
Mary's got it under control.

MARY  
Hardly. There's so much to do.

MERTON  
Who were those men measuring on the  
green as we came past?

MARY  
They're building the dais for the  
Queen at the parade.

MERTON  
How exciting.

ISOBEL  
It seems rather a waste of money.

VIOLET  
Here we go.

CORA  
Isn't that what the Monarchy's for?  
To brighten the lives of the Nation  
with stateliness and glamour?

ISOBEL  
To quote Tennyson, "Kind hearts are  
more than coronets, And simple  
faith than Norman blood."

VIOLET

Will you have enough clichés to get you through the visit?

ISOBEL

If not, I'll come to you.

INT. DRAWING ROOM. DOWNTON. NIGHT.

They have their coffee and other drinks and the servants leave them. Teo is lying by the fire. Violet sits in state.

MERTON

And now, you were going to tell us about Lady Bagshaw. Is she a very distant cousin?

ROBERT

No. Her father was my great-uncle.

MARY

Then why have I never heard of her?

VIOLET

Because she chose to cut herself off from the family.

MARY

Do you know the reason?

VIOLET

Maybe. I believe she means to cheat your father of his rightful inheritance. She has no children. Your father is her nearest relation.

ROBERT

I won't have her put on the spot.

ISOBEL

You're plotting something. I see a Machiavellian look in your eye.

VIOLET

Machiavelli is frequently underrated. He had many qualities.

ISOBEL

So did Caligula, not all of them charming.

MARY

What are you up to, Granny?

VIOLET

Ideally, I would like Maud to see your father as the son she never had.

ROBERT

Will she be the mother I never had?

VIOLET

Sarcasm is the lowest form of wit.

INT. KITCHEN PASSAGE/SERVANTS' HALL. DOWNTON. NIGHT.

The servants are finishing dinner when Molesley appears.

BATES

Mr Molesley, it's very late for you to be out.

Molesley is breathless.

MOLESLEY

Is it true?

MRS PATMORE

Is what true, Mr Molesley?

MOLESLEY

Mr Bakewell said that you'd warned him that there was to be a Royal visit.

MRS PATMORE

Well, now I know who not to trust with a secret.

MOLESLEY

That we should deserve such honour!

DAISY

Not you too. I am disappointed.

MRS PATMORE

Ignore her.

MOLESLEY

I wonder, do you think I might be allowed to slip on my livery again?

MRS PATMORE

Would the school let you?

MOLESLEY

They'll give me time for this, I promise.

BATES

Let's wait 'til we know our orders.

MOLESLEY

What about it, Mr Barrow? Will you let me wait upon my King and Queen?

THOMAS

Uh, well--

Bell rings.

BATES

That's us.

He is stumped for words. Anna has taken in his terror.

MRS PATMORE

Good night, Mr Molesley

Molesley goes, flabbergasted. Bates stands.

BATES

When we're done, shall I fetch Johnnie, or will you?

ANNA

I can fetch him.

They leave. Daisy and Mrs Patmore are left alone.

MOLESLEY

How exciting.

DAISY

They're all mental. All this fuss for a man and woman we don't even know.

MRS PATMORE

Never mind that. I wanted to tell you: I've had some ideas about what to serve at your wedding.

DAISY

Stop going on about my wedding.

INT./EXT. MONTAGE. DOWNTON. DAY.

Curtains are taken down, rugs are taken up. Maids make beds, scrub, polish.

MRS HUGHES (V.O.)

We've only a few days left, so I spoke to Her Ladyship and she's agreed our normal rules should be suspended.

(MORE)

MRS HUGHES (V.O.) (CONT'D)

We won't clean a room if a family member is using it, but otherwise, all restrictions are lifted. No detail should be left undone, however small.

INT. SERVANTS' HALL. DOWNTON. DAY.

Mrs Hughes is still addressing the whole staff at the table.

MRS HUGHES

I want every surface in this house to gleam and sparkle by Thursday.

ANDY

Blimey.

THOMAS

Can I have your attention, please? At four this afternoon, Their Majesties' butler, Mr Wilson, will be coming over from Raby Castle with a lady's maid and a valet.

BATES

To give us our instructions?

BAXTER

With the Royal servants, are we to wait on them?

THOMAS

That is what will be made clear.

DAISY

I won't be waiting on any valets and lady's maids, thank you very much.

ANNA

Before we get hot under the collar, let's just wait and see what they have to say.

BATES

Amen.

EXT. CAR SHOWROOM. YORK. DAY.

The man we saw earlier, Chetwode, is watching as Branson opens up. Chetwode crosses the road.

INT. CAR SHOWROOM. YORK. DAY.

Branson is taking off his gloves and coat when the man enters.

BRANSON  
Can I help you, sir?

CHETWODE  
It's really you I came to see.

He is a British officer type, in tweeds, with a slight drawl.

BRANSON  
How can I help you, Mr...?

CHETWODE  
Chetwode. Major Chetwode. Am I right, you're Mr Branson, Lord Grantham's son-in-law?

BRANSON  
I am.

Chetwode nods. It is hard to tell where this is going.

CHETWODE  
The papers tell me the King and Queen will be staying at Downton Abbey during their tour of Yorkshire.

BRANSON  
Well, if it's in the papers, it must be true.

CHETWODE  
Yes, a great honour. Although, as an Irishman, you may feel differently.

BRANSON  
I know when my parents-in-law have been paid a compliment.

CHETWODE  
There's to be a military parade, I gather. How do you feel about that?

BRANSON  
What do you mean, "how do I feel"?

CHETWODE  
Only you didn't say whether you support them. The King and Queen.

BRANSON  
I support Lord Grantham.

CHETWODE

Very neat. Until we meet again, Mr Branson.

Branson has the feeling he has been tried and found wanting.

INT. THE SILVER PANTRY. DOWNTON. DAY.

Thomas is staring at a vast display of silver. Mary enters.

MARY

Ah, Barrow. They said you'd be in here. Heavens! We can still put on quite a show when we need to, I'm glad to see. Has it all been cleaned?

THOMAS

More or less everything's been done to a basic level, m'lady, but we haven't done the final buffing-up.

MARY

Why not?

THOMAS

I was waiting for Their Majesties' butler. I thought I'd ask his advice on what to use on the table.

MARY

Really? Can't we decide what we lay on our own dining table?

The door opens and Andy looks in.

ANDY

Front doorbell, Mr Barrow.

MARY

Please, go.

THOMAS

M'lady.

Thomas leaves Mary in the pantry.

EXT. DOWNTON. DAY.

Mr Wilson stands before a gleaming car with the valet and maid, Ellis and Lawton. Thomas opens the door and comes out.

THOMAS

Greetings, Mr Wilson. Welcome to Downton Abbey.

Wilson looks at the house disdainfully. Wilson, Ellis and Lawton walk past Thomas, into the house. Thomas follows.

INT. HALL. DOWNTON. DAY.

Mary crosses the hall as Thomas enters with Wilson and the others. Her eyes meet Thomas's. She raises her brows.

THOMAS  
This way, Mr Wilson.

INT. LIBRARY. DOWNTON. DAY.

Mary enters, taking Caroline from the nanny. The family is already having tea. George plays draughts with Robert. Branson has Sybbie. Cora is reading a letter.

MARY  
The Royal butler's terribly scary.  
Barrow looked like a rabbit in  
front of a cobra.

CORA  
Oh, dear. Should I go down?

BRANSON  
They know what they're doing.

MARY  
Do they? They're hideously behind.  
There's a mark on the Blue Room  
carpet we can't shift, I have no  
chairs for the parade, and we  
haven't even decided on the  
footmen.

ROBERT  
I'm going to have another cup, if  
no one's coming up to serve.

CORA  
This is nice. Princess Mary wants  
us for tea tomorrow at Harewood.

MARY  
I've got so much to do.

CORA  
I wonder if that means the young  
couple have taken over the big  
house?

ROBERT  
They're hardly the "young couple".  
Well, he isn't anyway.



CORA

She always seems quite shy to me.

ROBERT

A shy Royal? Is that an oxymoron?

CORA

Anyway, we're going.

INT. SERVANTS' HALL. DOWNTON. DAY.

Wilson is addressing the household. Molesley's not there but Mr Ellis and Miss Lawton, are.

WILSON

I will return to Raby Castle and come back to Downton in advance of Their Majesties on Thursday. But His Majesty's valet, Mr Ellis, and Her Majesty's dresser, Miss Lawton, will stay on, if that is convenient. Or they can put up in the village.

MRS HUGHES

No, we'll find them rooms.

WILSON

Then Monsieur Courbet, the chef--

MRS PATMORE

Excuse me, "Mr Courbet, the chef"?

WILSON

That's right. We'd be very grateful if you could make the kitchens ready.

MRS PATMORE

So what should I order?

WILSON

Nothing. He will bring it all.

DAISY

And we don't cook any of the food?

WILSON

Cook for the servants. Monsieur Courbet won't have time for that.

MRS PATMORE

Oh, I say! That is something to look forward to!

MRS HUGHES

Calm yourself, Mrs Patmore. If it's the way these things are done...

WILSON

Mrs Webb and four footmen will arrive with Monsieur Courbet the day before.

MRS HUGHES

Who is this... Mrs Webb, is it?

WILSON

She is the housekeeper. She will also bring two maids with her.

MRS HUGHES

The housekeeper?

WILSON

While Their Majesties are here.

MRS HUGHES

And the maids?

WILSON

They will make the beds, clean the bathrooms, that sort of thing.

MRS HUGHES

I see. So my maids and I will not be involved in the preparations?

THOMAS

You mean, during the stay you'll be the butler, and--

WILSON

Excuse me. I am not a butler. I am the *King's Page of the Backstairs*.

They almost reel. Daisy rolls her eyes.

BATES

So our staff has nothing to do.

WILSON

I'm sure they can be useful.

DAISY

How can they eat and get dressed at Raby Castle if the chef and the valet and the maid are all here?

WILSON

We have two of each. The principal valet and the principal dresser will arrive in advance of Their Majesties, who bring an equerry, a lady-in-waiting, two detectives and two chauffeurs. The other chef goes from Raby to Harewood. Four footmen go with him and the other four come here. Do you all understand me?

No, judging by their expressions.

EXT. DOWNTON ESTATE. DAY.

Violet is walking with Isobel.

ISOBEL

You can hardly heckle Lady Bagshaw in front of the Queen.

VIOLET

I'm just trying to prevent a crime.

ISOBEL

Who says it's a crime?

VIOLET

I do.

ISOBEL

Oh, and you're an expert in the matter?

VIOLET

I am an expert in every matter.

ISOBEL

You must have some idea why she doesn't want Robert as her heir.

VIOLET

I have none. He is her closest relative. The family have held Brompton for three centuries. But she wants to give it to who? Charity? The dogs' home?

ISOBEL

I would have thought the family had enough to worry about.

VIOLET

That's not the point.

ISOBEL

Very well. We must try and discover her reasons.

VIOLET

What possible reasons can there be?

ISOBEL

That's what I intend to find out.

INT./EXT. THE CARSONS' COTTAGE. DAY.

Carson is with Mrs Hughes. There's a knock. Mary is outside. He leads her inside.

MARY

Carson.

CARSON

M'lady. Please, come in. This is an honour.

MARY

I don't want to be a nuisance, but I need your help, Carson. Barrow just isn't up to the task.

CARSON

M'lady?

MARY

He won't clean the silver. Or he won't let Andrew clean it.

CARSON

What?

MARY

He says the page of the... thingummy will choose which pieces to use.

CARSON

I see.

MARY

The truth is, he's in a sort of trance. Won't you help me? I feel I'm pushing a rock uphill.

CARSON

I'll be there in the morning, m'lady. Don't you worry.

MARY

You're a treasure, Carson. That's all there is to say. I'll see myself out.

She slips away.

MRS HUGHES

You could never refuse her anything. And what about Mr Barrow?

CARSON

Mr Barrow can like it or lump it.

MRS HUGHES

Then I'm afraid he'll lump it.

Carson sits, pleased.

INT. MENSERVANTS' BEDROOM CORRIDOR/ELLIS' ROOM. EVE.

Thomas leads Ellis to his room.

THOMAS

We have supper after the upstairs dinner, so you've plenty of time.

ELLIS

Thanks.

THOMAS

How does it work with two valets?

ELLIS

I prepare His Majesty's clothes and uniforms for Downton. Then, when Mr Miller arrives, I get the stuff for Harewood ready. Then I head back to London and prepare for their return. It all overlaps.

THOMAS

So, Mr Miller's the one who actually dresses the King?

ELLIS

Unless he's ill. Then it's me.

THOMAS

Is he often ill?

ELLIS

No.

Which makes them both laugh.

INT. KITCHEN/KITCHEN PASSAGE. DOWNTON. NIGHT.

Mrs Patmore is by the sink. Daisy is with her.

DAISY

I think it's rubbish. They impose, they demand, and now we're to be made nothing in our own house.

MRS PATMORE

It's very disappointing, I won't deny it. This water's not too hot. Have they all been having baths?

DAISY

How should I know?

She walks into the passage where Anna and Bates are waiting. Bates carries their little boy. Thomas is coming downstairs.

ANNA

Mr Barrow, don't you think you should speak to His Lordship?

THOMAS

About what?

BATES

Well, it's not right, surely, for us to be humiliated in this way.

THOMAS

What could he do about it?

He walks off.

ANNA

Is the staff always ridden over roughshod whenever Royalty come to stay? Why do they bring so many servants with them?

BATES

Maybe it's because they go from house to house around the county and they need to know things are done the way they like.

ANNA

As if we couldn't manage that.

DAISY

We're not footballs, Mr Bates, and we don't deserve a kicking.

EXT. THE PARK. DOWNTON. DAY.

Carson strides purposefully up the drive, like a proud king returning to claim his throne.

INT. LIBRARY. DOWNTON. DAY.

Robert is with Mary.

ROBERT

But what are we to say to Barrow?  
After all, he's done nothing wrong.

MARY

He's done nothing at all. That's  
the problem.

ROBERT

But it feels very unfair.

Carson enters the library, clearing his throat to announce himself.

ROBERT (CONT'D)

Oh, I see. So it's now.

CARSON

I've sent down for Mr Barrow to  
join us, m'lord.

The door opens and Thomas comes in.

THOMAS

You wanted to see me, m'lord? Mr  
Carson! What brings you here?

ROBERT

Well, this is the thing...

MARY

Carson is going to move back into  
the house for the Royal visit.

THOMAS

What?

The sound of the word is very bald. He stares at Carson.

THOMAS (CONT'D)

You are coming back here as butler,  
when I am the butler here?

CARSON

Yes, that is--

THOMAS

Can I ask how long this has been planned, m'lord?

ROBERT

I wouldn't say it's been exactly planned.

THOMAS

Because I don't quite understand where it leaves me.

ROBERT

Well, you can be a sort of--

THOMAS

With your permission, I'd prefer not to be a "sort of" anything, m'lord. I will surrender my position for the duration of the visit, if I must, and serve you again when Their Majesties have gone, if you so wish.

ROBERT

Please don't think that--

But Thomas has made up his mind. He walks towards the door.

THOMAS

By the way, the boiler's playing up and there's no hot water.

MARY

God, that's all we need.

ROBERT

Now, Barrow--

He leaves in a white rage, more or less slamming the door.

CARSON

Not to worry. The plumber will soon have it mended, m'lady, and we'll bring water jugs up to the bedrooms tonight and in the morning. It can't be that hard. We did it for three hundred years.

ROBERT

Thank you, Carson. Well, that went well.

MARY

Will you sack him?



ROBERT

No. As a matter of fact, I was quite interested. I never thought of him as a man of principle before.

EXT. DOWNTON VILLAGE. DAY.

A new day. Mrs Patmore and Daisy are on the pavement.

MRS PATMORE

I'll have to tell him I'm only ordering for the servants' hall. I'm afraid I've got his hopes up.

They walk into Mr Bakewell's shop.

INT. BAKEWELL'S SHOP. DOWNTON VILLAGE. DAY.

Mr Bakewell is serving Molesley. He is delighted to see her.

BAKEWELL

Speak of the devil! Come in, come in. I was just saying you'll be wanting to finalise the order.

MRS PATMORE

Were you, indeed?

MOLESLEY

Honestly, no one in the village can talk about anything else!

MRS PATMORE

Of course.

BAKEWELL

I know it's a bit of a liberty, but I've made a list of all the ingredients of your favourite dishes. I know them well enough after all these years, but some things will have to be brought in, so we should really get on with it.

MRS PATMORE

I appreciate everything you've done, Mr Bakewell--

Mr Bakewell laughs.

BAKEWELL

My heart is fit to burst, I don't mind telling you. I shall have fed the King Emperor from my own shop.  
(MORE)

BAKEWELL (CONT'D)

If only my father were alive. He'd be so proud of me. He would.

He is almost crying.

MRS PATMORE

I'm sure he'd be proud of you anyway, Mr Bakewell.

BAKEWELL

Oh, no, not like this. No. This is the peak of my career. The peak of my life, really. Everyone's so jealous. Now, I've put ticks next to the ones I think you'll go for.

MRS PATMORE

The thing is--

BAKEWELL

I'm guessing the luncheon will be for around a dozen? Of course, the dinner will be larger. Let's say thirty or thereabouts? You'll correct me if I'm wrong.

MRS PATMORE

Well, you see--

DAISY

You're not wrong, Mr Bakewell. But we'll say if the numbers change.

Mrs Patmore stares at her but Daisy is defiant.

DAISY (CONT'D)

The pavlova's not realistic. We'd be safer with a charlotte russe. We can do most of the work before.

MOLESLEY

And I shall be serving! Think of that!

He bursts into song, waltzing with Mrs Patmore.

MOLESLEY (CONT'D)

(sings)

*I've danced with a man who's danced  
with a girl who's danced with the  
Prince of Wales  
I'm crazy with excitement,  
completely off the rails*

BAKEWELL

All of my suppliers are so excited.  
Oh, Mrs Patmore, I shall never be  
able to thank you enough. Not if I  
live to be a hundred.

EXT. DOWNTON VILLAGE. DAY.

They emerge from the shop doorway and walk away.

MRS PATMORE

I feel like a liar. I should go  
back.

DAISY

And lower yourself to a kitchen  
skivvy in the eyes of the village?  
Never mind ruining Mr Bakewell's  
year. You'll do no such thing.

She stamps off. Mrs Patmore hesitates.

EXT. DOWNTON. DAY.

Robert, Cora, Mary, Andy, Albert, Carson and Mrs Hughes watch  
as a car comes to a halt. Edith, Bertie and Marigold climb  
out.

ROBERT

No maid, no valet, no nanny, even.

BERTIE

It's nineteen twenty-seven. We're  
modern folk.

CORA

Nanny will take care of Marigold.  
And Anna can look after you.

MARY

Really? Can she?

CORA

Of course. Just like the old days.  
Granny's here, and Isobel, and  
we're paying a call this afternoon  
on Princess Mary.

EDITH

Has my new ball dress arrived?

CORA

Not yet, but it will.

INT. BOOT ROOM. DOWNTON. DAY.

The Queen's dresser, Lawton, is cleaning shoes with Anna. Bates is in there, polishing a pair of Robert's.

ANNA

How long have you worked for Her Majesty, Miss Lawton?

LAWTON

Six years.

BATES

How interesting. I expect you're a skilled needlewoman for that job.

Lawton's pitying, smug smile confirms the truth of this.

LAWTON

I've had no complaints. I trained under Madame Lucile. Her Majesty wanted a professional dressmaker.

ANNA

And they found you?

LAWTON

My reputation found me.

Anna catches Bates' eye. He giggles. Lawton doesn't notice.

INT. DINING ROOM. DOWNTON. DAY.

The end of luncheon. Carson is supervising. Cora stands.

CORA

Come on, you two, it's nearly three. We ought to get ready.

MERTON

Will the Princess be at the parade?

ROBERT

They both will.

ISOBEL

I always find her rather sad, Princess Mary.

VIOLET

She is Royal. Royal women are not meant to grin like Cheshire cats.

ISOBEL

They don't have to look miserable.

VIOLET

To you she looks miserable. To me she looks dignified.

MERTON

Doesn't that say it all?

VIOLET

How comforting to see you here, Carson. What prompted you to take up the flaming sword again?

CARSON

I felt I should go where I could do the most good, m'lady.

VIOLET

Wise words for all of us.

They have risen now and they are leaving the room.

EXT. HAREWOOD HOUSE. YORKSHIRE. DAY.

The splendid palace sits comfortably in its setting. A car drives up. The three women walk from their car to the entrance.

INT. DRAWING ROOM. HAREWOOD HOUSE. DAY.

A footman announces the family. They have shed their coats but retained their hats and they carry their gloves.

FOOTMAN

The Marchioness of Hexham, the Countess of Grantham, the Lady Mary Talbot.

They advance towards a rather sad-looking woman of thirty, near the fire. They sink into deep court curtsseys.

CORA

Your Royal Highness.

PRINCESS MARY

Please, sit down, Lady Grantham. I suppose you're in turmoil because of my parents' visit. I do sympathise.

CORA

We don't need to explain it to you.

PRINCESS MARY

Just don't paint anything. They're sick of the smell of new paint.

MARY

I hope it's not too late.

EDITH

Are you living here now, ma'am?

PRINCESS MARY

No, we're still at Goldsborough.  
But Lord Harewood's not well, so  
we've come to run the visit and the  
ball.

The door opens and a nanny appears with two boys, aged four and three. The Princess opens her arms. The boys run to her.

PRINCESS MARY (CONT'D)

Hello, my darlings! How have you  
been? Have you been having a lovely  
day?

Her face lights up which all the Crawley women notice.

INT. KITCHEN/KITCHEN PASSAGE. DOWNTON. DAY.

Daisy is working when a young man enters. He's very handsome.

DAISY

Yes?

SELLICK

This is your lucky day. I'm the new  
plumber, Tony Sellick.

DAISY

Oh, yes. Right. Well, I'd better  
show you where the boiler is.

She is flustered, as she starts to go, when Andy appears.

ANDY

Where are you off to?

DAISY

This is Mr Sellick, the plumber.  
I'm taking him to the boiler house.

ANDY

I'll do it.

DAISY

No, you're all right. Just tell Mrs  
Patmore where I am.

She and Sellick leave. Andy is none too pleased.

INT. DRAWING ROOM. HAREWOOD. DAY.

They have been served tea. The nanny plays with the boys.

CORA

Please bring the boys on Thursday.

PRINCESS MARY

Oh, how lovely!

LASCELLES

Why are the children in here?

The Princess' husband has entered the room. The nanny stutters.

HAREWOOD NANNY

We just got back and they wanted to-

LASCELLES

They're not allowed in the drawing room before six.

HAREWOOD NANNY

I know, m'lord. But they-

LASCELLES

Take them upstairs. And don't bring them down again tonight.

HAREWOOD NANNY

Yes, m'lord.

PRINCESS MARY

But they were only-

LASCELLES

Thank you, Nanny.

The boys are led out by their nurse.

PRINCESS MARY

You remember Lady Grantham and her daughters?

LASCELLES

Lady Grantham.

PRINCESS MARY

They want us to bring the boys to the parade.

LASCELLES

No. They'd only cause a ruckus.

CORA

We were hoping you would both stay  
for dinner that night, Lord  
Lascelles.

LASCELLES

No, I'm afraid not. Well, I'll  
leave you to it.

All of which seems oddly rude. He goes and closes the door.

INT. BOILER ROOM. DOWNTON. DAY.

Sellick and Daisy survey the boiler.

DAISY

Well, I suppose I'd better let you  
get started. So I'll be on my way.

TONY SELLICK

Aren't you going to wish me luck?

DAISY

You don't look as if you need me to  
wish you luck, Mr Sellick. Or  
anyone else, for that matter.

TONY SELLICK

You don't know what I need.

DAISY

And I don't intend to find out.

He smiles as she goes, blushing at her own boldness.

EXT. DOWNTON VILLAGE GREEN. DAY.

Bertie and Branson cross the green to look at the finished  
dais. All around them the village has been decorated with  
bunting.

BERTIE

Do we need to cut the grass again?

BRANSON

They're doing it tomorrow morning.

But a man is coming towards him. It is Major Chetwode.

CHETWODE

Hello, Mr Branson. Getting ready  
for Their Majesties, I see.

BRANSON

That's right. This is Lord Hexham.  
May I present Major Chetwode.



Bertie shakes his hand.

BERTIE  
Are you here for the parade?

CHETWODE  
I am. I'm staying at the pub.

BERTIE  
Excuse me.

Bertie goes to talk to the workman. Branson comes closer.

BRANSON  
Or are you here to keep an eye on me?

CHETWODE  
I was rather hoping you'd be my guide for the ceremony. Would you like a drink?

BRANSON  
I'll join you in a minute.

Chetwode walks off towards the King's Arms.

BERTIE  
Who's he?

BRANSON  
I don't really know. Army, perhaps. Or maybe a civil servant. But I'll drink with him and try and put his mind at rest.

BERTIE  
What does he want?

BRANSON  
Maybe to make sure I'm a leopard who *has* changed his spots.

EXT. DOWNTON. EVE.

The darkening sky is filled with clouds.

ANNA (V.O.)  
What about you, m'lady? Is everything ready?

INT. MARY'S BEDROOM. DOWNTON. EVE.

Mary is dressing for dinner with Anna's help.

MARY

No. And my heart is pounding. By the way, have you seen the silver box from the table by the fire in the drawing room? My grandmother used to keep playing cards in it.

ANNA

I know the one. Is it missing?

MARY

Yes. And so is the little cupid from the mantelshelf. They must have been taken downstairs for cleaning.

The door opens and Edith enters, changed.

ANNA

I was just coming to you, m'lady.

EDITH

Oh, don't worry. I'm fine.

ANNA

If that's all, m'lady?

MARY

I suppose. Can you manage the jug and basin? Or are they too heavy?

ANNA

No, no. I can do it.

MARY

How's the boiler?

ANNA

I'm sure they'll fix it soon.

She takes the jug and the china basin and goes.

EDITH

Bertie was with Tom earlier.

Mary looks at her, curious. Edith ploughs on.

EDITH (CONT'D)

You don't think Tom would ever... try to make trouble?

MARY

Why do you say that?

EDITH

Bertie says there's some army type who has him under surveillance.

MARY

Tom likes to shock, that's all.  
He'd never be disloyal to this  
family. Never. Shall we go down?

EDITH

Yes, let's.

INT. KITCHEN. DOWNTON. NIGHT.

Sellick, the plumber and raconteur, is there while dinner is being served upstairs. Daisy pours tea for him.

SELLICK

So I said to her, "Listen, lady,  
there's a little one here who still  
needs turning."

MRS PATMORE

Oh! Careful, Mr Sellick, you'll  
make Daisy blush.

DAISY

Takes more than that to make me  
blush. Now get that down you.

But she is smiling up at him as she gives him the tea.

BAXTER

You deserve that. It's very late.

SELLICK

Well, I've got to get it done. And  
I don't mind long hours. I mean to  
build my own business and you can't  
do that working nine to five.

BAXTER

These water jugs nearly killed me.  
How did we manage in the old days?

MRS PATMORE

Maybe people were tougher then.

DAISY

Maybe they expected less from life.

SELLICK

Well, I expect a lot from life.

DAISY

So do I. And I mean to have it,  
too.

He laughs, admiringly.

ANDY  
Are you still here?

He is carrying a tray. How long was he watching?

MRS PATMORE  
Mr Sellick's been working hard for  
hours for our benefit, Andy.

ANDY  
Then it's time he went home. Is the  
savoury ready?

DAISY  
Take this.

Andy collects the tray of savouries and goes.

SELLICK  
He's right. The new pump should  
arrive around nine. I'll be here.

MRS PATMORE  
So will we.

SELLICK  
Ta-ra!

Sellick puts down his cup, walks to the door and leaves.

INT. LIBRARY. DOWNTON. NIGHT.

Robert pours some whisky as Cora appears.

CORA  
That was Mama. She's in London.  
She's staying with Rosamund.

ROBERT  
She can't be. She was here for  
lunch. She didn't say anything.

CORA  
She went up this afternoon. She'll  
be back tomorrow, so I've asked her  
to come for tea. You must persuade  
her to leave Maud Bagshaw alone.

ROBERT  
I don't believe even Mama will pick  
a quarrel in front of the King.

CORA  
I wonder if he can come early.

They laugh.

ROBERT  
Are you excited?

CORA  
I am a bit. Are you?

ROBERT  
Would it be common to admit it?

CORA  
Not to an American.

And with that he takes her in his arms and kisses her.

EXT./INT. MONTAGE. DOWNTON. DAY.

Gardeners trim the grass and rake the paths. Others clean the windows. Inside, a frenzy of cleaning. Carson and the hall boys survey the china and crystal. Silver is polished. Carson selects wine from the cellar. Andy winds a clock.

EXT. DOWNTON. DAY.

Carson, Bates and Mrs Hughes wait as a charabanc halts. A haughty man and a proud woman approach, leading four footmen and two maids.

BATES  
Here we go, Mr Carson.

CARSON  
Leave this to me.

The man and woman stop, as if expecting them to stand aside.

COURBET  
I am Monsieur Courbet. And this is Mrs Webb, the housekeeper.

CARSON  
Ah. Follow that path and it'll take you into the kitchen courtyard.

COURBET  
I said, I am Monsieur Courbet, chef to Their Majesties.

He pushes past them into the hall. Mrs Webb follows.

MRS HUGHES  
Well done, Charlie. Always start as you mean to go on.

BATES  
This way, gentlemen.

INT. DRAWING ROOM/HALL. DOWNTON. DAY.

Anna enters to find Miss Lawton. She stops in surprise.

ANNA  
Miss Lawton?

LAWTON  
I was just looking round. It's a beautiful house.

ANNA  
You've seen many that are finer.

She has been looking for a glove on a side table.

ANNA (CONT'D)  
That's what I came for. But we shouldn't be in here, really.

Lawton leads the way out.

INT. KITCHEN. DOWNTON. DAY.

The kitchen is chaotic.

COURBET  
You. Where can I put this?

MRS PATMORE  
Don't tempt me.

DAISY  
We've cleared some space in the scullery. And that cupboard.

She rolls her eyes at Mrs Patmore and murmurs.

DAISY (CONT'D)  
What a lot of fuss over nothing!

MRS PATMORE  
Where's our order from Mr Bakewell?

DAISY  
Follow me.

INT. CUPBOARD. DOWNTON. CONTINUOUS.

She leads the way down the crowded passage to a door, pushes Mrs Patmore in and turns on a light. The cupboard is packed.

MRS PATMORE  
How did you manage it?

DAISY

A gardener helped me carry everything in, so no one saw.

MRS PATMORE

I suppose you could sell the lot and use the money to pay Mr Bakewell.

DAISY

Don't worry. They can eat it gradual when the visit's over.

INT. KITCHEN PASSAGE. CONTINUOUS.

As they emerge, Tony Sellick walks towards them.

SELLICK

It's done, Mrs Patmore. The new pump's installed.

DAISY

Hail the conquering hero!

ANDY

It's Mrs Hughes you should be telling. Or Mr Carson. Not them.

MRS PATMORE

It's all right, Mr Sellick. We'll see the news gets through. Thanks.

Sellick leaves as Daisy rounds on Andy. They pass Mrs Hughes, engaged in a row with Mrs Webb.

MRS WEBB

But I don't need your help, Mrs Hughes. I just want to know where Their Majesties are sleeping so Miss Stinson can prepare the rooms.

MRS HUGHES

Then I will show you, Mrs Webb. Because, without my help, *you will not find them.*

She is livid.

INT. BOOT ROOM. DOWNTON. CONTINUOUS.

Baxter, Anna and Thomas are with Ellis.

ANNA

Is it always like this?

ELLIS

A Royal visit is like a swan on a lake. Grace and serenity above, demented kicking down below.

THOMAS

I wish I could get away.

ELLIS

I've got tomorrow night off when Mr Miller arrives. I told my mum I'd look in. Why don't you come to York with me? We could have a drink.

BAXTER

You should go. You're not on duty.

ELLIS

That settles it, then. I'll come find you when I'm released. We can borrow a car.

Ellis leaves them. By now, a fight has broken out in the passage.

MRS HUGHES

Mrs Webb, I am the housekeeper here.

INT. KITCHEN PASSAGE. DOWNTON. CONTINUOUS.

MRS WEBB

You are not housekeeper so long as His Majesty is under this roof.

MRS HUGHES

*But he's not here yet, is he?*

INT. HALL. DOWNTON. DAY.

Robert, with Teo, walks through the hall as servants scrub and clean every surface.

INT. LIBRARY. DOWNTON. DAY.

Robert, Edith and Bertie join the others for tea. The children are there.

ROBERT

It's like living in a factory.

MARY

It reminds me of our days as a convalescent home during the war.



CORA

I enjoyed that, although I always feel guilty saying so. Where's Tom?

SYBBIE

Daddy's in the village.

ROBERT

Again? What's he playing at?

Nanny steps forward, gathering the children. They leave, passing Violet in the doorway, still in her hat.

VIOLET

I saw Tom looking very stern as I came up the drive.

ROBERT

I hope he's not building a bomb.

BERTIE

Many a true word is spoken in jest. We think he's being tailed by Special Branch.

ROBERT

Nonsense. Mama, how was London?

VIOLET

Fine.

EDITH

What were you there for?

VIOLET

Oh, various things.

MARY

But you hate London.

VIOLET

Whoever told you that? Now, when do you want me tomorrow?

CORA

Twelve at the latest. They arrive at half past. But, Mama, you must promise not to attack Maud Bagshaw.

VIOLET

I can't ignore her. She is my cousin.

ROBERT

Exactly. Greet her as a cousin and leave it at that.

VIOLET  
I'll think about it.

EDITH  
But even if she has left everything  
to an outsider, what could we do?

VIOLET  
Challenge the will.

MARY  
On what basis?

VIOLET  
Undue influence.

BERTIE  
But how could you know that? And  
how would you prove it?

VIOLET  
We'd find a friendly judge.

ROBERT  
Friendly or corrupt?

VIOLET  
Whichever does the trick.

ROBERT  
Are you here for dinner, Mama? It's  
a buffet.

VIOLET  
I'm not changed.

EDITH  
We won't change either, so you just  
need to take off your hat.

VIOLET  
You talk as if that were easy.

Edith scoffs.

ROBERT  
Where's the paper knife, the silver  
one with my regimental crest?

At this, Mary looks over sharply.

INT. KITCHEN. DOWNTON. EVE.

Mrs Patmore is nearly mad. She turns a tap on as she speaks.

MRS PATMORE

They won't help tonight,  
apparently. They won't lift a  
finger. But then, my food is only  
fit for servants. Well, at least  
your young hero seems to have  
sorted out the water.

Daisy laughs as she answers but they have not noticed Andy.

DAISY

He's not my hero.

ANDY

Yes. Why did you call him that?

MRS PATMORE

It was just a joke.

ANDY

But why's it funny?

DAISY

Oh, Andy, leave it.

He storms off. Mrs Patmore looks at Daisy but she is unmoved.

EXT. KITCHEN COURTYARD. DOWNTON. EVE.

Andy comes out, fuming. He crosses the courtyard.

INT. BOILER ROOM. DOWNTON. EVE.

Andy looks at the boiler. He picks up a shovel leaning  
against it and smashes part of the boiler until steam  
escapes. He drops the shovel.

INT. MANSERVANTS' BEDROOM CORRIDOR. EVE.

There's trouble here too. Thomas watches from a doorway.

COURBET

But this is a rabbit hutch.

ROYAL FOOTMAN

Don't look at me, Mr Courbet. You  
couldn't swing a cat in my room.

CARSON

Gentlemen, please. I'm sure you'll  
find-

COURBET

Out of my way! I will have a bath and then I will decide. Perhaps I will find a hotel.

He has walked into the bathroom.

ROYAL FOOTMAN

Where can we eat? Somewhere apart?

CARSON

Why not in the servants' hall?

ROYAL FOOTMAN

We never eat with the resident staff.

COURBET (V.O.)

The water's cold. What's happening?

He reappears in the bathroom doorway.

COURBET

This is impossible. We can't stay here with no hot water. Are you crazy?

CARSON

But the boiler was fixed today. It was hot an hour ago.

COURBET

Well, it's cold now!

THOMAS

Why are you here again, Mr Carson? So you could keep control when I would fail? Was that it? I forget.

CARSON

Mr Barrow, would you mind?

THOMAS

I'm not on duty, Mr Carson, you are.

EXT. DOWNTON. NIGHT.

Downton in a torrent of rain.

INT. BUTLER'S PANTRY. DOWNTON. NIGHT.

Carson enters to find Wilson working at his own desk. Wilson decants a bottle of wine.

WILSON  
What do you want?

CARSON  
Since you are in my room, sitting  
at my desk, it is for me to ask  
what you want.

WILSON  
Nothing from you.

CARSON  
I would remind you that I have been  
in charge of Downton for many  
years.

WILSON  
Mr Carson, you are a retired  
servant in a minor provincial  
house, serving an undistinguished  
family.

This is like a physical blow for Carson.

WILSON (CONT'D)  
Your history is of no interest to  
me. Now, if you will excuse me.

CARSON  
So, what would you like me to do?

WILSON  
I would like you to find a good  
book and read it until we leave.

Anna appears at the door.

ANNA  
Mr Carson, you'd better come and  
see this.

She goes and Carson follows, bruised.

INT. KITCHEN PASSAGE. DOWNTON. NIGHT.

Sellick is with Mrs Patmore and Daisy. Andy sees them from  
the passage.

SELLICK  
It's well and truly damaged.

DAISY  
Can you mend it in time?

SELLICK

Oh, yes. But somebody should tell them someone wanted to wreck the Royal visit. They ought to know.

INT. DINING ROOM. DOWNTON. NIGHT.

They help themselves from a buffet laid on the sideboard, and then sit at the table. Cora turns to Edith as Carson enters.

CORA

Has the dress arrived?

EDITH

Not yet. What am I going to wear?

MARY

Carson, what is it?

CARSON

Some folding chairs-- Well, a great many chairs have been delivered, m'lady. They're at the back door. Anna thought you should be told at once.

MARY

She's right. They're for the parade. We'll have to set them out tonight, there'll be no time tomorrow. The villagers will start arriving from nine onwards.

She hurries away.

MERTON

I'm not sure fate is on our side.

ROBERT

Poor little Mary. Have we let her take on too much?

MERTON

You're right. Come on. We should lend her a hand.

CORA

You can't go out in this.

ROBERT

Of course we can. Good night, Mama. Remember to pray for us, mainly for better weather.

VIOLET

I'll put in a word.

He hurries away with Merton.

VIOLET (CONT'D)

Of course, little Mary could hammer  
in a tent peg with her teeth.

ISOBEL

I wonder who she got that from.

VIOLET

You know, I'm always surprised when  
you praise me.

ISOBEL

I'm surprised to hear that I have.

INT. KITCHEN PASSAGE. DOWNTON. NIGHT.

Outside the kitchen Mary's with Anna, in the passage. We can  
hear the heavy rain.

MARY

As if things aren't bad enough  
without a thunderstorm.

ANNA

We'll manage. I've roped in Mr  
Molesley, and Andy's gone for the  
truck. But Mr Bates can't help and  
Mr Barrow has vanished.

MARY

Ditto. Lord Hexham's out looking  
for Mr Branson. We'll have to do  
our best without them.

ANNA

You're not going yourself?

MARY

How else will they know what to do?

ANNA

Then I'll fetch our coats.

MARY

You don't have to come.

ANNA

Of course I do. I'll just tell Mr  
Bates where I've gone.

MARY

You're a good friend to me, Anna.

ANNA

I hope we're good friends to each other, m'lady.

She hurries off. For once, Mary is quite moved by this.

EXT. KITCHEN COURTYARD. DOWNTON. NIGHT.

Andy and Molesley are loading the chairs into a truck with Mary and Anna, when Robert and Merton come hurrying up.

ROBERT

Here we are. All set and ready.

MARY

Oh, Papa, Dickie, you're so kind. But are you sure? You'll be soaked to the skin and filthy.

ROBERT

What's that to us? We're hunting men. Come on.

MERTON

You don't need to come, my dear. We can manage it between us.

MARY

Of course I'm coming. Come along.

ROBERT

Cheer up, Molesley.

EXT./INT. KING'S ARMS. DOWNTON VILLAGE. NIGHT.

Through the pub window, in the rain, Branson and Chetwode are talking over their pints of beer.

BRANSON

The villagers and guests will watch from both sides of the dais. And there'll be seats at the front kept for the family.

They sit near the fire.

CHETWODE

I'll join you there.

BRANSON

I suppose so.

CHETWODE

We'll meet in the high street where we planned. Don't bring anyone. Come on your own.



He smiles.

CHETWODE (CONT'D)

It's all ridiculous, of course.  
It's a lot of fuss over nothing.

BRANSON

What? I thought you were here to  
check I didn't do anything foolish  
and spoil things.

CHETWODE

In what way?

BRANSON

I don't know. Throw eggs or wave a  
banner or shout.

CHETWODE

Will you?

BRANSON

No. But I'm starting to wonder  
about you.

Naturally, he's joking, but Chetwode returns his stare.

CHETWODE

I don't throw eggs. Have another?

BRANSON

Yes.

He stands to buy the drinks, leaving Branson with an opaque  
expression that is hard to read.

CHETWODE

Same again, please.

EXT. DOWNTON VILLAGE GREEN. NIGHT.

In lashing rain, Molesley, Andy, Robert, Merton, Mary and  
Anna carry folded seats towards the dais. Mary counts.

ROBERT

We'll bring a special chair up for  
the Queen after breakfast when,  
hopefully, it will have stopped  
raining.

MOLESLEY

I shall carry it myself, m'lord!

ANNA

What about the King?

MERTON

He'll be on his horse.

ANNA

But suppose it's still raining?

MARY

God will make it stop.

Across the green, Branson is leaving the pub.

ROBERT

Is that Tom? Has he been in the pub  
the whole evening? Huh.

Mary stares at Branson.

EXT. DOWNTON. DAY

Downton on a beautiful, sunny day.

Mary stands near Carson. The servants stand in a line.

MARY

Well, the day has dawned and the  
weather proves conclusively that  
God is a Monarchist.

CARSON

Who could doubt it, m'lady?

Robert comes out with Bertie, Branson, Edith, Violet and the  
Mertons, the men all in tweeds.

CORA

Here they come now.

She's right. The two gleaming cars are progressing up the  
drive. The first car stops beside them. The doors are held  
open and King George V and Queen Mary get out. Molesley  
starts to hyper-ventilate.

ANNA

Mr Molesley?

MOLESLEY

I'm all right. I just need a moment  
to catch my breath.

Cora plunges into a deep court curtsy before the King and  
Queen.

CORA

Your Majesties, welcome to Downton  
Abbey.

KING GEORGE  
We're glad to be here, Lady  
Grantham. Grantham.

Robert gives a sharp neck bow. Cora takes over.

CORA  
You remember Lord Grantham's  
mother.

Violet curtsies deeply. The King gives her his hand.

KING GEORGE  
Hello, Lady Grantham. Can I help  
you?

VIOLET  
Someone must, sir, or I may never  
rise again. Thank you.

CORA  
My daughter, Lady Mary Talbot, The  
Marquess and Marchioness of Hexham,  
Mr Tom Branson.

Branson gives a very slight neck bow. Mary sighs with relief.  
She looks at Bertie.

CORA (CONT'D)  
Lord and Lady Merton.

The Queen is being led down the same line by Robert.

QUEEN MARY  
This is kind of you, Lord Grantham.

ROBERT  
Not at all. It is a great honour.  
I'm sure you know, but Princess  
Mary and Lord Lascelles will be  
joining us for luncheon and the  
parade.

QUEEN MARY  
They're both coming?

ROBERT  
As far as I'm aware.

QUEEN MARY  
What a relief. Please forget I said  
that.

ROBERT  
Said what, ma'am?

She squeezes his arm. The others have curtsied and bowed. Now Robert gestures to the servants. Behind them walks Lady Bagshaw. She and Violet will be equally matched.

VIOLET  
Cousin Maud.

MAUD  
Violet.

VIOLET  
Are we going to kiss?

MAUD  
I'm glad you want to kiss me. It wasn't quite what you said when I last heard from you.

VIOLET  
It wasn't quite how I felt when I wrote.

They kiss.

EXT. KITCHEN COURTYARD. DOWNTON. DAY.

Branson is loitering outside when he sees a young woman arrive, struggling with two cases. He walks towards her.

BRANSON  
Can I help you at all?

LUCY  
Thanks. The others all shot off, and I'm not sure if this is the right way.

BRANSON  
If you just come with me. What's your part in this circus?

LUCY  
I'm Lady Bagshaw's maid.

BRANSON  
Oh well, then it's this door. If you just ask for Mrs Hughes. She'll look after you.

LUCY  
Thank you.

They have reached the back door. He watches her go in.

INT. KITCHEN PASSAGE. DOWNTON. DAY.

Lucy walks past the others as Albert gives a bandbox to Anna.

BATES

This has just arrived for Lady Edith.

ANNA

Lady Hexham these days, Mr Bates. But-- Thank you, Albert. It's a relief.

She starts up the servants' staircase.

INT. KITCHEN. DOWNTON. DAY.

Courbet is in his chef's toque and screaming at his minions.

COURBET

I want the milk now! I want the egg yolks now! I want the olive oil now! And I want the vanilla pod now!

MRS PATMORE

He wants a clip round the ear now.

MRS HUGHES

Careful, Mrs Patmore. Right. Who's taking this up? Mr Molesley?

Molesley, in day livery, lifts the serving plate as Anna enters with Bates. Wilson pushes forward.

WILSON

There's no need for you to meddle, Mrs Hughes. We will see to it.

MRS HUGHES

Meddle? I don't believe I'm *meddling* in my own house, thank you. Andrew, yes. You take that one.

WILSON

But it's not your house, is it? So would you like to go and *sit down*?

BATES

Now, just a minute.

He is infuriated by what he is witnessing. Molesley has carried his plate out of the room. So has Andy.

WILSON

You! Leave those! Put them down.  
For heaven's sake, go after them!

Two Royal footmen race out. Carson has seen the end of this.

CARSON

I really must protest. My staff are-

WILSON

Keep them down here, Mr Carson.  
That goes for you too. Stay out of  
our way! You've seen Their  
Majesties. Let it be enough.

Wilson has gone, leaving them all dumb struck.

INT. SERVERY. DOWNTON. DAY.

Andy and Molesley prepare their plates, but the Royal footmen snatch the dishes out of their hands.

ANDY

Excuse me.

MOLESLEY

Wait a minute. What are you playing  
at?

The footmen carry the plates out of the servery. Andy scoffs.

INT. DINING ROOM. DOWNTON. DAY.

As the footmen enter, the King and Queen sit opposite each other. Violet is on the King's left. The King is talking to Cora on his right.

KING GEORGE

Things seem calmer in the north.

CORA

You mean after the strike, sir?  
Yes, if calmer means more resigned.  
I'm not sure what the future holds.

The King looks towards Violet.

KING GEORGE

And you, Lady Grantham? Were you  
affected by the general strike?

VIOLET

My maid was rather curt with me  
while it was on, Sir. But she is a  
communist at heart so I suppose it  
was only to be expected.

Robert is sitting on the Queen's right.

QUEEN MARY

Wasn't the Princess joining us?

ROBERT

They telephoned. Lord Lascelles has been held up by something. But they are planning to come for the parade.

The Queen raises her eyebrows slightly. Down the table Maud Bagshaw is on Branson's left. Edith on Branson's right.

MAUD

I imagine the servants' bedrooms are quite pleasant here.

BRANSON

Why? Are you worried for your maid?

MAUD

How clever of you. Lucy is more of a companion than a maid. I'd hate for her to be uncomfortable.

Branson is getting restless.

BRANSON

Of course.

He turns to Edith.

BRANSON(CONT'D)

I really have to go.

EDITH

You can't embarrass Mama. I'm sorry, but you must wait until we stand.

Branson snatches up the menu holder, reads it and groans.

KING GEORGE

Lord Hexham, how is Northumberland?

BERTIE

As beautiful as ever, sir.

KING GEORGE

Can it spare you, do you think?

Edith glances at her husband.

INT. KITCHEN PASSAGE/SERVANTS' HALL. DOWNTON. DAY.

Molesley and Andy hurry down the stairs and head into the hall. Mrs Patmore, Carson, Bates, Anna, Mrs Hughes and Daisy are in a huddle.

MRS PATMORE

We might as well all go for a walk.

CARSON

We cannot challenge the way a Royal visit is conducted, Mrs Patmore.

BATES

I'm not so sure.

ANNA

Why don't we all meet back here after the parade?

CARSON

Anna, Mr Bates, there must be no trouble or disloyal tomfoolery of any kind. Do you hear me?

He strides away. The others share the moment.

ANNA

We'll meet in the wine cellar. Tell the others. Now, I'm walking to Mr Bakewell's, if you've any errands.

Mrs Patmore shakes her head.

INT. DINING ROOM/HALL. DOWNTON. DAY.

Luncheon is over. The equerry catches the King's eye.

KING GEORGE

We should get moving.

He stands and they all rise to their feet. He leads the way out.

EDITH

What was the King saying earlier? I couldn't hear.

BERTIE

He's planning a tour for the Prince of Wales next March. It'll take in most of the African colonies and finish in Cape Town.

EDITH

And he wants you to go?



BERTIE

He thinks I'm a steadying influence.

EDITH

How long would you be away?

BERTIE

About three months. I can't believe my luck. Can you?

INT. HALL. DOWNTON. DAY.

In the hall, Branson hurries off, watched by Mary.

EXT. DOWNTON VILLAGE. MAIN STREET. DAY.

The mounted squadron moves forward, down the main street, towards the green. As they pass they reveal Branson approaching the pub. He does not see Mary following him.

INT. A ROOM AT THE KING'S ARMS. DOWNTON VILLAGE. DAY.

Chetwode takes a revolver out of a drawer. He checks that it's loaded and puts it in his inside coat pocket.

EXT. DOWNTON VILLAGE. MAIN STREET. DAY.

Chetwode comes out of the pub. Branson is walking towards him as Mary arrives.

MARY

Tom!

BRANSON

What on earth are you doing here?

MARY

I might ask you the same question.

BRANSON

Go back or you'll ruin things.

MARY

Isn't that what you're doing?

BRANSON

You don't know what I'm doing.

Chetwode has walked over to them so Branson cannot explain. The crowd continues to cheer as the troops pass.

CHETWODE

Who's this?

BRANSON

This is my sister-in-law, Lady Mary Talbot.

CHETWODE

I told you to come alone.

With a glance at Mary, he hurries away.

BRANSON

Leave this to me.

He runs off. Mary follows him.

Chetwode disappears into the crowd, turns and runs across the street between mounted horses and gun carriages. Branson is in pursuit, but he cannot cross as the street is now filled with cavalry. Chetwode ducks into a side alley and then into an empty barn. Branson dodges the horses and gives chase, followed by Mary.

EXT. DOWNTON VILLAGE. BARN & COURTYARD. DAY

Chetwode emerges from the barn to see the King on horseback, with his equerry in front of him. They are walking slowly towards the parade and don't see Chetwode emerge. He lifts his gun to take aim, when Branson slams him to the ground and as they struggle.

MARY

Tom!

BRANSON

Get the gun!

Mary steps on the wrist with the gun, forcing Chetwode to let go. She kicks the gun away. Two plain clothed officers arrive at the run and pull Chetwode up, leading him away. Branson gets up.

EXT. DOWNTON VILLAGE. DAY.

DETECTIVE

Are you all right, sir? Your Ladyship?

BRANSON

Why are you even here? I didn't suspect him myself until last night.

Branson shakes his head. So does Mary. As Chetwode is cuffed his anger takes over.

CHETWODE

How was I to know you'd given up on a free Ireland?

MARY

Isn't it free now?

CHETWODE

Not with the bloody Crown around its neck!

They watch him bundled into a police car.

BRANSON

I'm not impressed you all decided I was a Royal assassin.

MARY

I didn't. It was really the others.

Branson's expression rather questions this.

DETECTIVE

If you'll follow us to the station.

They nod and set off after the police van.

MARY

Why didn't you tell us?

BRANSON

I thought he'd come to check up on me and didn't want to drag you into it. I assumed he'd back off if I answered his questions and met him for a drink. But last night at the pub, I realised he wanted to use me to get close to the King.

EXT. DOWNTON VILLAGE GREEN. DAY.

Everyone stands as the King rides on to the parade ground, attended by his equerry and other mounted officers.

The national anthem strikes up.

Anna creeps up to Mrs Patmore and Daisy. Bates is there. Anna nods at him.

ANNA

Sorry. Excuse me.

MRS PATMORE

We thought you'd miss it.

ANNA

I was just in time.

DAISY  
I don't know why I bothered.

CARSON  
Shh!

The commanding officer rides up to the King, salutes with his sword and asks:

COMMANDING OFFICER  
Your Majesty, The Yorkshire Hussars  
are formed up, ready and awaiting  
your inspection.

Escorted by the commanding officer, the King rides to the right of the line, accompanied by the escorting officers. The band plays as the inspection begins. The Queen has noticed an empty chair next to her daughter.

QUEEN MARY  
Where is he?

PRINCESS MARY  
He's not feeling well.

QUEEN MARY  
Wasn't he out shooting yesterday?

PRINCESS MARY  
What do you want me to say?

QUEEN MARY  
Nothing.

PRINCESS MARY  
You have to let me leave him.

QUEEN MARY  
We will not talk about it now.

Cora turns to the Princess. Further down, Maud waves at Lucy in the crowd.

EDITH  
Is that your maid?

MAUD  
That's right. Lucy.

VIOLET  
Don't you call her by her surname?

MAUD  
She's been with me so long.

This troubles Violet which Edith registers. In the background the magnificent parade is still in full swing.

EXT. THE VILLAGE POLICE STATION. DAY.

Mary and Branson come out and start walking up the street.

MARY

It's so strange. He seemed so English.

BRANSON

And so he was. A pillar of the establishment until the notion of Irish independence took him over to the other side. That's where I came in. He'd heard my sympathies lay with Ireland and the republic.

MARY

Don't they?

BRANSON

Not at any cost. I'm a law-and-order man these days. That's what you lot have done to me.

MARY

So will there be a great splash all over the newspapers? Poor Papa.

BRANSON

Oh, no. You'll find there isn't a whisper about this anywhere.

MARY

An establishment cover-up. I don't believe in conspiracy theories.

But he just smiles and they walk on.

EXT. DOWNTON VILLAGE GREEN. DAY.

The crowd disperses. Lucy Smith is also leaving. Branson quickens his pace. Edith, with Bertie and others, notices.

BRANSON

Ah, Miss Smith. Did Mrs Hughes sort you out?

LUCY

She did.

BRANSON

And have you enjoyed the parade?

They laugh. She gives him a glance but he smiles and so does she.

LUCY

Do you work at the house?

BRANSON

Not exactly. I sell cars and I help with the estate. Lord Grantham is my father-in-law.

LUCY

Oh, I do beg your pardon, sir.

She starts to drop back but he slows for her to join him.

BRANSON

No, please, let me explain. I started here as the chauffeur.

LUCY

You must be Lady Sybil's husband.

BRANSON

I am.

LUCY

Lady Bagshaw and I followed the story. We were so sad when she died. How long ago was it?

BRANSON

Seven years, or nearly. My God.

LUCY

I'm sorry. It's still painful.

BRANSON

Not in that way. It doesn't hurt anymore, but it's still there.

LUCY

Can I ask you something?

BRANSON

Of course.

LUCY

Was it hard, coming up like that? Joining the family.

He looks at her. Then he decides to answer her question.

BRANSON

Very hard. Between my old world and the new one, sometimes I didn't know who I was.

LUCY

But you do now?

BRANSON

I think so, yes. I came to terms with it. Why?

LUCY

I'm just curious.

Once again, Edith is watching them.

INT. THE WINE CELLAR. DOWNTON. DAY.

The Downton servants are in the wine cellar. Anna is ushering them along. Baxter and Barrow are the last to enter.

THOMAS

Can somebody tell me what's going on? Anna?

ANNA

Shh!

BAXTER

What are we all doing down here?

Bates locks the door and turns to face the others.

CARSON

This is most improper.

MRS PATMORE

Yes, why have you got us all here?

ANNA

I will tell you. Mr Bates and I, we want to defend Downton's honour.

BAXTER

In what way?

ANNA

Would you like a repeat of how you were all treated at luncheon?

ANDY

No, I bloody well would not.

MRS HUGHES

Andrew! There are ladies present.

BATES

We think we should fight back.

CARSON

I don't like the sound of this. I do not like this at all.

BATES  
Anna, tell them.

ANNA  
We are going to clear the way so you cook and serve dinner for the King and Queen at Downton Abbey. As you should.

MRS PATMORE  
Oh, my God! Is this a revolution?

MOLESLEY  
Shall I fetch the pitchforks?

BATES  
We're serious, Mr Molesley.

BAXTER  
But do you know what Mr Courbet has brought in for tonight?

MRS PATMORE  
Never mind that. We've got our own supplies.

ANNA  
And you can leave Mr Courbet to me.

BAXTER  
What do you want us to do?

ANNA  
Don't bother with the maids and valets. We've no quarrel with them.

BATES  
But we need to get rid of the Royal butler for the night.

MOLESLEY  
The Page of the Backstairs, if you don't mind, Mr Bates.

He is loving it. Bates is more serious.

BATES  
And the footmen need to be out of commission from seven until you finish serving.

CARSON  
This is treason!

ANDY  
What can we do about them?



MOLESLEY

We could lock them in the attic.

CARSON

Any more talk like that and we'll all end up in Botany Bay.

MRS HUGHES

And did you enjoy being pushed around and passed over and told to stay down here by Mr Wilson?

She has been silent until now. Carson is caught. In agony.

CARSON

I will play no active part in this. Suppose His Majesty sees what's going on and is displeased?

MRS PATMORE

Why? Do you think I'm not capable of cooking a decent dinner?

CARSON

Oh, no, of course not. But I-

THOMAS

I'll see to the footmen.

BATES

What are you going to do?

THOMAS

You'll find out.

ANDY

So, does this mean we're back on duty after all? Me and Mr Molesley?

ANNA

And Albert as well. You know where to find the state liveries.

MOLESLEY

Will I pour wine for the Queen's sweet lips?

MRS HUGHES

Any more of that and we'll lock you in the attic.

DAISY

I don't know why you're bothering.

BAXTER

What about that Mrs Webb who keeps telling us she's the housekeeper?

MRS HUGHES

Don't you worry about Mrs Webb. I  
am more than a match for Mrs Webb.

INT. KITCHEN PASSAGE. DAY.

By the cellar door, they are dispersing.

ANDY

I still don't know how you're going  
to manage Mr Courbet.

ANNA

Well, there's--

At that moment Courbet appears, yawning.

COURBET

I'm just going upstairs to lie  
down. Can you get things ready for  
when I come back?

MRS PATMORE

And when will that be, Oh Mighty  
One?

He does not like her tone, but he decides not to quarrel.

COURBET

Wake me in half an hour if I'm not  
already in the kitchen.

But he is stifled by his yawns as he sets off for the stairs.  
They are all amazed. The others stare at Anna. Bates smiles.

ANNA

Trust us.

INT. HALL. DOWNTON. DAY.

The King and Queen, the family, Maud Bagshaw and the Mertons  
are having tea. Other guests, who came to watch the parade,  
have joined them. They are served by the four Royal footmen.  
Mary is with Violet, Maud, Merton and Isobel.

VIOLET

Tell us about your maid.

MAUD

Lucy is the daughter of David's  
army servant, Jack Smith. And, like  
my husband, he died in the Boer  
Wars.

MERTON

So you looked after his child?

MAUD

Lucy had no mother, you see. So I gave her a home.

ISOBEL

That's very generous.

MAUD

Generosity that has been amply returned, I can assure you.

VIOLET

I'm glad.

MARY

You don't sound very glad.

EXT. GARDENS. DOWNTON. DAY.

Branson, now in a morning coat, is watching Sybbie and the others play. Nanny waits nearby. There is movement in the shadows and Branson investigates. Princess Mary is crying. She sits on a bench. Branson clears his throat to announce his presence.

PRINCESS MARY

Goodness. I thought everyone was in the drawing room.

She looks at him and wipes her eyes briskly.

BRANSON

I've been dodging it, I'm afraid. I suppose I ought to get back. Can I get someone for you?

PRINCESS MARY

No. Thank you. You're the widower of the youngest daughter, aren't you? I've heard of you, Mr...

BRANSON

Branson. Tom Branson. And who are you? I should know, but I'm no good at that sort of thing.

After a puzzled moment, this pleases her.

PRINCESS MARY

I suppose you can't be expected to know everyone. Did you enjoy the parade?

BRANSON

I'm afraid I missed it completely. I got distracted.

PRINCESS MARY

What a shame.

BRANSON

Well, to be honest, I'm not much of a Royalist. Although, I probably shouldn't say that out loud.

PRINCESS MARY

Certainly not to a stranger. That seems odd as the Crawleys would die for the Crown if they had to.

BRANSON

You can love people you disagree with.

PRINCESS MARY

And you love them?

BRANSON

They're decent at the core.

PRINCESS MARY

People can be decent at the core but very difficult to live with.

BRANSON

True enough. They're silly too and snobbish at times. And I wouldn't give tuppence for their politics. But I've learned to be happy with all of that. And, besides, they're my daughter's family.

She looks over to where the children are playing.

PRINCESS MARY

And she lives here?

BRANSON

I nearly took her away once. She belongs here now. I spent so much of my life not belonging anywhere. That's important to me.

PRINCESS MARY

I suppose, in the end, it's deciding what's important, isn't it? You've given me a great deal to think about, Mr Branson.

BRANSON

Good things, I hope.

PRINCESS MARY

That may be so, but now we must go in.

They get up.

INT. HALL. DOWNTON. DAY.

Violet is now with Maud and Isobel.

VIOLET

We must change. And you leave in the morning. I wonder if we might have a talk later? We'll find a cosy spot. And Robert can join us.

MAUD

I won't be interrogated, Violet.

ISOBEL

Please, don't miss the chance to settle things between you.

She glances at Violet. Maud looks at them both for a moment.

MAUD

Very well. But now I must go.

She joins the Queen and Their Majesties lead the way out.

VIOLET

That was helpful. Thank you.

ISOBEL

I told you I wanted to help.

VIOLET

Well, thanks to you, we have her cornered.

She leaves. Isobel is not entirely sure she is pleased.

INT. KITCHEN PASSAGE. DOWNTON. DAY.

Wilson is walking past. Bates and Baxter are waiting.

BAXTER

Mr Wilson, there's a telephone call for you.

WILSON

For me?

INT. BUTLER'S PANTRY. DOWNTON. DAY.

Wilson, talking on the telephone, is bewildered.

WILSON

But, Sir Harry, they wouldn't get to London until nine.

ELLIS (OVER TELEPHONE)

*It doesn't matter. The ball at Clarence House won't start 'til ten.*

WILSON

What ball at Clarence House?

ELLIS (OVER TELEPHONE)

*The Duke of Connaught's. What are you playing at, Wilson?*

WILSON

I'm not questioning you, sir. Not if it's what the Duke of Connaught wishes. But how do I manage here?

ELLIS (OVER TELEPHONE)

*Don't they have footmen at Downton?*

WILSON

Yes. There are footmen. But won't His Majesty--

ELLIS (OVER TELEPHONE)

*His Majesty won't give a tinker's cuss. Now do as I say!*

WILSON

Of course, Sir Harry, at once.

He puts down the receiver.

INT. POST OFFICE. DOWNTON VILLAGE. DAY

Ellis hangs up the telephone. He and Thomas stifle laughs.

INT. BUTLER'S PANTRY. DOWNTON. DAY

Bates and Baxter are watching.

BATES

Everything all right, Mr Wilson?

WILSON

I need to see my footmen, and the house footmen and the hall boy. When is the next train to London?

BAXTER

I hope it's not bad news.

WILSON

Not bad, exactly, but irregular.  
Very irregular indeed.

EXT. POST OFFICE. DOWNTON VILLAGE. DAY.

Thomas and Ellis leave the post office. They are in stitches.

ELLIS

I'll get drummed out of the  
regiment if they ever find out.

THOMAS

You sounded convincing to me.

ELLIS

I'm very good at doing Sir Harry  
Barnston, I can assure you.

THOMAS

What if Mr Wilson rings back?

ELLIS

No one queries Sir Harry's orders.

THOMAS

But if he did?

ELLIS

Then they'd uncover the trick. But  
they couldn't trace it back to me.  
Right. Shall we go into York?

THOMAS

I'm sorry to miss out on the fun in  
a way. Where shall I wait for you  
when you're with your parents?

ELLIS

We'll find a pub.

INT. EDITH'S BEDROOM. DOWNTON. DAY.

Edith is wearing her new ball dress. It is huge. Prettily  
embroidered but huge. Anna comes in.

EDITH

Did you manage to speak to someone?

ANNA

I got hold of Madame Seymour's  
assistant. They've sent you the  
wrong one. It's similar in style,  
but not, as you can see, in size.

EDITH  
Where's my dress now?

ANNA  
On its way to New York.

EDITH  
Well, that's that, then. Wonderful.  
Everything's going wrong for me  
today.

ANNA  
M'lady?

EDITH  
Never mind. How are things  
downstairs? Any better?

Anna helps Edith out of the dress and into a dressing gown.

ANNA  
A bit better. Yes, m'lady. In fact,  
I ought to be getting back.

EDITH  
Of course. One thing. The painted  
glass that used to sit by my bed,  
was it broken while I was away?

ANNA  
Leave it with me, m'lady, and the  
dress. You wouldn't mind a fitting  
later tonight, would you?

EDITH  
I don't understand. Who with?

ANNA  
I've just had an idea.

INT. MAUD BAGSHAW'S BEDROOM. DOWNTON. EVE.

Violet opens the door. Maud sits at the dressing table. Her  
maid, Lucy, stands beside her. Both are chuckling.

LUCY  
I shouldn't think so, not if she  
knows what's good for her.

They peal with laughter again. Now Violet speaks.

VIOLET  
I'm sorry to interrupt.

Maud swings round, her eyes narrow.



MAUD

How clever of you to find me.

VIOLET

Not really. I lived here forty years. I assume this is your maid.

MAUD

Yes. This is Lucy Smith.

VIOLET

Oh, good evening, Smith.

LUCY

Good evening, m'lady. Shall I go?

VIOLET

Not for me. Not for me. I'm delighted to meet you. I've heard so much about you.

MAUD

Is there something you want?

VIOLET

Just to see you're comfortable, and to confirm our little chat for later.

MAUD

I live my own life now, Violet. I'm not what I was. My father is gone. My husband is gone. I see no reason not to do what I want.

VIOLET

That doesn't mean there *is* no reason, merely that you cannot see it.

MAUD

I think Lady Merton is right. We'll have it out, once and for all. But now I must go to Her Majesty.

She puts on her gloves and leaves. Violet stares at Lucy.

VIOLET

Hmm.

Violet turns and goes.

INT. KITCHEN. DOWNTON. EVE.

Wilson lectures Molesley, Andy and the hall boys, in state livery. Baxter, Bates, Anna, Mrs Patmore, Mrs Hughes and Daisy listen

WILSON

You're not to speak. You're not to think. Just follow my lead. Their Majesties must not know they're being served by anyone different. Do you hear me? I don't want them to even notice.

MOLESLEY

We will do our best, Mr Wilson.

WILSON

I don't want your best. I want far better than your best.

CARSON

Is everything under control here, Mr Wilson? I gather the others caught the train.

WILSON

And this is what we're left with.

CARSON

Mind you don't disgrace the state livery, Albert.

ALBERT THE HALL BOY

Of course, Mr Carson.

WILSON

Where is Monsieur Courbet? I came in here to see him.

MRS PATMORE

He went out. So I thought I'd better get on with dinner. Wasn't I right?

WILSON

No. You were not right. You were entirely WRONG!

MRS PATMORE

Oh!

Mrs Patmore has contrived to spill the bowl of sauce she is stirring down the front of Wilson's livery. He is furious.

MRS PATMORE (CONT'D)

Oh, I'm sorry. I don't know how that happened.

WILSON

I shall have to go and change. We'll sort this out when I return.

He walks off.

ANNA (WHISPERS)

Andy.

Andy nods and leaves.

INT. EDITH'S BEDROOM. DOWNTON. EVE.

Edith is filling an evening bag.

BERTIE

If you don't want me to, I won't.

EDITH

But you've already said that you will.

BERTIE

Because it's a fantastic chance. It didn't occur to me you'd mind.

EDITH

I don't exactly, not in that way.

BERTIE

Then in what way?

EDITH

I wasn't going to tell you. I wasn't going to tell anyone. But...

He waits for her explanation.

EDITH (CONT'D)

I might be pregnant.

BERTIE

Oh, darling. How marvellous. How fabulous. My heart is bursting.

They embrace.

EDITH

Well, that's exactly what I don't want. It could easily go wrong.

BERTIE

But, if it doesn't-

EDITH

Then I'll give birth just as you set off on your three-month colonial tour.

BERTIE

Why didn't you say this when I first mentioned it?

EDITH

You'd agreed before I had the chance.

BERTIE

Secrets always muddle things.

EDITH

Oh, yes. That's right. Let's make it my fault.

BERTIE

Well, I'll tell the King I can't go.

EDITH

And he'll accept that, will he?

INT. MANSERVANTS' BEDROOM CORRIDOR/WILSON'S BEDROOM/  
COURBET'S BEDROOM. EVE.

Andy walks down the passage holding a keyring. Wilson is changing his shirt. Outside, Andy turns the key silently in the lock. Then he removes it. He walks down the passage and locks the door to Courbet's room. Courbet is fast asleep.

INT. BEDROOM GALLERY. DOWNTON. EVE.

Edith and Mary emerge, just as Lucy leaves Maud's room.

EDITH

Hello. It's Miss Smith, isn't it?  
We were talking about you earlier.  
Weren't we?

Mary looks at her, puzzled. Branson, in white tie, appears.

EDITH (CONT'D)

Oh, Tom. What luck! You know Miss  
Smith, don't you? Come along, Mary.

She hurries away with a bewildered Mary.

BRANSON

Are you all right? Has something  
happened?

LUCY

Old Lady Grantham came in while we  
were dressing. I think the stage is  
set for a fight later, about me.  
She thinks Lady Bagshaw means to  
favour me and she doesn't approve.

BRANSON

What business is it of hers? Lady Bagshaw must have her reasons. And that's good enough for me.

ROBERT

Going down, Tom?

He has emerged from his dressing room. The two men walk off.

BRANSON

Good night.

INT. SERVANTS' HALL. DOWNTON. NIGHT.

Miss Lawton is sewing when Anna looks in.

ANNA

There you are, Miss Lawton. I hope you're having a well-earned rest.

LAWTON

There's always less for me to do when Miss Aplin arrives. But we must be ready for the ball tomorrow.

ANNA

That's what I want to talk about. Later this evening, when I go up to help Lady Hexham, I want you to come with me, fit a new ball dress and sew it overnight so it's done before you leave in the morning.

Miss Lawton stares at her.

LAWTON

Why on earth would I do that?

ANNA

The box and cupid from the drawing room, the library paper knife, Lady Hexham's painted glass?

The penny drops painfully.

LAWTON

I never took the glass.

ANNA

Then it must have been broken, like she said. But you took something from that room. What was it?

LAWTON

A patch box from the dressing table.

ANNA

I'd like them all back, please.

LAWTON

I can't sew a dress in a night. When would I sleep?

ANNA

When you get to Harewood tomorrow. And don't think I won't tell. "Queen's dresser a thief". That'll make headlines from here to Peru.

Anna leaves.

EXT. DOWNTON ABBEY. NIGHT.

The guests are arriving for the dinner. The men wear court dress with decorations, the women glimmer in tiaras.

INT. HALL. DOWNTON. NIGHT.

The King and Queen, with Cora and Robert, are receiving.

CARSON

The Marquess and Marchioness of Granby. Sir William and Lady Ingleby.

Mary moves to Molesley's side.

MARY

Where are the Royal footmen?

MOLESLEY

They've had to go back to London.

MARY

All of them? Wasn't that rather unlucky?

MOLESLEY

Unlucky for some, m'lady.

George, Sybbie, Marigold and Johnnie are watching from the gallery with their nanny, laughing and pointing down at the gleaming, glamorous throng below. Mary blows them a kiss.

INT. WILSON'S BEDROOM/MANSERVANTS' BEDROOM CORRIDOR. EVE. 104

Wilson is wrestling with the bedroom door.

WILSON  
For goodness' sake! Help me. Will  
someone help me?

But in the empty passage, no one is listening.

INT. PUBLIC HOUSE. YORK. NIGHT.

Thomas is waiting. It has clearly been a *long* time. A man at the bar is giving him the eye. He nods towards the door.

WEBSTER  
I'm going on to Turton's in a  
minute. Do you know it? I'm Chris  
Webster, by the way.

THOMAS  
I'm waiting for someone.

WEBSTER  
For a very long time. Perhaps he's  
found better things to do.

THOMAS  
And?

WEBSTER  
Why don't you come with me? You  
know you want to.

Thomas stares at him. He sups some beer and puts down the glass.

THOMAS  
Excuse me, sir? My name's Barrow.  
If someone comes looking for me,  
could you tell him I've gone?

BARMAN  
Shall I say where to?

Thomas and Webster speak simultaneously.

THOMAS	WEBSTER
Turton's.	Never mind that.

They go. The barman watches them as they walk out.

INT. SERVERY. DOWNTON. EVE.

Bates, Andy, Molesley, the boys and Mrs Hughes are busy with preparations. Carson enters in tails and breeches.

CARSON  
I just cannot understand where Mr  
Wilson has got to.

MRS HUGHES

Never mind him. What about you?  
Surely you can't really mean to  
leave His Majesty unattended.

CARSON

But is it for me to attend him?

MRS HUGHES

Well, you've got your breeches on.

CARSON

I have, but-

MRS HUGHES

Mr Carson, this is your destiny.  
You know as much, and so do I. Now  
accept it proudly. And walk into  
that room with your head held high.

BATES

You can do it, Mr Carson.

Carson pauses, thinks, nods and heads to the dining room. Mrs  
Webb comes in. She is furious.

MRS WEBB

Please tell me what is going on!

BATES

Mr Courbet is missing, ditto Mr  
Wilson, and your footmen are on  
their way up to London.

MRS WEBB

I am still in charge here.

MRS HUGHES

No, Mrs Webb. These are my people  
now. So please, go back to the  
servants' hall and sit down. Or  
would you rather ruin the evening?

ANDY

That's telling her.

Mrs Webb might protest but thinks better and retreats as Anna  
and Baxter arrive, carrying sauce boats and bowls.

ANNA

Mrs Patmore forgot to send up the  
sauce.

BAXTER

And I've got the chopped egg.

MRS HUGHES

That's kind when it's not your job.



ANNA

Nonsense. We must all pull our weight tonight for Downton's glory.

MRS HUGHES

Now, are you ready, boys?

ALBERT THE HALL BOY

Ready as we'll ever be.

ANDY

We'll be fine, Mrs Hughes.

MRS HUGHES

What about you, Mr Molesley?

MOLESLEY

I know I'm going to forget my lines.

BAXTER

You haven't got any lines!

ANNA

You're on.

MOLESLEY

Oh, right.

ANNA

And Mr Molesley? Remember to breathe.

MOLESLEY

Breathe. Yes.

CARSON

Gentlemen.

INT. DINING ROOM/SERVERY. DOWNTON. EVE.

The dining room and the company make a splendid impression. Molesley floats in, moving behind the Queen as Andy goes to the King. Albert follows with a serving plate.

Andy stands beside Carson. He whispers.

ANDY

I'm glad you're here, Mr Carson.

CARSON

I must go where my king needs me.

He himself walks like an emperor.

EXT. TURTON'S. YORK. NIGHT

Thomas and Webster approach a closed door. Webster knocks in a rhythmic pattern. A security guard opens the door.

INT. TURTON'S. YORK. NIGHT.

Thomas enters the bar with Chris Webster. He looks round, amazed. It is a covert gay club. Men are dancing with men.

TURTON'S PATRON

Looks like we've got some new blood here. Hello.

THOMAS

I can't believe this. I've never seen anything like it.

WEBSTER

There's a first time for everything.

THOMAS

I know, but...

WEBSTER

Come dance with me.

Webster takes Thomas' hand and leads him through the club.

INT. DINING ROOM. DOWNTON. NIGHT.

The dinner guests enjoy their meal.

MARY

I wish I could tell them how grateful they should be to you.

BRANSON

You were every bit as brave as I was.

VIOLET

Mary, you're talking in the wrong direction.

The other women have followed the Queen to face the other way. Except Mary. She turns. Now Branson is talking to Edith.

EDITH

Don't worry about Granny. She's getting ready to give Cousin Maud a grilling. Mainly, I suspect, about her maid.

BRANSON

I think Lady Bagshaw sees her as more than just her maid.

EDITH

I'm sure she does. And that's what Granny's afraid of.

BRANSON

I might as well admit... I like her.

EDITH

Good. Don't let them put you off.

This is a surprise and Branson turns to look at her.

VIOLET

Tom, you're looking pleased with yourself.

EDITH

He was just praising Lady Bagshaw's maid.

VIOLET

How did she contrive to make your acquaintance?

BRANSON

She didn't contrive anything. We met by chance.

VIOLET

What simpletons men are.

The King speaks to Cora on his right.

KING GEORGE

This is good. And I thought something else was planned. But it is excellent. So, a well done to old Courbet.

MOLESLEY

Oh, this wasn't Monsieur Courbet, Your Majesty. Mrs Patmore cooked it. In fact, it is the Downton Abbey staff who are serving you this evening.

This silences the room. Andy makes a horrified face at Molesley who suddenly realises he's broken every sacred law.

MOLESLEY (CONT'D)

I do beg your pardon, Your Majesty.

ROBERT

That's quite enough, Molesley.

Molesley is trembling with nerves and humiliation. He is literally paralysed. The Queen decides to save the moment.

QUEEN MARY

You must give our compliments to Mrs Patmore and to all the staff.

CORA

Molesley, Her Majesty is speaking to you.

Molesley had been locked in a mist of dark, satanic horror but now the sun breaks through. He opens, like a flower.

MOLESLEY

With pleasure, Your Majesty

He plunges into a cross between a bow and a curtsy and slowly backs out of the room.

CORA

That was kind of you, ma'am.

QUEEN MARY

I suppose he's excited that they've had to take over from our people. I wonder what's happened.

CORA

Whatever may have happened does not excuse his behaviour.

QUEEN MARY

I can assure you, Lady Grantham, we are quite used to people behaving strangely when we are near.

Which makes Cora laugh.

INT. TURTON'S. YORK. NIGHT.

Thomas is very drunk. He is also dancing the tango with Webster. He has never had such a good time. Until the air is rent with the sound of a loud whistle. The band stops. A policeman in uniform is facing them.

EXT. TURTON'S. YORK. NIGHT

Black Marias are parked in the road. Policemen run towards the club.

INT. TURTON'S. YORK. NIGHT

Policemen surround the men in the club.

THOMAS  
What's going on?

POLICEMAN  
All right, gentlemen. That's the end of your evening. Shut that music up now! Right! You are all coming to the station with us.

WEBSTER  
We're just having a bit of fun, Officer. No one's making any trouble.

POLICEMAN  
That's for the judge to decide.

THOMAS  
Judge?

POLICEMAN  
What did you think? We were going to slap your wrists and send you home?

THOMAS  
I've never been here before.

POLICEMAN  
Well, you're here now. Right! Gather your things. You're coming with us, you dirty perverts.

EXT. TURTON'S. YORK. NIGHT.

The club is in a dark side street. The men are loaded in to the Black Marias, Thomas among them. On the other side of the road Ellis is watching from the car.

INT. LIBRARY. DOWNTON. NIGHT.

Supervised by Carson, Molesley and Andy dispense coffee and drinks. Violet is with Isobel. She drops her voice.

VIOLET  
I met the maid. She has Maud wound around her little finger.

ISOBEL  
Then we need to know why.

Bertie approaches the King, who turns to him, smiling.

KING GEORGE  
What is it, Hexham?

BERTIE  
Well, Your Majesty, it's this. I've just learned that Lady Hexham is expecting our first child.

KING GEORGE  
But that's wonderful news.

BERTIE  
We're not telling anyone quite yet. But I thought you'd be interested.

KING GEORGE  
And so I am. Congratulations.

BERTIE  
The thing is, Sir, it's due to be born around the time the Prince and I will be setting off on tour.

KING GEORGE  
Excellent! Please make it register with him. Help the Prince to understand what it means to have a real family life. You can be such an example to him, I know it.

Bertie drops back, stumped. Maud, Violet, Cora, Robert and Isobel are sitting together.

MAUD  
Very well. Let's get to the point. Robert is my nearest relation on my father's side.

VIOLET  
He is.

MAUD  
But he will not be my heir.

ROBERT  
And there we have it.

CORA  
Who will be? Can you tell us?

MAUD  
Lucy Smith, my maid.

This does not come as a surprise to Isobel. It does to Cora.

VIOLET  
What? Are you out of your mind?

MAUD

No. And I know what I'm doing.

VIOLET

On the contrary, you're clearly insane! You should be in an asylum!

MAUD

How like you. A word of resistance and you slash with your sabre.

VIOLET

It is lucky for Miss Smith that I do not own a sabre.

CORA

So this is truly your choice?

MAUD

Lucy has taken care of me for many years. I wish to show my gratitude.

She is very determined but Violet has boiled over.

VIOLET

*With the family house? With the family estate? You belong in a straitjacket!* To treat your maid as a blood relation is to unpick every fibre of the English way of life.

MAUD

What piffle you talk.

ROBERT

Please, there is no need to argue.

VIOLET

I never argue. I explain.

MAUD

Face it, Violet, I'll outlive you anyway, so it need trouble you no further. And now, I must attend Her Majesty.

She stands and leaves. Robert has stood as she goes.

ROBERT

Game, set and match to Lady Bagshaw.

VIOLET

Not while I'm the umpire.

Violet has lost her rag. Isobel has not.

INT. POLICE STATION. YORK. NIGHT.

Ellis is talking to the sergeant.

ELLIS

We had a few drinks and Mr Barrow thought it'd be fun to play a trick on the queers, that's all. He was only in there for five minutes.

SERGEANT

Dancing the tango with another man.

ELLIS

Come on, Sergeant. It was a joke.

But he sees he needs a new tactic.

ELLIS (CONT'D)

Turns your stomach, though.

SERGEANT

Relieved to hear it.

ELLIS

I'd rather be dead if I thought I was one of them. But what can I say to the earl?

SERGEANT

What earl?

ELLIS

The Earl of Grantham. Mr Barrow is his butler. Of course, you'll want to see proof of my identity.

He hands over a card. The luckless copper stares at it in horror.

EXT. POLICE STATION. YORK. NIGHT.

Thomas emerges, looking round. Ellis waves him over.

THOMAS

Was it you who got me out?

ELLIS

No, the good fairy came down on a moonbeam.

THOMAS

How did you know where I'd gone?

ELLIS

The landlord told me. I waited outside, followed you here.

(MORE)



ELLIS (CONT'D)

Then I showed the sergeant my card,  
and that seemed to settle things.

He is still holding the card which Thomas takes.

THOMAS

"The Royal Household." He must have  
loved that. I'm afraid I've been a  
silly boy.

ELLIS

You just need to be a bit more  
circumspect in future, Mr Barrow.

He puts his finger to his lips and touches Thomas'. Thomas  
slips the card into his pocket, which Ellis does not notice.  
He has forgotten about the card completely.

INT. EDITH'S BEDROOM. DOWNTON. NIGHT.

Edith is having the dress fitted by Lawton, watched by Anna.

LAWTON

Could you please remove it, m'lady,  
leaving the pins in place?

EDITH

Can you really get it done before  
you go? I don't see how.

ANNA

She'll finish it. Won't you?

LAWTON

I'll do my best.

ANNA

I'm sure you'll manage. By the way,  
I think I know what happened to the  
cupid from the drawing room,  
m'lady.

Edith has stepped out of the dress. Now Lawton takes it.

EDITH

Really? Was it missing?

LAWTON

Your dress will be ready in the  
morning, m'lady.

EDITH

Thank you.

Lawton leaves.

EDITH (CONT'D)

I don't know how you persuaded her.

ANNA

She's nice, really. When you get to know her. Is there anything else?

Bertie arrives in a dressing gown as Anna leaves.

EDITH

Only to say that you're a genius.  
Good night.

ANNA

Good night.

BERTIE

I'm afraid I didn't get anywhere.

EDITH

Well, that's that, just because the King doesn't see that a man has any part to play in childbearing.

BERTIE

Well, he doesn't. But you'd think he'd know that one likes to be around.

EDITH

You can't just tell him no?

BERTIE

Darling, I'm one of the senior peers in the land. What do you think that means? What do you think I'm sworn to?

Edith has nothing to add.

INT. MAUD'S BEDROOM. DOWNTON. NIGHT.

Maud comes in to find Isobel waiting.

ISOBEL

Lady Bagshaw, could I have a word before you ring for your maid?

Maud, puzzled, nods.

ISOBEL (CONT'D)

Does Lucy know that you're her mother?

The bomb has dropped. Maud takes a deep breath.

MAUD

She does. For years I said I was her godmother, but I told her the truth on her eighteenth birthday.

ISOBEL

How old was she when Jack died?

MAUD

Six. She'd lived with Jack and his mother until then. But I took her into the house and she went to the village school until, eventually, she became my maid.

ISOBEL

I suppose if she'd been your ward, people would have guessed.

MAUD

Exactly. Who takes notice of a servant? I hid her in plain sight.

ISOBEL

Did you love Jack Smith?

MAUD

Everyone should know a total love at least once. Jack was mine. My husband was very dull, you know? He wasn't a bad man, but he wasn't a clever one either. And... then he died and Jack came to see me and it began from there.

They sit near the fire.

ISOBEL

How daring.

MAUD

I know it sounds reckless, but I was thirty-nine when I got pregnant. I thought I was barren. Of course, I knew I couldn't tell my father, so I went to America.

ISOBEL

They must have thought that wild.

MAUD

Little did they know how wild it really was.

ISOBEL

But you were happy with Jack?

MAUD

Very. We had ten years together before he died. I'd have married him if I'd had the courage. I was weak. But you never knew my father.

ISOBEL

I suppose Royal service kept you silent on the subject.

MAUD

In a way. But it was cowardice, really. Now, by making Lucy my heir, I will have taken the first step.

ISOBEL

You must tell Violet at once.

MAUD

I couldn't.

ISOBEL

You're wrong. As soon as she knows the truth, she'll fathom your plans and cease to fight you.

INT. MARY'S BEDROOM. DOWNTON. NIGHT.

Anna is looking after Mary.

MARY

The servants seemed to be enjoying themselves tonight, especially Molesley. What happened to the Royal team?

ANNA

It's a long story, m'lady. But you're right. We did have fun.

Mary has tied her dressing gown and sits at a writing desk.

MARY

Well, I'm glad it's gone well for everyone. But I don't think I could face doing it again.

ANNA

You're not finished yet. You've still got the ball at Harewood.

MARY

Yes, but it won't be our fault if anything goes wrong.

ANNA

That's not very cheerful.

MARY

The last few days have made me think. Should we really go on with it? We're running the house with too few people as it is. And half of those here now will leave soon.

ANNA

What are you saying, m'lady?

MARY

Isn't it time to chuck in the towel? Lots of people have.

ANNA

You mean, leave Downton?

Mary moves to a chair beside the bed.

MARY

We could sell it for a school or an old people's home or something. And buy a manor house with a modest estate, and live a normal life.

ANNA

Is that what you want?

MARY

I want everything to stop being such a struggle. Will the staff stay? Will the farms pay? What are we going to do about the roof? When I was putting up the chairs in the rain, I kept thinking, "What am I doing?"

ANNA

I'll tell you what you're doing, m'lady. You're making a centre for the people who work here, for this village, for the county. Downton Abbey is the heart of this community. And you're keeping it beating.

MARY

So you think we should battle on?

ANNA

While there's blood in your veins.

The two women look at each other. This is a pact.

INT. BEDROOM GALLERY. DOWNTON. NIGHT.

Branson is on his way to bed when Lucy enters the gallery.

BRANSON

Ah, Miss Smith. Is she settled for the night?

LUCY

She's more rattled than settled. And I was right. There was an argument, and it was about me.

BRANSON

I hear from Lord Grantham she's planning to alter your life for the better. He says Old Lady Grantham was up in arms.

LUCY

I can imagine.

BRANSON

Are you entitled to your good luck? Do you know why she's doing it?

LUCY

I do. And I think it's fair.

BRANSON

Go forward in health and use your luck wisely.

LUCY

I have such a feeling that you can understand what's going on inside my head, when no one else does or ever could. I'll miss our talks.

BRANSON

Would you like to write to me? I could always provide a shoulder.

LUCY

May I? Really?

Branson holds Lucy's hand.

BRANSON

I should be pleased and flattered if you would.

He leans in to kiss her. She responds but then pulls back.

LUCY

And now I think it's time to say good night, Mr Branson.

BRANSON  
 Good night, Miss Smith.

She leaves him a much happier man than he was.

INT. KITCHEN. DOWNTON. NIGHT.

The Downton staff is celebrating victory with plenty of wine.

BATES  
 Here's to the triumph of Downton  
 and my beautiful wife!

ANNA  
 Here's to all of you who brought it  
 off!

MRS HUGHES  
 Here's to Mr Carson for swallowing  
 his principles!

CARSON  
 I shan't sleep a wink tonight.

ANDY  
 And here's to Her Majesty for  
 taking pity on Mr Molesley.

MOLESLEY  
 For a moment there, I thought I was  
 headed for the Tower.

DAISY  
 You're not coming round to them,  
 are you?

ANDY  
 It was decent of her, Daisy, when  
 she could have let it spoil things.

MRS PATMORE  
 Not everyone's like Robespierre!  
 Let's hear it for the King and  
 Queen.

EVERYONE  
 The King and Queen!

Andy leads Daisy away from the others.

ANDY  
 I've got to tell you something,  
 Daisy. It was me that broke the  
 pump. I don't know what I was  
 doing. I was just in a jealous  
 rage.

DAISY

Why?

ANDY

It was that plumber you made eyes at. I just saw red. And then when I realised I'd brought him back to the house, I went nearly mad.

DAISY

I did not make eyes. I liked him, but there was nothing more to it.

ANDY

I feel a fool now.

DAISY

You tried to wreck the visit of the King of England. You risked being sacked, you risked ruin, just for the love of me?

ANDY

My feelings took over. That's all I can say. Can you forgive me?

DAISY

Forgive you? Oh, Andy, I'd have done it myself if I'd had the nerve. Don't you see what it means? We're alike, you and I, full of passion for what matters. I thought you were easily satisfied, but I see now you're not. So we can fight our way to a better world together.

EXT. STABLE YARD. DOWNTON. NIGHT.

Thomas and Ellis walk away from the car towards the house.

THOMAS

I'm not sure I've shown enough gratitude for what you did.

ELLIS

We have to stick together, men like us.

THOMAS

That's the point. I don't know any men like I am. I've never just talked to someone like me.

ELLIS

We're talking now.



THOMAS

And it feels good. Just to be two blokes, having a chat, not trying to fit in for once.

ELLIS

We all have to do what we must to get by. But yes, it feels good to be two ordinary blokes.

THOMAS

Will they ever see it our way?

ELLIS

I don't know. Fifty years ago, who'd have thought man could fly?

EXT. DOWNTON. DAY.

A new day has dawned.

INT. EDITH'S BEDROOM. DOWNTON. DAY.

Bertie wakes. He is alone.

EXT. DOWNTON. DAY.

Edith walks alone.

INT. KITCHEN PASSAGE/BOOT ROOM. DOWNTON. DAY.

Anna is walking to the servants' hall when Lawton sees her.

LAWTON

Mrs Bates? Here's the dress.

ANNA

We can try it before you leave.

LAWTON

No need. It'll fit.

She hesitates before bringing out a box.

LAWTON (CONT'D)

Those are the things you wanted.

ANNA

Why do you do it, Miss Lawton?

LAWTON

Doesn't it ever worry you that on each table in this house there's an ornament that you couldn't buy with a year's wages?

ANNA

And what's your answer? Because everyone can't have them, no one should have them?

LAWTON

No. My answer is, "Why can't I have them? Or some of them." Don't worry. They won't miss what I take. I doubt there's more than one in a hundred will even notice they're gone.

ANNA

But they're not yours, Miss Lawton. And they never will be. I'd give it up, if I were you. What if people were to think Her Majesty was light-fingered, if things go missing from every house she stays in?

LAWTON

Keep your advice for someone who's interested, Mrs Bates.

She leaves Anna.

INT. SERVANTS' HALL/ KITCHEN PASSAGE DOWNTON. DAY.

The remaining Royal staff and the house servants are having breakfast. Lawton sits.

ANDY

Those doors play up something dreadful. They jam and stick for no reason. It's happened to everyone.

WILSON

Why didn't any of you look for me?

MRS HUGHES

I thought I'd seen you go out, Mr Wilson. I'm afraid I was mistaken.

MRS WEBB

Just as you were mistaken in not waking Monsieur Courbet.

MRS PATMORE

We thought he'd gone out an' all.

Thomas and Ellis arrive together and sit opposite each other.

MRS HUGHES

The footmen have telephoned this morning. It seems it was a hoax that took them up to London.

COURBET

But who would do that?

MRS WEBB

Who, indeed?

COURBET

We can investigate when we get to Harewood.

CARSON

I should be careful, Monsieur Courbet, unless you enjoy ridicule.

COURBET

What?

CARSON

I'd say the dinner was a success.

MRS HUGHES

They sent down their compliments, so I think it must have been.

Anna enters and sits.

CARSON

Well, then. Why call attention to it? Would you show to advantage in this story, do you think?

WILSON

But what do we say if we're asked?

CARSON

There was a confusion in London. Monsieur Courbet was ill. If I were you, I wouldn't mention it.

MRS HUGHES

Not unless they bring it up.

CARSON

Quite right.

EXT. TEMPLE. DOWNTON GARDENS. DAY.

Edith is sitting. Bertie approaches her.

BERTIE

There you are. I've been looking everywhere.

But she doesn't answer him.

BERTIE (CONT'D)

What's the matter, darling? Is it something I can help with?

EDITH

Judging by last night, I doubt it.

Edith stands.

EDITH (CONT'D)

I just want to own my own life. I want to say things that I think and do what I like.

BERTIE

Don't you now?

EDITH

No. I spend my time entertaining people who bore me to death because they're entitled to sit at our table. I attend committees that I haven't chosen because they've chosen me. I used to have a job that I loved, but not anymore. And now my husband won't be there when I have a baby. The woman in the lodge is entitled to that, but I'm not.

Bertie takes Edith's arm.

EXT. DOWNTON. DAY.

The cars wait outside.

INT. HALL. DOWNTON. DAY.

Robert walks out of the library to find Carson.

ROBERT

Early warning. Their Majesties are getting ready to leave.

CARSON

Very good, m'lord.

He goes as Edith enters, wearily. Cora is coming downstairs.

CORA  
Darling, what's the matter?

EDITH  
Nothing you can help with.

CORA  
Can't I try?

INT. KITCHEN PASSAGE. DOWNTON. DAY.

Carson climbs down the steps to find the staff assembled.

CARSON  
We should go up. Their Majesties  
are on their way.

They walk to the stairs, passing Ellis.

INT. BUTLER'S PANTRY. DOWNTON. DAY

Ellis finds Thomas in the pantry.

THOMAS  
So you're off to London?

ELLIS  
They'll drop me at the station.

THOMAS  
I hope we can keep in touch. I feel  
I've finally found a friend.

ELLIS  
Is that what you've found, Mr  
Barrow? A friend?

Ellis kisses Thomas but just as they kiss -

ANDY  
Their Majesties are going.

The two men spring apart before he finds them with his eyes.

ELLIS  
Thanks.

Andy leaves and they stare at each other.

ELLIS (CONT'D)  
I want you to have this.

He brings out a key ring with a silver crescent moon fob.

ELLIS (CONT'D)

It's not much, but I've had it for years. It'll remind you of me. That's the point, isn't it? So you can think of me 'til we meet again?

THOMAS

Thank you.

CARSON (V.O.)

Mr Ellis, you must come!

Ellis hurries away, and Thomas is alone with his key ring.

EXT. DOWNTON. DAY.

Queen Mary walks outside, towards the main car, talking to Cora. Robert and the King also go to the cars. The Royal servants stand to attention. So do the Downton staff. The two teams are glaring at each other, unnoticed by their employers.

ROBERT

I hope you enjoy your time at Harewood, sir.

The King looks at him. He sighs, slightly resigned.

KING GEORGE

Yes. I hope so too.

QUEEN MARY

It isn't really goodbye when we'll see you all this evening.

CORA

We're looking forward to the ball. Harewood is such a wonderful house.

KING GEORGE

Well, let's mount up, shall we? We'll see you later, Grantham.

ROBERT

Your Majesty.

They climb into the cars which drive away. The family goes inside but Robert approaches Carson.

ROBERT (CONT'D)

Well done, everyone! Shall we head back in?  
Carson, what happened to the Royal servants last night?

CARSON

Hard to say, m'lord. They sort of gave up the ghost.

ROBERT

Well, you managed splendidly. Although, I could have done without Molesley's aria. But please thank the staff for saving the day.

He goes inside. Carson and Mrs Hughes walk towards the kitchen courtyard, accompanied by Anna.

CARSON

Mrs Bates...can I ask you something?

Anna waits.

CARSON (CONT'D)

What did you give Monsieur Courbet?

ANNA

A double dose of a sleeping draught from Mr Bakewell's, in his tea.

With this, she walks towards the kitchen courtyard.

Molesley is with Baxter.

MOLESLEY

I'm afraid I made rather a fool of myself last night.

BAXTER

You could never be a fool to me.

MOLESLEY

Do you mean that, really?

BAXTER

I do. And I think you know how much.

INT. KITCHEN PASSAGE/KITCHEN. DOWNTON. DAY.

Mrs Patmore and Daisy are busy finishing preparing lunch. Andy walks past in the passage.

DAISY

You're right, Mrs Patmore. It's time I started to plan my wedding.

MRS PATMORE

I don't know what took you so long.

DAISY

I wasn't sure before. But I am now.

MRS PATMORE

That's good to hear.

DAISY

I'm happy, Mrs Patmore. I don't often say that. But I am.

EXT. DOWNTON. DAY

Mrs Hughes turns to Carson as he begins to close the outer doors.

MRS HUGHES

Are you very shocked by it all?

CARSON

I should be. Interfering with the palace staff on a Royal visit, and me part of it, to boot. I don't know what came over me.

MRS HUGHES

But?

CARSON

They had it coming to them, Elsie. Let's face it, they had it coming in spades. Hello, what's this?

An open car is speeding up the drive. It screeches to a stop and Henry Talbot climbs out.

CARSON (CONT'D)

Welcome back, Mr Talbot.

HENRY

Hello, Carson, Mrs Hughes. Do you know where I'll find Lady Mary?

MRS HUGHES

After everything that's gone on, I should think she'll be lying down, sir. They all will be.

HENRY

Sounds ominous.

He goes into the house.

MRS HUGHES

That's nice, that he's back in time for the ball.



CARSON

And thank the Lord we don't have to organise it.

They go inside. Carson closes the door.

INT. HALL. DOWNTON. DAY.

Henry runs up the stairs.

INT. MARY'S BEDROOM. DOWNTON. DAY.

Mary is hugging Henry tightly. They kiss.

MARY

Oh, darling, you don't know what we've lived through.

HENRY

I'm sorry I couldn't get here sooner. It was the first ship after the last meeting, I promise.

MARY

Never mind. You're here now. And I don't have to go to the ball alone like a sad little wallflower.

HENRY

I'll only come if you promise to dance with me non-stop.

MARY

It's a deal.

They kiss again.

EXT. HAREWOOD HOUSE. NIGHT.

The great palace blazes with light from every window. Ball guests arrive.

INT. HALL/BALLROOM. HAREWOOD HOUSE. NIGHT.

The guests are milling about, the men in court dress, the women in tiaras and long gloves. Violet is standing with Isobel. She glances at Maud, who is near the Queen.

VIOLET

I suppose Maud has brought that scheming little minx with her.

ISOBEL

If you continue in this vein, you will only make yourself look stupid.

VIOLET

What do you mean?

ISOBEL

What I say.

VIOLET

Are you keeping something from me?

ISOBEL

Come with me.

The King and Queen are talking to Princess Mary. Lascelles and Maud are nearby.

PRINCESS MARY

Why aren't you happy? I thought you'd be delirious.

QUEEN MARY

We are happy, if you mean it. Very. But how will you manage Henry?

PRINCESS MARY

By altering the way we manage each other. And it may not be easy, but I've decided that I'm staying with him.

KING GEORGE

I just don't understand what changed your mind.

PRINCESS MARY

It was something Mr Branson said about deciding what matters. For me, the Crown matters more than any of us. I can make it work.

KING GEORGE

Branson? The Irish republican?

PRINCESS MARY

You're well informed.

KING GEORGE

I'm better informed than you know. So he persuaded you to do this?

PRINCESS MARY

We were talking after the parade. Oh, there he is. Say something nice. Please.

The King walks through the crowd to where Branson's standing, with Mary and Henry.

KING GEORGE

Mr Branson. I wish we had spoken more while we were at Downton Abbey.

Branson is completely bewildered.

BRANSON

Do you, sir?

KING GEORGE

Certainly. I believe I have more than one reason to be grateful to you. More than one.

He walks on. Branson, dazed, rejoins Henry and Mary.

HENRY

What was that all about?

MARY

I'll tell you when we're alone.

BRANSON

But why more than one?

He is amazed. Then he catches sight of the Princess.

BRANSON (CONT'D)

Who is she?

MARY

That's Princess Mary. She was at Downton for the parade yesterday. Didn't you see her?

BRANSON

Not at the parade. But I saw her afterwards, at the tea.

The Princess nods to him. He gives a neck bow, with a smile.

Violet, Maud Bagshaw and Isobel sit together.

MAUD

So, you see, she has Brompton blood, albeit from an unusual angle.

VIOLET

Why did you not say this long ago?

MAUD

It seemed too great a leap for you.

VIOLET

Who do you think I am? Some maiden aunt who's never left the village?

MAUD

Obviously not.

VIOLET

Don't think I approve, because I don't. But at least I understand. Does Miss Smith know the truth?

MAUD

Yes, she does. When I get home I will hire another maid, and Lucy can be my companion.

VIOLET

That's much more suitable.

MAUD

And I'm afraid you'll dislike it, but she says that she and Tom Branson have agreed to correspond.

VIOLET

Dislike it? I will lick the stamps myself.

MAUD

You are amazing, Violet. You haven't won, you know.

VIOLET

I don't believe in defeat. But we can hammer this out when you come back to stay, you and Lucy, when you've finished your tour of duty.

MAUD

You mean I am once more a member of this family?

Violet smiles. The Queen makes a gesture and Maud goes.

ISOBEL

She's right, you know. Brompton is gone. And you must all learn to live with it.

VIOLET

I think we can get it back. For Tom, at least. That's why we need the girl back here.

ISOBEL

Oh, Violet. After all these years, you still astonish me.

VIOLET

Good. I'm glad I'm a revelation and not a disappointment.

Meanwhile, the King stops Bertie and Edith as they pass.

KING GEORGE

There you are, Hexham. I'm sad you can't be part of the Prince's tour. But we'll find something else for you to do.

EDITH

What?

BERTIE

Sir, I didn't-

KING GEORGE

I understood why not as soon as Her Majesty had explained it to me.

Edith and Bertie look to the Queen who smiles.

QUEEN MARY

Congratulations to you both.

They drop back.

Bertie starts to talk to Henry but we follow Edith who is joined by Mary.

MARY

You're looking very sunny tonight.

EDITH

I'm happy. Why? Does it bother you?

MARY

No. But tell me, what are you playing at with Tom and Cousin Maud's famous maid?

EDITH

What do you mean?

MARY

I heard you at dinner last night. What are you up to?

EDITH

You know she'll inherit the Brompton estate.

MARY

So Mama told me.

EDITH

Well, then? Wouldn't you like Tom to have a proper establishment?

Mary stares at her.

MARY

You devious cat.

But, for once, they laugh together, until...

MARY (CONT'D)

I just want a word with Granny.

INT. DRAWING ROOM. HAREWOOD. NIGHT.

Violet and Mary are together in an empty drawing room.

MARY

How long were you planning to wait before you told us why you really went up to London on Wednesday?

VIOLET

Since you ask, I haven't decided. So, if I tell you now, will you promise to keep it to yourself?

They sit.

MARY

I promise.

VIOLET

Very well. I had some medical tests a few weeks ago, and I went up to London to hear the results.

MARY

Yes?

VIOLET

And I may not have long to live. It won't be too quick. But, of course, you can never get a London doctor to be precise.

MARY

Oh, Granny.

VIOLET

No, no, my dear, save your tears for something sad. There's nothing sad here. I have lived a privileged and an interesting life. And now it's time to go.

(MORE)

VIOLET (CONT'D)

I'm leaving the family and the place that I treasure in talented hands.

MARY

I know Papa will be-

VIOLET

Oh, no. I don't mean your father. I love him dearly. No, I mean you. You are the future of Downton.

MARY

But I have such doubts, Granny. Are we right to keep it all going when the world it was built for is fading with every day that passes? Will George and Caroline still be living that life? Are we living it now?

VIOLET

Our ancestors lived different lives from us, and our descendants will live differently again. But Downton Abbey will be part of them.

MARY

It won't be the same without you.

VIOLET

Of course it will. You'll take over from where I left off. You'll be the frightening old lady keeping everyone up to the mark.

MARY

Thank you very much.

VIOLET

You will, my darling. And you'll do it wonderfully. You're the best of me that will live on. Hurrah.

MARY

Oh, Granny. I love you so much. But should you be here tonight? Won't you be worn out?

VIOLET

Mary, I can't spend the rest of my life in a shower of, "How are you feeling?" and "Are you quite well?" The point is, I'll be fine until I'm not. That's all there is to it.

The door opens and Isobel appears.

ISOBEL

There you are. The dancing's starting. You mustn't miss it.

VIOLET

Thank you.

Isobel goes. Mary stands and takes Violet's hand to help her up.

MARY

You know you'll always be with us, Granny, staring from every picture, talking from every book, as long as the house stands.

VIOLET

That sounds very exhausting. Do you know, I think I should prefer to rest in peace.

Mary laughs. They leave the room.

INT. BALLROOM. HAREWOOD HOUSE. NIGHT.

Violet and Mary return to the ballroom. The first dance is finishing. Lord Lascelles is with the Queen, the Princess with her father. But now they return to their spouses. It is a waltz. Gradually couples join, including Mary and Henry.

LASCELLES

What is it you want?

PRINCESS MARY

We have things in common. The boys, horses, racing. And there must be more if we look for it. I want us to be friends.

LASCELLES

We'll have to see.

PRINCESS MARY

No, dear. We'll have to change. Both of us.

Edith and Bertie, Robert and Cora join the dance. The Hexhams dance by the Granthams.

EDITH

How did that happen? Was it you, Mama? How did you do it?

CORA

Simple. Bertie asked the King. I asked the Queen.



And the dance spins them apart.

CORA (CONT'D)

I do love our adventures.

ROBERT

But isn't it fun when they're over?

The Hexhams dance on. Branson sees a figure at the door. It is Lucy. He walks over.

BRANSON

What are you doing here?

LUCY

I wanted to see the dancing, so I thought I'd pretend I was bringing Lady Bagshaw a handkerchief.

BRANSON

I can give it to her, if you'd like.

She holds it and his hand closes on hers before he takes it.

BRANSON (CONT'D)

I wish you could dance with me.

He kisses her hand. She smiles, turns and leaves. Branson takes the handkerchief to Maud Bagshaw, catching Violet's eye. Henry and Mary dance past.

MARY

I've got a question for you.

HENRY

Go on?

MARY

You'd never want to leave Downton and start up somewhere else, would you? And tell me truthfully.

HENRY

What brought this on?

MARY

Just tell me.

HENRY

Leave Downton? I think we're stuck with it, aren't we?

MARY

Yes, I believe we are.

She looks over to where her grandmother sits, watching, stiff-backed and proud. Mary nods to her. Violet nods back.

They understand each other, these two, the past and future chatelaines of Downton Abbey.

INT. HAREWOOD HOUSE. NIGHT.

Branson searches empty rooms for Lucy Smith. He sees her on a terrace.

INT. BALLROOM. HAREWOOD HOUSE. &. EXT. TERRACE. HAREWOOD 144  
HOUSE. NIGHT.

The shot widens and we spend a beat each with Robert and Cora, with Henry and Mary, with Edith and Bertie, with the King and Queen, with Isobel and Merton, all talking and dancing, as they spin in the waltz, at the heart of the scene.

Branson and Lucy Smith dance together on the terrace.

Maud Bagshaw smiles, watching the dancing. Violet smiles, watching Mary dance.

EXT. DOWNTON. NIGHT.

The front door opens and Carson emerges with Mrs Hughes.

MRS HUGHES

We shouldn't come out this way.

CARSON

They won't mind, not this once.

MRS HUGHES

Well, they've gone and Downton is still standing.

CARSON

Elsie, a hundred years from now, Downton will still be standing. And the Crawleys will still be here. That is a promise.

MRS HUGHES

We'll see, Charlie. We'll see.

He holds out his arm. She smiles and takes it. Together, they walk away from the great house.

**THE END**