DOWNTON ABBEY

Screenplay by

JULIAN FELLOWES

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. NORTHERLAND. 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.

CORAA
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.
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.

CORAN
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.

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

MARY
I've got so much to do.

CORAN
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 staring 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 curtseys.

CORAL
Your Royal Highness.

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

CORAL
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?

COR
I am a bit. Are you?

ROBERT
Would it be common to admit it?

COR
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?

CORAA
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?
SELICK
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 curtsey 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.

CORAL
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.

CORAL
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.

CORAL (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

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

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.

Wilson is wrestling with the bedroom door.
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
Turton's.

WEBSTER
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 curtsey 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.

CORAL
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

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.

CORÀ
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 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