

carnival

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Episode Eight

by

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1 EXT. GARDENS. DOWNTON. DAY.

1

Cora is walking with Edith.

CORA

You mustn't make him wait forever.

EDITH

I love him. I'd accept him in a trice if it weren't for Marigold.

CORA

You say he'll let you keep her.

EDITH

That's not the problem.

CORA

What is?

EDITH

If I stay silent I have a lie at the heart of my marriage. But if I tell him the truth will I ruin it?

CORA

Edith, you're a grown woman and I can't force you. But you cannot be married to a man and leave him out of a secret like this. It's not possible, and you won't be happy.

EDITH

How happy am I now?

2 EXT. KITCHEN COURTYARD. DOWNTON. DAY.

2

Daisy emerges with some rubbish for the bin and then...

DAISY

Sergeant Willis?

Willis is sitting at the edge of the yard.

SERGEANT WILLIS

I thought none of you was ever coming out.

DAISY

What are you doing here? Are you looking for Miss Baxter?

SERGEANT WILLIS

No. I... er. I wonder if Mrs Patmore's got a minute?

DAISY

What've you to say to Mrs Patmore?

Mrs Hughes looks out at this moment.

MRS HUGHES

Good afternoon, Sergeant. One of
the maids saw you out here.

DAISY

He wants to question Mrs Patmore.

SERGEANT WILLIS
And it might be better if young
Daisy were not party to it.

This is too amazing to be believed.

MRS HUGHES
Fine. Run inside, Daisy, and ask
Mrs Patmore to join us.

Daisy goes into the house, closing the door behind her.

MRS HUGHES (CONT'D)
You should have come in.

SERGEANT WILLIS
I didn't want to draw attention.

MRS HUGHES
I think there must be some mistake.

Mrs Patmore emerges, drying her hands.

MRS PATMORE
Have you some business with me?

SERGEANT WILLIS
Mrs Patmore, you are the owner of
Number Three, Orchard Lane,
Haughton-le-Skerne.

MRS PATMORE
I am.

SERGEANT WILLIS
You advertise for lodgers.

MRS PATMORE
Well, not lodgers as such.
Overnight guests. I'm running it as
a bed-and-breakfast place.

SERGEANT WILLIS
Among your guests, was a certain
Doctor Fletcher and his wife?

MRS PATMORE
They were my first. Very courteous
and respectable, I must say.

SERGEANT WILLIS
Not as respectable as you think.
Doctor Fletcher was a Mr Ian McKidd
and his "wife" was a Mrs Durrant.

MRS PATMORE
What?

SERGEANT WILLIS

Mr Durrant is now suing Mr McKidd
for damages relating to adultery.
You may be called upon to testify.

MRS PATMORE

Oh, my God.

She sways and Mrs Hughes guides her to a seat.

SERGEANT WILLIS

There is concern that Haughton-le-
Skerne will be in the news, as the
site of a house of ill repute.

MRS PATMORE

A house of ill repute?

SERGEANT WILLIS

I'm afraid the rumour mill has
already begun but there's a chance
that Durrant may settle out of
court. I'll keep you informed.

MRS HUGHES

Thank you, Sergeant.

He takes his leave as Anna crosses the courtyard.

ANNA

Hello. What brings you here?

SERGEANT WILLIS

Mrs Patmore is the one to ask.

He goes. Anna, curious, looks across. Mrs Patmore is stunned.

MRS PATMORE

A house of ill repute?

3

INT. LIBRARY. DOWNTON. DAY.

3

Robert reads a letter, watched by his dog. Rosamund is there.

ROBERT

We'll go for a walk in a minute.

ROSAMUND

Give her to Barnard for a month.
Nobody trains a dog better than a
game-keeper.

ROBERT

Only because they're so fierce.

ROSAMUND

I suppose that's not from Mama?

ROBERT
It's from Rose.

ROSAMUND
No sign of forgiveness, then?

ROBERT
Absolutely not. Mama is swanning
around the South of France without
a word to any of us. I wish Cora -

ROSAMUND
I won't hear a word against Cora.
Mama is being impossible.

ROBERT
I was only going to say I wish Cora
wouldn't take it to heart. Mama has
exhausted my patience this time.

ROSAMUND
She did give you Teo.

ROBERT
True. I forgive her everything.

The door opens and Mary comes in with Branson.

MARY
Do you want anything from Thirsk?

ROSAMUND
Some handkerchiefs if you pass a
shop. White cotton. Nothing grand.

MARY
Right. Don't worry if we miss tea.

They have gone. Rosamund glances out at Edith and Cora.

ROSAMUND
Do you think he will marry Edith?
If he learns about Marigold?

ROBERT
I just don't want her to be hurt.

4 INT. SERVANTS' HALL. DOWNTON. DAY.

4

Anna, Bates, Baxter and Molesley are in there.

ANNA
You should have seen her face.

BATES
It isn't very funny to Mrs Patmore.

ANNA

No. And I'm not laughing, but -

She dissolves into giggles.

BATES

But you're laughing.

Baxter is sewing while she talks. Molesley has a timetable.

BAXTER

So how many classes would you be taking every week?

MOLESLEY

Five to start with. Only afternoons between half two and half four.

BAXTER

What does Mr Carson say?

MOLESLEY

I haven't asked him yet.

BAXTER

Don't ask him, tell him.

MOLESLEY

But suppose it doesn't work out? Suppose I'm no good?

THOMAS

What's this?

He has walked in from the passage.

MOLESLEY

Nothing to bother you with. We ought to clear this table for tea.

5

INT. DRAWING ROOM. CRAWLEY HOUSE. DAY.

5

Isobel is with Lord Merton.

MERTON

Of course I didn't know they'd invited you. I'd have mentioned it.

ISOBEL

Nobody has ever been as rude to me as your son. Why, in God's name, would he want me at his wedding?

MERTON

But isn't it a good sign?

ISOBEL
I'm not sure what it's a sign of.

MERTON
Of Amelia's influence.

ISOBEL
Ah. Yes. I think I agree.

MERTON
She is a very kind and gentle soul.

ISOBEL
Is she? Is she, indeed?

MERTON
Don't you think so?

Isobel toys with giving an alternative view of Amelia, but...

ISOBEL
To be honest, I don't know her.

6 EXT. A STREET IN THIRSK. DAY.

6

Mary comes out of a shop with a package. Branson is waiting.

BRANSON
Is that it, then?

MARY
Yes, let's go.

They are passing a newspaper kiosk. A bill on the front announces: "English Marquess Dies In Tangiers." They stare.

MARY (CONT'D)
Isn't Bertie's employer always in Tangiers? Can you buy one?

Branson gives a coin to the man and shakes open a paper.

BRANSON
"The Sixth Marquess of Hexham, 39, has died on holiday in Tangiers, where he was a frequent visitor. The cause is given as Malaria. Lord Hexham was unmarried."

MARY
Does it mean Bertie's out of a job?

BRANSON
That depends on the heir.

MARY

Poor Edith. It was bad enough he was a land agent. Now he may not even be that.

BRANSON

Don't sound so gleeful about it.

7 INT. CARSON'S PANTRY. DOWNTON. DAY. 7

Carson is with Mrs Hughes.

MRS HUGHES

It was all I could do not to burst out laughing. Poor thing.

CARSON

Is it funny? Suppose someone makes a connection between Mrs Patmore and her place at Downton Abbey?

MRS HUGHES

I'm sure they won't.

CARSON

We should pray they don't. I do not want this story repeated upstairs.

MRS HUGHES

I'm not going to tell them.

8 INT. MARY'S BEDROOM. DOWNTON. EVE. 8

Mary is changing for dinner with Anna. They're both laughing.

MARY

That's the first proper laugh I've had for ages.

ANNA

I couldn't resist telling you.

MARY

Poor Mrs Patmore.

ANNA

No, I know. It's awful for her.

But this only sends them off again.

ANNA (CONT'D)

I'll have to think of something serious when I go down.

MARY

I had some rather sad news when we were in Thirsk. Lord Hexham's died.

ANNA

Who's that, m'lady?

MARY

The owner of Brancaster Castle, where we all stayed last year. For the grouse.

ANNA

Not me, m'lady. I was... otherwise detained.

MARY

Of course you were. I am sorry. Only it might affect Lady Edith's friend, Mr Pelham. He's the agent there. Or was. He may lose his job.

ANNA

How worrying for them.

MARY

So my romance may not be the only one to come to an untimely end.

ANNA

Have you heard from Mr Talbot?

MARY

No... But that's a good thing. It means he's accepted my decision.

ANNA

Which is what you want?

MARY

Which is exactly what I want.

9

INT. KITCHENS. DOWNTON. EVE.

9

Mrs Patmore and Daisy are loading trays.

MRS PATMORE

I can't get the phrase out of my head. It just goes round and round.

DAISY

"A house of ill repute."

MRS PATMORE

Yes, I know what it is, thank you.

They look up. Mr Dawes has been brought in by Molesley.

MOLESLEY

Mr Dawes has got some news for you.

DAISY

Do I want to know?

DAWES

I think so. Read it for yourself.

He hands her a folded paper. She scans it.

DAISY

What does this mean?

DAWES

It means you've done well, Daisy.
You have passed every paper with
high marks. You have matriculated.

MRS PATMORE

Oh, Daisy. That's wonderful news.

DAWES

Wonderful. And well deserved.

THOMAS

"Wonderful and well deserved." It's
a long time since anyone said such
things to me.

He has come in with Andy.

MRS PATMORE

Daisy's passed all her exams.

DAISY

I can't believe it. I'm in a daze.
I'm not trapped now, see? They've
opened the gates! I can fly!

10

INT. DRAWING ROOM. DOWNTON. NIGHT.

10

They are there, with Isobel, but Edith is missing.

CORA

Poor Mr Pelham. First that terrible
day at the racetrack, and then to
hear his cousin's died.

ISOBEL

It does seem very hard.

They all look up as Edith enters.

ROBERT

Did you get hold of him?

EDITH

Yes. He's coming down tomorrow, on the first leg of the trip to Tangiers. I've asked him here.

CORA

Good.

BRANSON

How is he?

EDITH

Sad. He loved his cousin, and it's all been so quick. The first he knew of it was when they rang to say Peter was dead. The trouble is, they've already buried him, and Bertie's not quite sure what to do.

ISOBEL

That's ordinary in hot countries. It won't mean any disrespect.

EDITH

No, but, you know... should they leave him there?

BRANSON

Bertie did say Lord Hexham always loved Tangiers. How he felt more at home there than at Brancaster.

MARY

Surely the decision is down to the new Marquess, not to Bertie.

EDITH

Well, that's the thing... He *is* the new Marquess... Bertie.

A bomb could have exploded with less *éclat*.

ROBERT

Bertie Pelham is now the Marquess of Hexham?

EDITH

Yes.

MARY

Nonsense. He's having you on. He'd have told you if he were the heir.

EDITH

He did. But his cousin was in his thirties and they all knew the girl he was going to marry.

MARY

But it's absurd! If Bertie's a
marquess, then Edith would -

She stops, aware that she has given herself away.

ROBERT

Outrank us all? Yes. That's right.

CORA

Was he a close relation?

EDITH

Second cousin, once removed. Nobody
thought he could possibly ever
inherit. Least of all Bertie.

ISOBEL

He seemed a nice young man to me.

ROSAMUND

And getting nicer by the minute.

BRANSON

With a real love of Brancaster.

ROBERT

Golly gum drops. What a turn up.

CORA

That's dinner. If we're not too
distracted to eat.

Carson has come in. She, Robert and Edith lead the way out.

BRANSON

So we'll all bow and curtsy to
Edith. You'll enjoy that, Mary.

MARY

Hardly. If Bertie really is Lord
Hexham which I still don't believe,
he won't want to marry her *now*.

CORA

Careful or people will think you're
jealous, dear. We don't want that.

11 INT. CARSON'S PANTRY. DOWNTON. NIGHT.

11

Carson is with Molesley and Mrs Hughes.

CARSON

You're not resigning?

MOLESLEY

It's only a try-out, Mr Carson.

CARSON

Every day you'd leave at two?

MOLESLEY

And I'd be back by five. So I could serve at dinner and luncheon.

CARSON

No lingering over the pudding.

MRS HUGHES

Mr Barrow is still here -

CARSON

Don't we know it.

MRS HUGHES

But if lunch does go on a bit, there's still Andrew and Mr Barrow and you to see to it.

CARSON

What makes you think you'll be any good?

MOLESLEY

I don't know exactly. Perhaps because I want it so much.

CARSON

There's plenty of little boys who want to be famous cricketers. It's not enough to make them champions.

MOLESLEY

I just want to try, Mr Carson.

MRS HUGHES

And so you shall.

CARSON

Are we to pay you the same wage?

MOLESLEY

I leave that up to you.

He goes and closes the door behind him.

CARSON

That last answer puts me in rather a difficult position.

MRS HUGHES

Aye. He's cleverer than you think.

12

INT. DRAWING ROOM. DOWNTON. NIGHT.

12

They are alone, drinking coffee. Cora laughs with Rosamund.

CORA

How terrible. Poor Mrs Patmore.

ROSAMUND

What an unlikely bawdy house Madam.

EDITH

We mustn't joke when Bertie's here.

CORA

We'll have long faces, don't worry.

Branson is with Mary in a corner.

BRANSON

I had a call from Henry earlier.

MARY

Henry? Why didn't you say?

BRANSON

I'm saying now.

MARY

How was he?

BRANSON

Mourning Charlie Rogers. Missing you.

MARY

You're not to ask him to come here.

BRANSON

Suppose he just turns up?

MARY

Don't encourage him, Tom. I mean it. We'd be wretched long term.

BRANSON

And you're not wretched now?

Mary avoids his eyes. Edith is with Rosamund.

EDITH

Mary thinks he'll throw me over.

ROSAMUND

I don't see why. Surely it's very encouraging that he's coming here on his way to London?

EDITH

Unless it's to make a clean break
so he can start afresh. He's not
bound. I haven't accepted him.

ROSAMUND

Have you told him about Marigold?

EDITH

Not yet.

ROSAMUND

Make a clean breast of it. Please.
You'll regret it if you don't.

EDITH

With my luck I'll regret it either
way.

13

INT. SERVANTS' HALL. DOWNTON. NIGHT.

13

They are drinking beer. Molesley is surrounded by books.

ANNA

What are you doing?

MOLESLEY

Making time charts and setting some
tests for comprehension.

ANNA

Tests for the village children?

BAXTER

You're not expecting too much?

MOLESLEY

I don't believe so. I think if you
expect a lot, you get a lot.

Mrs Patmore comes in with a tray of steaming mugs.

MRS PATMORE

Who wants cocoa?

MRS HUGHES

How are you feeling?

MRS PATMORE

I'm still shaken. I can't deny it.

MRS HUGHES

Is your poor niece managing?

MRS PATMORE

I'm going over to see her tomorrow.

MRS HUGHES
I'll come with you.

Anna and Bates are leaving. They step out into the passage.

ANNA
I hope he knows what he's doing.

BATES
Do you think he's bitten off more
than he can chew?

ANNA
I just worry they may chew *him*, and
spit him out if he's not careful...

14 INT. CORA'S BEDROOM. DOWNTON. NIGHT.

14

Cora is in bed. Robert takes off his dressing gown.

ROBERT
A genuine, copper-bottomed marquess
for Edith. Who'd have thought it.

CORA
She hasn't accepted him, so he
isn't obligated.

ROBERT
He wouldn't be coming here if he'd
changed his mind. If anyone had
told me Mary would hitch up with a
mechanic and Edith would marry one
of the grandest men in England, I'd
have knocked them down.

CORA
Mary has got rid of her mechanic
and Edith is not married yet.

ROBERT
I know. But for poor old Edith, who
couldn't make her *dolls* do what she
wanted... It is rather wonderful.

CORA
There's still Marigold. She hasn't
told him and she must. If they're
to have a chance of happiness.

ROBERT
I beg you, my darling, please don't
let things be spoiled for her this
time. That's all I ask.

CORA
All?

But he has turned out the light. She hears him chuckle.

15 EXT. THE ESTATE. DOWNTON. DAY.

15

Branson is with Mary looking over the estate.

BRANSON

I think the wood is right the way
it is. We don't need it any larger.

But Mary just stares at the view. Branson sighs.

BRANSON (CONT'D)

Mary, let me get him up here.

MARY

No point. Nothing's changed.

BRANSON

You've changed.

MARY

I'm not saying it's easy. He's very
attractive. I like him a lot.

BRANSON

"He's very attractive. I like him a
lot." What a load of baloney.

MARY

If I'm in love with him, what's
that? A powerful urge which fades.

BRANSON

Did it fade for you and Matthew?

MARY

We weren't married long enough or
I'm sure it would have done.

BRANSON

Are you? I'm not.

MARY

Tom, I don't want to pull rank but
with people like us, we must marry
sensibly. Especially if we're going
to inherit the family show. It's a
way of life that isn't for everyone
and a bad marriage can poison it.

BRANSON

But he's not an orangutan. He knows
how it all works.

MARY

He wants different things.

BRANSON

What about you and Matthew? You came from different *poles*.

MARY

But we were young and free, full of hope and drenched in sex. It's more difficult the second time.

BRANSON

Why?

MARY

Because you know what's at stake. How easy it is to get it wrong.

BRANSON

Well, *I* only see you have a real opportunity to get it right.

MARY

Honestly?

BRANSON

I'm always honest.

MARY

Are you?

BRANSON

Why say that for heaven's sake?

MARY

One word: Marigold.

This is a facer.

BRANSON

It wasn't my secret to tell.

MARY

So, it is true. Well I knew it was.

BRANSON

Never mind Marigold. She won't make you happy. Henry Talbot will.

MARY

Henry Talbot, Henry Talbot. You're far more on his side than you ever were on mine.

BRANSON

He's the one for you. Trust me and give him a chance.

MARY

No. And if you want to redeem yourself in my good graces, you won't give him a chance either.

16 INT. SERVANTS' HALL. DOWNTON. DAY.

16

The servants are eating lunch.

MRS HUGHES

We're going there this afternoon.

CARSON

That makes me uneasy. Very uneasy.

MRS HUGHES

I don't see why it should.

CARSON

Suppose you're both recognised?

MRS HUGHES

This isn't *The Thirty Nine Steps*. Nobody could care less who we are.

CARSON

I hope you're right. That's all.

17 INT. LIBRARY. DOWNTON. DAY.

17

Robert works and Rosamund is reading when Cora comes in.

CORA

Where is everybody?

ROBERT

Mary and Tom are agenting and Edith has gone to meet Bertie's train.

ROSAMUND

Are we going to talk about it?

They all look each other. Everyone knows what she means.

ROSAMUND (CONT'D)

Are we really going to sit by and let this young man's family and future be put at risk from the scandal we are hiding from him?

CORA

I don't think she has to tell everyone but I agree she must tell him. Then it's his choice.

ROBERT

Isn't it up to Edith?

ROSAMUND

You say that because after Tony Gillingham was gone you thought none of your daughters would make a marriage worthy of the name. Now there's a chance of one and you can't bring yourself to give it up.

ROBERT

You haven't got children. You don't understand these things.

ROSAMUND

No, I haven't had children, Robert, as you so kindly remind me, but I hope I do have a sense of decency.

ROBERT

How long are you planning to stay? Your cold must be better by now.

CORA

Don't fight. Nothing's going to get better if you two fall out.

There is a noise in the hall and Edith comes in with Bertie.

CORA (CONT'D)

Hello, Mr Pelham - I'm sorry -

BERTIE

I'm going to stay "Mr Pelham" until the service. But I wish you'd call me Bertie, anyway.

ROBERT

What sort of service will it be?

BERTIE

Not a funeral. I've decided not to disturb him. I'll fetch his things and settle his debts, and then have a service at home to say goodbye.

CORA

That sounds like a very good plan.

EDITH

I hope you'll allow me to come.

BERTIE

I want you to come.

ROBERT

You remember my sister?

BERTIE

Of course. Lady Rosamund.

ROSAMUND

This must be a strange and unsettling time for you.

BERTIE

I'll say. My mother's cock-a-hoop, but she doesn't appreciate that I was devoted to Cousin Peter.

CORA

I'm sure she does.

BERTIE

Not really. Most people didn't get the point of him. He was so delicate. But he was as kind to me as anyone has ever been.

CORA

Then how pleased he would be to know that you're his heir.

BERTIE

That's so nice of you... Goodness. I'm afraid you've made me blub.

EDITH

Let me take you upstairs to unpack. There's half an hour 'til luncheon.

A rather embarrassed Bertie follows her out.

ROSAMUND

And this is the man you want to trick into marriage?

ROBERT

I'm going for a walk.

He leaves. Rosamund looks at Cora and sighs.

CORA

I agree. But Robert feels Edith's had so little luck in her life.

ROSAMUND

I sympathise, of course, but we both know she's making a mistake.

CARSON

One thing. Do not forget that "Mr Pelham" is now the Marquess of Hexham, when you address him.

BATES

I was helping him unpack and he wants to remain "Mr Pelham" until his cousin's funeral, Mr Carson.

CARSON

He can call himself "Mr Pelham" to his heart's content but he is Lord Hexham nevertheless, Mr Bates, and we will refer to him as "his lordship." Time to get started.

Thomas is putting a letter into its envelope.

BAXTER

Good news?

THOMAS

Not exactly.

He hands her the letter. She reads:

BAXTER

"Thank you for your enquiry but we wish to combine the roles of butler chauffeur and valet, and you seem over-qualified. But please accept our best wishes for the future."

THOMAS

What future?

BAXTER

Don't be silly.

THOMAS

Of course. That's right. I'm silly, aren't I? Silly old me.

BAXTER

No, wait -

MOLESLEY

Let him go.

19 INT. DINING ROOM. DOWNTON. DAY.

19

They are at lunch. Isobel has joined them.

ROSAMUND

How's the magazine doing?

EDITH

Pretty well, we're having quite a success with a new agony column.

ROSAMUND

Who writes it?

EDITH

She calls herself Cassandra Jones, but I don't think that can be real.

Isobel is sitting next to Bertie.

ISOBEL

What was it about Tangiers that your cousin enjoyed so much?

BERTIE

Who knows? He used to talk of going down to the beach and watching the young fishermen bring in the nets. How the setting sun would make the scene magical until everything was suddenly plunged into darkness.

ISOBEL

Goodness. How lyrical.

BERTIE

He was lyrical. He was an artist. In his heart, anyway.

ROBERT

I don't think this family can boast much in the way of artists. Although I did have an aunt who was quite good at Macramé.

MARY

So, are you here to settle things with Edith? Before you leave?

This is not playing according to the rules. Not at all.

CORA

Mary, please. I do apologise Mr - Bertie. Ignore her.

But Bertie looks directly at Mary.

BERTIE

I hope so. I hope we can get things settled but I mustn't jump the gun.

CORA

You've talked of your mother but what other family do you have?

BERTIE

That's it. My father's dead, obviously, and there are no siblings. It's just me and Mother.

CORA

You were joking when you said she was cock-a-hoop, but she must feel a certain pride, knowing her only child is now a leader in the county with a great power to do good.

BERTIE

I wasn't joking, but you can judge for yourselves when you meet her.

BRANSON

You talk as if we should be scared.

BERTIE

She belongs to what I think we could describe as The Old School.

ROSAMUND

You mean she's very strict?

BERTIE

She makes Mr Squeers look like Florence Nightingale.

20

INT. SCHOOLHOUSE. DOWNTON VILLAGE. DAY.

20

Dawes is introducing Molesley to a class of children.

DAWES

This is Mr Molesley. He will be teaching you history and English literature. Make him welcome, please. Well, I'll leave you to it.

He leaves and Molesley looks at the class. They stare back.

MOLESLEY

This term we will explore the years between the Civil War of 1642 and the Glorious Revolution of 1688.

One boy passes a drawing to another and they giggle.

MOLESLEY (CONT'D)

Almost half a century of change and social progress. I hope you will find it as exciting as I do.

There is not much sign of this. A girl yawns ostentatiously while two boys start to push each other.

21 EXT. MRS PATMORE'S HOUSE. HAUGHTON-LE-SKERNE. DAY. 21

Mrs Patmore and Mrs Hughes are walking towards the house.

PHOTOGRAPHER

Ladies? Could I have a picture?

Was he hiding behind the rhododendron?

MRS HUGHES

No, you may not.

She waits impatiently until the door is unlocked. They go in.

22 INT. MRS PATMORE'S HOUSE. HAUGHTON-LE-SKERNE. DAY. 22

Mrs Patmore's niece, Lucy, is waiting to greet them.

LUCY

He's been there all day.

MRS PATMORE

Why didn't you telephone and warn us? You daft ha'porth.

LUCY

I'm sorry, Auntie Beryl, but I thought you might not come and I'm going nearly mad here.

MRS PATMORE

What about the bookings?

LUCY

Cancelled.

MRS PATMORE

What? All of them?

LUCY

One man wanted compensation. For the ridicule.

MRS PATMORE

I hope you told him what he could do with it. I'll give him *ridicule!*

MRS HUGHES

Now calm down. There's no harm done so let's go in and have some tea.

They walk into the kitchen with Mrs Patmore dabbing her eyes.

23 EXT. GARDENS. DOWNTON. DAY. 23

Edith and Bertie are together.

EDITH

I'm rather tempted to whizz up to London. Laura's arranged a meeting with our latest columnist -

BERTIE

Cassandra Jones?

EDITH

Heavens. What a luxury to be with someone who listens.

BERTIE

Does that mean what I hope it does?

She looks at him, puzzled.

BERTIE (CONT'D)

I proposed once in London and I more or less proposed at luncheon. Don't I deserve an answer?

EDITH

You needn't feel bound by the first proposal. Things have changed for you now. You must know that you're quite free if you want to be.

BERTIE

I don't.

He looks at her.

BERTIE (CONT'D)

Of course things have changed. I was in line for a quiet life, farming, sport, bringing up a family with my wife. But now I'm to be one of the kings of the county. Always on parade, representing the people who look up to me, fighting for causes, trying, oh, so hard, not to be disappointing.

EDITH

I think you'll make a very good job of it. They couldn't ask for a man with a sounder moral conscience.

BERTIE

The conscience maybe, but what about the courage? Help me. Please.

EDITH

But can I help? Am I worthy?

BERTIE

The seventh Marquess of Hexham weds the daughter of the fifth Earl of Grantham... What could be more suitable? Mother will be thrilled.

EDITH

You talk of her a lot.

BERTIE

She has been an important figure in my life. I admit it. But I don't agree with her about everything.

EDITH

Is she really very stern?

BERTIE

She certainly believes rank carries responsibilities. But so do I. That's why I need you. To help me live up to my own expectations.

None of which makes it easier for Edith.

EDITH

We ought to go in. Tea must have started and the children will be down in a minute.

24

INT. KITCHENS. DOWNTON. DAY.

24

Carson, Mrs Hughes and Baxter are with Mrs Patmore and Daisy.

CARSON

The husband has been bought off?

MRS PATMORE

Well... He's settled out of court.

CARSON

And you won't have to be a witness?

MRS PATMORE

So Mr Willis said. But I've still lost every one of my bookings. I'm still a laughing stock.

BAXTER

These things blow over.

MRS PATMORE

Well, it's blown me over. I'm out flat.

DAISY

What will you do? Sell the house?

MRS PATMORE

Would it sell if I wanted to? Who'd make a bid on the House of Shame?

CARSON

I did wonder about the whole idea from the beginning.

MRS HUGHES

You did not. It's exactly what we're planning to do.

CARSON

Then clearly we're going to have to be a lot more careful than Mrs Patmore, aren't we?

ANDY

That's the front door, Mr Carson.

He is standing in the doorway.

CARSON

I'll go.

He leaves and so does Andy. The women are left alone.

MRS PATMORE

He thinks I'm a fool.

BAXTER

I'm sure he doesn't.

MRS PATMORE

You're wrong. He thinks I'm a fool because I am a fool.

25 EXT/INT. FRONT DOOR. DOWNTON. DAY.

25

Henry Talbot is at the door with Carson.

CARSON

We weren't expecting you, sir.

HENRY

I wasn't expecting to be here myself. I was driving along and I suddenly realised how near I was.

CARSON

The family's in the library, sir. Or should I fetch Lady Mary?

HENRY

No, no. I'd like to say hello to them all.

CARSON

I'll have your car taken round the back. Is there any luggage?

HENRY

Let's see if I'm staying first.

Carson does not know quite what to make of this.

26

INT. LIBRARY. DOWNTON. DAY.

26

Tea has gone and they are playing with the children who watch Branson working two Punch and Judy puppets.

MARY

Punch is terribly fierce. I'm not convinced he's a very useful model for marriage in later life.

ROBERT

Or relations with the law.

For Punch is now belabouring the policeman worked by Bertie.

BRANSON/PUNCH

Take that! And that!

BERTIE/POLICEMAN

Ouch, you rascal!

BRANSON/PUNCH

That's the way to do it!

CARSON

Mr Talbot.

Everything stops. Henry walks in. They stand.

CORA

Hello, Mr Talbot. Mary never told me you were coming.

MARY

I didn't know he was.

HENRY

The thing is, I was driving down from Durham and I suddenly realised I'd almost be going past the gates.

ROSAMUND

What were you doing in Durham?

Henry has not prepared for this question.

HENRY

I was doing... um... car things.

ROBERT

We haven't seen you since that awful day at Brooklands. I hope you're coping with it all...?

HENRY

One doesn't have much choice.

Mary is standing next to Branson.

MARY

Did you know about this?

BRANSON

I might have said that if he were coming from Durham, then he'd be driving quite close.

MARY

Don't think I'm amused. I *really* dislike having my hand forced.

BRANSON

No one's forcing anything.

But she has walked away. Cora is talking to Henry.

CORA

Now you're here, I hope you'll stay the night at least.

HENRY

Mary?

MARY

Perhaps Mr Talbot's in a hurry to get home.

HENRY

No, I'm not.

CORA

That's settled then. Carson, can you please tell Mrs Hughes? And ask someone to unpack for Mr Talbot?

Carson nods and leaves. Robert has been silent.

ROBERT

I'm afraid you've missed tea.

HENRY

Don't worry about that.

MARY

I won't.

HENRY

Hello, Bertie, I heard about your cousin. I'm so sorry.

BERTIE

Thank you. I'm on my way out there now, but I wanted to get some things settled before I go.

HENRY

And are they settled?

BERTIE

I think so. They will be.

HENRY

Then I envy you.

But Mary just walks over to a sofa and picks up a magazine. Cora and Robert are together. He speaks softly.

ROBERT

I would say Mr Talbot has just miscalculated rather badly.

27 INT. SCHOOLHOUSE. DOWNTON VILLAGE. DAY.

27

The class room has groups talking, a semi-fight going on and Molesley struggling to keep order as the bell rings.

MOLESLEY

Right. That's it for today. Some of you may like to examine these time charts I've drawn up, showing where I think the key events fall and tomorrow we can really start to...

But he tails off because he is alone. As he was speaking, the children just got up, took their books and left.

28 INT. BEDROOM GALLERY. DOWNTON. DAY.

28

Mary and Branson are on the gallery. She is furious.

MARY

This is so precisely the way *not* to win me over!

BRANSON

Mary, will you just get down from your high horse?

MARY

Why are you interfering, anyway?

BRANSON

Because I love you and I want you to be happy.

MARY

Well you've got a bloody odd way of showing it!

HENRY

Is this me you're fighting about?

He has appeared at the head of the stairs.

BRANSON

It is. And you can dig yourself out. I've had enough.

He goes off towards his room.

MARY

Have you brought a dinner jacket?

HENRY

Yes.

MARY

You were very well equipped to do your "car things" in Durham.

HENRY

I was never going to give up easily

MARY

I wish you would.

HENRY

How many years do you think it's taken me to find someone I want to spend the rest of my life with?

MARY

Living in my family house? Working to preserve my estate and being out-ranked by your own stepson?

HENRY

I'm tougher than I look.

Mary's mood changes, from fury to entreaty.

MARY

Oh, Henry, please don't make this worse than it has to be.

HENRY

Are you mad? If you're trying to get rid of me, I want to make it as hard and as horrible as I can!

MARY

Then you're being extremely unfair!

She walks into her room and shuts the door.

29

INT. CORA'S BEDROOM. DOWNTON. DAY.

29

Baxter is helping Cora to dress for dinner. Rosamund's there.

CORA

I feel guilty now.

ROSAMUND

Well, it was funny - but it's also her security for the future.

CORA

Apparently the case is not going to trial but she's still lost all her bookings and there's no trace of any new ones. Thank you, Baxter.

The maid takes up some clothes and leaves.

ROSAMUND

I don't want to sound heartless but I'm more worried about Edith.

CORA

I wish I knew what we should do. I'm so tempted to tell him myself.

ROSAMUND

Do you think he's strong enough to stand out against his mother?

Through the open door of the dressing room, Robert speaks.

ROBERT

Can't we just leave Edith to tell him or not, as she sees fit?

MARY

Tell him what?

She's entered through the other door. Rosamund rescues them.

ROSAMUND

That Mr Gregson made Edith his heir. Some men might not feel comfortable with that.

Mary is silent. Robert now joins them, wearing black tie.

MARY

Why did you invite Henry to stay? Without asking me first?

CORA

Darling, it was half past five and the man was in north Yorkshire. What did you want him to do? Pitch a tent under a tree?

MARY

He must have made some plan for his journey back from Durham.

ROBERT

I doubt he ever went to Durham. He came up here to see you.

MARY

Who says so?

ROSAMUND

The look in his eyes.

MARY

But not one of you thinks it's a good idea! A professional driver? With nothing to his name?

ROBERT

If you think so ill of him, why did you allow things to get this far?

MARY

I don't think ill of him exactly.

ROSAMUND

Well, do you or don't you?

MARY

If you must know, I can't manage the racing but it's his whole life. How could I ask him to give it up?

ROBERT

Then give *him* up.

MARY

I had. I did. Until Mama invited him to make himself at home!

CORA

You can't expect us to be rude. The man's only crime is to love you.

MARY

Just send him away! As quickly as you can! For all our sakes!

She walks out and slams the door.

ROBERT

She's right about one thing. None of us thinks it's a good idea.

ROSAMUND

Maybe not. But she's clearly quite mad about him, whatever she says.

30

INT. KITCHENS. DOWNTON. NIGHT.

30

Andy is carrying a tray in. Baxter, Anna and Bates are there.

DAISY

How did Mr Molesley's first day go?

ANDY

He hasn't said anything about it.

DAISY

How was it, Mr Molesley? Teaching?

He has just entered with another tray.

MOLESLEY

It was... quite a challenge.

ANNA

If things didn't go entirely to plan, you mustn't be downhearted.

MOLESLEY

Of course not.

ANNA

Don't let a set back put you off.

BAXTER

There's always another day.

MOLESLEY

I know. Now, they've got their coffee so I'll make a last check.

He goes out. Mrs Patmore looks at Anna.

MRS PATMORE

You said he'd bitten off more than he could chew.

BATES

Yes, but she hoped she was wrong.

BAXTER

Let's not write him off quite yet.

31 INT. DRAWING ROOM. DOWNTON. NIGHT.

31

They're disposed around the room. Cora is with Bertie.

CORA

Have you got everything you need?

BERTIE

I'm as snug as a bug in a rug.

ROBERT

How are you getting to Tangiers? Is there a boat that sails direct?

BERTIE

Actually I'm flying. For the first bit, anyway.

ROBERT

What?

BERTIE

I know. It does seem rather daring. Imperial Airways takes me from Croydon to Paris. Then I get a train down through Spain and a ferry at the end of it.

ROSAMUND

I do not envy you.

ROBERT

I don't know. Now the commercial airlines have started to operate, I dare say we'll all be flying hither and thither before too long.

ROSAMUND

Oh, I rather doubt *that*.

Edith is with Henry.

HENRY

I like Bertie for making no bones about it. He's here to see you.

EDITH

I know.

HENRY

The same could be said of me, but I'm not doing as well as he is.

EDITH

I hope you know what you are doing. She's quite a handful you know.

BERTIE
Who's a handful?

EDITH
My beloved sister.

HENRY
She is beloved. By me, anyway.

Which makes them laugh. Mary is with Branson in the corner.

MARY
I like Bertie. I do. But when you see them together...

BRANSON
Meaning?

MARY
Only that if Henry were the new Marquess of Hexham, there wouldn't be a woman in England who wasn't setting her cap at him.

BRANSON
What about you? Would you set your cap at him? Because if that's why you're not, then shame on you.

MARY
Oh, stop lecturing me!

She stands and walks out of the room.

32 INT. HALL. DOWNTON. NIGHT.

32

Mary crosses to the stairs and starts up them.

HENRY
Mary, wait.

She stops but she does not come down. He climbs towards her.

HENRY (CONT'D)
Look, I've made a mistake and I'm sorry. I thought I could present my arguments more effectively in person, but clearly I was wrong.

MARY
I can't bear to be manoeuvred.

HENRY
But you see, I think we love each other very much. For some reason, you're fighting it. But I'm not.

Mary says nothing.

HENRY (CONT'D)
My birth is respectable, so it
can't be that, which forces me to
think it's my lack of money and
position that presents the problem.

Still, she does not comment.

HENRY (CONT'D)
But aren't you better than that?

MARY
What?

HENRY
It just seems rather small. After
all, not to marry a man for lack of
money is the same as marrying him
because of it. Aren't I right?

MARY
Get out of my way.

HENRY
Perhaps I didn't put that quite -

MARY
You push in here, into my home,
uninvited, in order to tell me that
I'm a grubby little gold-digger?
You've got a nerve.

HENRY
Mary, please -

But Mary stalks up to the gallery, along to her bedroom where
she slams the door and leans back. Is she crying?

33

INT. THE BATESES' COTTAGE. DOWNTON. NIGHT.

33

They have just come in. Bates lights the lamp.

ANNA
I think Mr Branson's right.

BATES
You mean she's in love with him.

ANNA
She loves him but she can't control
him. That's what frightens her.
That and the cars. He's stronger
than she is, really. Or as strong.
And she's not used to it.

BATES

She's a bit of a bully, your Lady Mary. She likes her own way.

ANNA

She is and she does but... there's another side to her. He sees that.

BATES

So you were wrong about him?

ANNA

I think I was. Why are you smiling?

BATES

Show me a man who doesn't smile when his wife admits she's wrong.

34

INT. BEDROOM GALLERY. DOWNTON. NIGHT.

34

Edith is outside her bedroom door with Bertie.

BERTIE

Won't you send me to bed happy?

EDITH

Sounds like an indecent proposal.

BERTIE

I meant: Give me your answer.

EDITH

But we have so much to talk about.

BERTIE

Of course we do. But let me go to Tangiers with the sense that my tomorrows are beginning. Please.

EDITH

I do love you, Bertie. I've been in love before. I won't pretend I haven't. But I really do love you.

BERTIE

Then I'll take that as a yes.

EDITH

The trouble is I'm not as simple as I used to be. My life isn't as simple. I just need to be sure I'm being realistic, not living in a fool's paradise and dragging you into it with me.

This is as near as she has come yet to the truth, but...

BERTIE

I'll still take it as a yes.

And he kisses her.

35 INT. CORA'S BEDROOM. DOWNTON. DAY.

35

Cora is eating her breakfast in bed. Mrs Hughes is there.

MRS HUGHES

Forgive me m'lady but I don't quite understand what you're saying.

CORA

We just want to help her if we can.

MRS HUGHES

That's kind, I'm sure, but what could you do? She won't take money.

CORA

No. I meant something that would help restore her business.

MRS HUGHES

How? Her house has acquired a bad reputation. How can you give it a good one again?

CORA

Please tell her we're very sorry.

MRS HUGHES

To be honest, m'lady, she'd be unhappy that you know. It might be better to keep silent.

CORA

Very well, Mrs Hughes, but if I do have an idea, I'll tell you.

36 INT. DINING ROOM. DOWNTON. DAY.

36

Robert, Edith, Branson and Bertie are having breakfast. There is an empty place where Carson is tidying up. Mary comes in.

ROBERT

You're down early.

MARY

No, I'm not. Where's Henry?

BRANSON

He's gone.

MARY

What?

ROBERT

He had something in London this evening and he wanted to get back.

Mary is dumb with misery. Robert stands.

ROBERT (CONT'D)

I've a mass of letters to write.

He goes, leaving the other four. Mary walks over to pour herself a cup of coffee. After a moment, Bertie speaks.

BERTIE

I'm sorry Lord Grantham's left.

BRANSON

Why particularly?

BERTIE

Because we've got some news and I was waiting for Mary to join us.

EDITH

It's not the right moment.

MARY

Carson, could we have some more coffee, please?

The butler goes. Now the four are alone. Mary sits.

MARY (CONT'D)

Why isn't it the right moment?

EDITH

Well, Henry's abandoned you.

MARY

No, he hasn't. I wanted him to go.

EDITH

That's not what it looked like.

MARY

Well, that's how it is.

BRANSON

There's no need for this. Edith, if your news is good, then we're very happy for you both. Aren't we Mary?

Mary is silent.

EDITH

See? I told you. The one thing Mary can't bear is when things are going better for me than for her.

BERTIE

I'm sure that's not true.

EDITH

You don't know her... I'm getting married and you've lost your man. And you just can't stand it.

BRANSON

Edith, there's no need -

MARY

You're wrong. I'm happy for you. And I admire you, Bertie. Not everyone could accept Edith's past.

BRANSON

Mary, don't.

BERTIE

What do you mean?

MARY

You must've told him? You couldn't accept him without telling him?

BERTIE

Tell me what?

MARY

About Marigold. Who she really is.

The others are stunned. Bertie stares at Edith.

EDITH

Marigold is my daughter.

After a moment of complete silence, Bertie stands.

BERTIE

Will you excuse me?

He leaves and the silence returns.

37

INT. LIBRARY. DOWNTON. DAY.

37

Robert is with Cora and Rosamund.

ROSAMUND

Mary wasn't pleased that he'd gone?

ROBERT

She didn't look very pleased.

CORA

Poor girl. She's in such a muddle. Does she like Mr Talbot or doesn't she? She's got to make up her mind.

There is a movement at the door. It is Mrs Hughes.

MRS HUGHES

I beg your pardon, m'lady, but Mr Pelham - that is, Lord Hexham has asked for a taxi and Mr Carson's gone out, so I'm not quite sure...

CORA

What? Lord Hexham is leaving?

ROBERT

Obviously he's leaving if he wants a taxi. What's happened? Where's Lady Edith? Can't she drive him to the station? Don't bother about it, Mrs Hughes. I'll sort it out.

MRS HUGHES

Very good, m'lord.

Robert starts to walk to the door.

ROSAMUND

Mrs Hughes, how is Mrs Patmore?

MRS HUGHES

She's still very upset, m'lady. But there's nothing to be done.

ROBERT

Is this about her B and B going down the drain?

CORA

Don't be flippant. It's very serious if her business has failed.

ROSAMUND

Why don't we pay her a visit? Have tea there and let people see us.

CORA

What a good idea! Why didn't I think of that?

ROBERT

But if it's to be effective, won't we have to be in the papers?

ROSAMUND

The local papers. And it wouldn't be a news story any more than being photographed at the flower show.

CORA

Would Mrs Patmore agree?

MRS HUGHES

I think she'd be bowled over, your ladyship.

CORA

Then it's settled. We'll go Friday.

Robert has left and now Mrs Hughes follows him.

38

INT. DRAWING ROOM. CAVENHAM PARK. DAY.

38

Amelia is with Isobel, who looks rather formal.

AMELIA

I hope you don't mind my saying that you seem very suspicious.

ISOBEL

Do I? You must admit, your attitude is quite a *volte-face*.

AMELIA

I want Larry's father to be content. Is that a *volte-face*?

ISOBEL

But does your fiancé want his Papa to be content in this way? With me?

AMELIA

Well... you know men.

ISOBEL

I'm not sure I do, as it happens. Tell me about them.

AMELIA

I only meant... they dig themselves in to a position, often before they've considered all the options.

ISOBEL

But you've considered the options?

AMELIA

I believe so.

ISOBEL

Here's another option for you. I won't rekindle Lord Merton's dreams unless I'm invited to do so by Larry Grey, himself. Is that clear?

AMELIA

I speak for him.

ISOBEL

Yes, but you see, I don't want you to speak for him. I want to hear him speak for himself.

39

EXT. DOWNTON. DAY.

39

A car and chauffeur wait on the gravel. Robert is with Branson. Across the lawn, Edith is walking with Bertie.

BRANSON

He'll miss the train.

ROBERT

Let him miss it. He can catch the next one. What happened?

BRANSON

Mary thought Edith had told him about Marigold.

ROBERT

How did Mary find out?

BRANSON

Mary is not stupid.

ROBERT

No. And she's not always kind, either. Was it really a mistake?

BRANSON

What difference does it make?

Now we go to Edith and the car is in the background.

BERTIE

I'm not shocked exactly. It isn't that. I promise you.

EDITH

You have to protect the honour of your family. Of course you do.

BERTIE

It isn't even that.

He is struggling to make her see how much she has hurt him.

BERTIE (CONT'D)

You should have told me the whole story, from the beginning. You haven't been fair to me.

EDITH

No. I don't believe I have.

BERTIE

Then why didn't you?

EDITH

I suppose I thought it might... ruin everything.

BERTIE

You mean you didn't trust me.

EDITH

I can't have, can I?

BERTIE

Would you have married me in a lie?

EDITH

I don't think so, but we'll never know now.

BERTIE

No. You see, after this, I don't feel I could spend my life with someone I don't trust, who doesn't trust me. Do you understand?

EDITH

Yes. I'm terribly sorry, of course, but that doesn't mean much, does it? The truth is, my life was about to be perfectly wonderful, and now I've thrown it all away.

There doesn't seem to be anything more to add.

BERTIE

I'd better go if I'm to catch my train.

EDITH

Yes hurry. I doubt we'll meet again so I want to say good luck, and everything else that goes with it.

BERTIE

Good luck to you too. I mean that.

But he doesn't kiss her and he walks away across the grass.

40

INT. AGENT'S OFFICE. DOWNTON. DAY.

40

Branson is in the doorway. He's as angry as we have seen him.

BRANSON

Well, you've got what you wanted!
Bertie has left for the train and
Edith will not now be the next
Marchioness of Hexham!

Mary is sitting at the desk.

MARY

That's not what I wanted.

BRANSON

Isn't it?

MARY

I still can't believe she'd never
told him. How was I to know that?

BRANSON

Don't play the innocent with me!

Mary looks at him. It is foolish to pretend.

MARY

You saw how she was, gloating and
preening, and all the time living a
lie. I'm not sorry. So there.

BRANSON

No. You're unhappy and the only way
to ease your own pain is to make
everyone else as unhappy as you!

MARY

I didn't mean -

BRANSON

Don't lie! Not to me! You can't
stop ruining things! For Edith, for
yourself! You'd pull the sky in if
you could! Anything to stop feeling
frightened and alone!

MARY

You saw Henry when he was here.
High-handed and bullying and so
unapologetic. I'm expected to lower
myself to his level, and be
grateful I'm allowed to do so.

BRANSON

Will you listen to yourself? To "lower yourself to his level". You're not some princess in *The Prisoner of Zenda!*

MARY

You don't want to understand me.

BRANSON

You ruined Edith's life today. Is that enough? Should I watch out? How many lives will you have to wreck to smother your own misery?

MARY

I refuse to listen.

BRANSON

You're a coward, Mary. Like all bullies, you're a coward.

With this, he walks out, leaving Mary to her thoughts.

41

INT. FEMALE SERVANTS' BEDROOM PASSAGE. DOWNTON. DAY.

41

Baxter emerges, in her coat and hat, and runs into Anna.

BAXTER

What are you doing up here?

ANNA

I was looking for you to borrow some scissors but you're going out.

BAXTER

I've left my workbox downstairs but you're welcome to take them.

ANNA

Where are you off to?

BAXTER

I said I'd walk with Mr Molesley to the Schoolhouse. For moral support.

They are on the stairs by now. Thomas is coming up.

ANNA

Are you all right, Mr Barrow?

THOMAS

But of course. Why wouldn't I be?

He walks on up the staircase. Baxter looks after him.

42

INT. KITCHENS. DOWNTON. DAY.

42

Carson and Mrs Hughes are with Mrs Patmore.

CARSON

You're not going to let it happen?

MRS PATMORE

Why not? I think it's very kind.

CARSON

It certainly is kind. Kind to the point of foolishness. Suppose the papers report that they've visited your house and print a story?

MRS HUGHES

Well, isn't that the plan?

CARSON

Oh, I see. The plan is to mix up his lordship or, worse, her ladyship, with a divorce petition and the scene of an adultery?

MRS PATMORE

But I want to bury that story and I need a big event to bury it under.

CARSON

So you've no qualms about dragging the family we serve into the mud?

MRS HUGHES

It's their choice, Mr Carson. They're all grown people, surely?

CARSON

Well, I've always known women were ruthless, but I didn't think I'd find the proof in my own wife!

He retreats. Mrs Patmore is rather put out.

MRS PATMORE

And there was me thinking how kind they were to come to the rescue.

MRS HUGHES

And so they are. Just tell them yes and arrange the day.

Mrs Patmore frowns. Molesley looks in. Baxter is with him.

MOLESLEY

I'm off.

DAISY

I expect you'll find it easier now
you've done it before.

MOLESLEY

Who said I didn't find it easy?

MRS HUGHES

Nobody. Nobody at all. Are you
going with him, Miss Baxter?

BAXTER

I could use a walk.

But she seems distracted.

43 INT. LANDING/EDITH'S BEDROOM. DOWNTON. DAY.

43

Mary is pacing down the passage when she passes Edith's door
which is ajar. Edith is moving around inside. Mary steps into
the room where Edith is packing a case on the bed.

MARY

Going away?

EDITH

Do you care?

She continues her work, ignoring her sister.

MARY

I wasn't to know you hadn't told
him.

Edith does not dignify her with an answer.

MARY (CONT'D)

It never occurred to me -

But this time it is too much.

EDITH

Just *shut up!*

The force if this is impressive. Edith hasn't finished.

EDITH (CONT'D)

I don't know what's happened. Tom
has made you feel bad, or Papa, or
maybe it's just the same old Mary
wanting to have her cake and her
halfpenny, too!

MARY

I never meant -

EDITH

Yes, you did! Whom do you think you're talking to? Mama? Your maid? *I know you!* I know you for a nasty, jealous, scheming *bitch!*

MARY

Now listen, you pathetic victim -

EDITH

You're a bitch! And not content with ruining your own life, you were determined to ruin mine! Now get out! You're not wanted here!

MARY

I have not ruined my life and if Bertie's put off by that, then -

EDITH

Don't demean yourself by trying to justify your venom. Just go.

She has closed the case and now she picks it up, with her coat and hat and starts to walk out. As she passes Mary...

EDITH (CONT'D)

You're wrong, you know, as you so often are. Henry's perfect for you but you're too stupid and stuck up to see it! Still at least he's got away from you. That's something to give thanks for, I suppose!

She's gone. Mary is still. She might be turned to stone.

44

EXT. DOWNTON VILLAGE. DAY.

44

Molesley is walking along with Baxter.

BAXTER

You mustn't be nervous.

MOLESLEY

You don't know what they're like... I felt like a fraud yesterday. Who am I to claim the right to teach others? They saw right through me. I was a joke to them. A joke.

BAXTER

Mr Molesley, you heard Mr Dawes. You have a great deal to offer.

MOLESLEY

And all the time I kept wondering,
what they'd say if they found out I
was a servant at the big house.
What would their parents say?

BAXTER

Why not tell them? Then they won't
have to find out, will they?

This is a new thought. It makes him pause for a moment.

MOLESLEY

Mr Barrow's in a funny mood.

BAXTER

Why?

MOLESLEY

He suddenly told me out of the blue
how he hoped I'd make more of my
life than he'd made of his.

Baxter stops. The penny has dropped.

BAXTER

I should go back.

MOLESLEY

Is something wrong?

BAXTER

I hope not. But good luck. And
remember, tell them the truth.

45 INT. LIBRARY. DOWNTON. DAY.

45

Robert's working. Cora and Rosamund hold books but talk.

ROSAMUND

So now everyone in the family knows
about Marigold. Does that make
things easier or more tricky?

CORA

It's better. We can talk sensibly,
not run around like schoolgirls
with a secret. Of course it wasn't
kind of Mary, but none of it would
have happened if Edith had just
told him.

ROBERT

Ssh.

Carson has come in. He has heard nothing.

CARSON

I beg your pardon, m'lord, but Mrs Patmore has something to say and I wonder if now might be convenient.

CORA

Certainly. Bring her in.

Carson holds the door open and the cook walks in.

ROBERT

How can we help, Mrs Patmore?

MRS PATMORE

That's just it, m'lord. I know you're planning to help by coming over to the cottage for some tea.

CORA

We're looking forward to it.

MRS PATMORE

Are you, m'lady? Because Mr Carson has indicated that there might be some unpleasant consequences.

ROBERT

What sort of consequences?

MRS PATMORE

If they write about your visit in the papers.

ROSAMUND

But isn't that the whole point?

MRS PATMORE

I know. But should you be mixed up in it? It's my mess and why should you pay for it?

CARSON

Indeed.

CORA

Carson? Is this what you believe?

CARSON

It is, your ladyship. I would not like to see this family dragged into a tawdry, local brouhaha.

MRS PATMORE

He means me.

ROBERT

Oh, I think we have to show a little more backbone than that.

CARSON

M'lord?

ROBERT

Mrs Patmore has been loyal to this house and now this house must be loyal to her. She had made a large investment in her future. We can't let it fall away to nothing.

At these words, Mrs Patmore has started to cry.

CORA

Are you feeling quite yourself?

MRS PATMORE

I am, m'lady, thank you, but I wasn't expecting that. It took me by surprise. I'll go now. If I may.

ROBERT

We'll see you on Friday.

She hurries out. Carson is very disappointed.

CARSON

Are you sure about this, m'lord?

ROBERT

Quite sure, thank you, Carson.

Carson leaves, defeated. Rosamund nods in approval.

46

INT. MONTAGE. SERVANTS' HALL. KITCHEN. THOMAS'S BEDROOM. 46
SERVANTS' STAIRCASE. BATHROOM. DOWNTON. DAY.

Baxter looks into the empty servants' hall. She leans into the kitchen.

BAXTER

Have you seen Mr Barrow?

MRS PATMORE

Not lately.

She hurries up the stairs and pushes into his room. It is empty, but as she comes out Andy is walking down the passage.

ANDY

Does Mrs Hughes know you're on the men's side?

BAXTER

Never mind that. Have you seen Mr Barrow?

ANDY

He was going in for a bath.

BAXTER

Oh, my God. Come with me!

She hurries back down the stairs. She reaches the door.

BAXTER (CONT'D)

Hello. Mr Barrow? Are you in there?

There is silence. She tries the door. It is locked.

BAXTER (CONT'D)

Mr Barrow! Will you open this door!

Still there is only silence. Andy is standing with her.

ANDY

I don't understa -

BAXTER

Get this door open.

ANDY

What?

BAXTER

I mean it. Help me force the door!

She starts to push her shoulder against it.

ANDY

Get back.

She does and he kicks the door open. In the red bath water, Thomas is lying, both wrists cut. A razor lies on the floor.

ANDY (CONT'D)

Oh, my God.

BAXTER

Fetch Mrs Hughes and send Anna for the doctor but tell no one else what you've seen. Go!

As he hurries off she starts to tear her petticoat in strips.

47 INT. KITCHENS. DOWNTON. DAY.

47

Mrs Patmore is sitting, thinking, at her table. Daisy works.

DAISY

I wish I'd gone with them now.

MRS PATMORE

With who?

DAISY

Mr Molesley and Miss Baxter. I don't think he had an easy time of it yesterday.

MRS PATMORE

Go. I can manage.

DAISY

I'm too late though, aren't I?

MRS PATMORE

I should still go if you want to. For a walk. He may have a break when you get there.

Daisy hurries out. Mrs Patmore frowns as Andy comes in.

ANDY

Where's Mrs Hughes and Anna?

MRS PATMORE

Mrs Hughes is in her sitting room.

48 INT. SERVANTS' BATHROOM. DOWNTON. DAY.

48

Baxter turns as Mrs Hughes and Andy hurry in. Thomas is still lying in the now empty bath. His wrists are bandaged.

MRS HUGHES

Anna's gone for Doctor Clarkson. Now, we should get him into bed and out of his wet things.

BAXTER

I hope he won't mind if we undress him.

MRS HUGHES

He's past minding if we put him in a shy and threw coconuts. Now you get his feet and the two of us will take an arm each.

BAXTER

Should we tell his lordship?

MRS HUGHES

Mr Carson's seeing to that.

ANDY

Right. Here goes.

They succeed in making him sit up.

BAXTER

I hate to think he was so unhappy.

MRS HUGHES

He took himself away from us. This is what comes of feeling strong enough to go it alone.

Thomas groans.

ANDY

At least he hasn't gone too far.

They stagger out with Thomas propped up between them.

49

INT. DOWNTON SCHOOLHOUSE. DAY.

49

Daisy enters and looks round. All the pupils are in class. She glances through the internal windows. Molesley is addressing the same class as yesterday. She softly opens the door until she can hear what he is saying.

MOLESLEY

You see, you must never think that education is only for special people, for clever people, for toffs. Education is for everyone.

BOY

You would say that, sir.

MOLESLEY

Yes, I would. But I'm not anyone special.

GIRL

You're a teacher.

MOLESLEY

I'm a teacher now. But I'm an ordinary bloke. I've spent my life in service, fetching and carrying.

BOY

You were a servant?

MOLESLEY

I was. I am. And I was glad to get the work.

GIRL

My Mum's in service. She works for Mr Travis at the Vicarage.

BOY

Dad's a gardener at Skelton Park.

MOLESLEY

But I never gave up on learning, see?

(MORE)

MOLESLEY (CONT'D)

I read as much as I could and I taught myself, and now I hope I'm going to teach you. Maybe give you the short cut that I never had...

He has their attention now.

MOLESLEY (CONT'D)

Right. The Civil War. Let's start with the Divine Right of Kings. Did King Charles really believe he had a Divine Right to rule? Or did he just choose to believe it because it suited him?

This has silenced the class, who stare at him.

GIRL

You mean the King was a liar?

MOLESLEY

Not quite. Kings are like anyone else. They say they believe in things that they wish were true, even when they know they're not.

Daisy watches the children. They are fascinated.

50

EXT. DOWNTON VILLAGE. DAY.

50

Branson is posting a letter when a car hoots. It is Edith.

EDITH

Are you in a rush?

BRANSON

Not particularly. Why?

EDITH

Because I need you to come with me to the station. Then you can drive the car home.

BRANSON

Where are you going?

EDITH

Up to London. I haven't said goodbye to anyone, but you can tell them I'm at the flat.

(MORE)

EDITH (CONT'D)

I just have to be on my own.

BRANSON

Of course you do.

EDITH

And I can't bear to look at Mary. *

BRANSON

She's unhappy. And I think she regrets what she did. *

EDITH

Not as much as I do. And, for your information, before I left we had the row we all knew was coming. *

BRANSON

Oh, God. *

EDITH

I'm not sorry. At least I'm sorry we didn't have it years ago. *

BRANSON

Bertie may come round.

EDITH

I don't think so. He might have come round about Marigold. In fact, I'm sure he would've. But I tried to trick him, and he won't come round about that.

BRANSON

Would you like me to talk to him?

EDITH

No, but I love you for asking. Anyway, I want to go to London. I want to work on the magazine. It's time I had a life of my own. *

BRANSON

Give my regards to Miss Edmunds.

EDITH

I will. We must get going.

He runs round and climbs inside. The vehicle moves off.

CORA

Anna says Edith's gone to London
and I suppose we all know why.

MARY

Do we have to do this now?

CORA

Yes, I really think you -

But the door opens. Carson carries a tea tray to the table.

ROBERT

Carson, you shouldn't have to do
that. Where are the footmen?

CARSON

That is something I need to discuss
with your lordship.

ROSAMUND

How mysterious.

But Carson has approached Robert and now speaks softly.

ROBERT

Thomas has cut his wrists?

Carson abandons his attempt to keep it discreet.

CARSON

I'm afraid so, m'lord.

ROBERT

Good God in Heaven. Who knows?

CARSON

Not many, and I should like to keep it that way. I shall say that he is ill with influenza.

CORA

Carson, please don't bother with serving our tea. You are needed for more important things downstairs.

CARSON

With your permission, m'lady.

He goes. There is a strange atmosphere in the room as Cora stands and starts to pour.

ROSAMUND

How sad. How very sad.

MARY

Do you still think dismissing Barrow was a useful saving, Papa?

ROBERT

That's rather below the belt, even for you.

52 INT. SERVANTS' HALL. DOWNTON. NIGHT.

52

The servants are having their dinner, served by Daisy.

MOLESLEY

I saw Doctor Clarkson leaving when I got back. What was he here for?

CARSON

Mr Barrow is feeling poorly. He'll spend a day or two in bed. Anna and Miss Baxter will look after him.

MRS HUGHES
I'll go up in a minute.

Carson murmurs.

CARSON
We've kept him out of hospital.
Clarkson stitched him up here. He
says Miss Baxter found him in time.

Further down the table...

BAXTER
How was it, Mr Molesley?

MOLESLEY
I enjoyed myself today. The
children were generous to me.

DAISY
The children were spellbound.

BAXTER
How do you know?

DAISY
Because I crept in and listened.

MOLESLEY
You never.

DAISY
I did. And you're a natural.

The others clap and Molesley blushes with pleasure.

CARSON
So are we to lose you to the groves
of Academe, Mr Molesley?

MOLESLEY
Could I teach a third time before I
re-order my world, Mr Carson?

BATES
I'm glad, though. You're a kind
man, Mr Molesley, and it's time you
were rewarded for your kindness.

This is so uncharacteristic that the table is silenced.

ANNA

He'll survive, m'lady. And he hasn't had to go to hospital.

MARY

Can we keep it quiet? For his sake.

ANNA

That's what Mr Carson wants.

MARY

What a day. I ruin Lady Edith's life then Barrow tries to end his.

ANNA

How is Lady Edith?

MARY

She's gone to London. Which is hardly to be wondered at, when her only sister has wrecked her chances of a happy and fulfilling life.

ANNA

Lord Hexham won't come round?

MARY

Lady Edith thinks not. She's quite sure that all the King's horses and all the King's men can't put that together again. And I'm sorry.

ANNA

What about you? Have you thought any more about Mr Talbot?

MARY

Don't you start. You're as bad as Mr Branson.

ANNA

Why? What's he done?

MARY

He asked Mr Talbot up here and he keeps going on and on and on. But Mr Talbot's not right for me. He's not. We'd be miserable.

ANNA

As long as you're sure -

MARY

I am sure!

She has shouted and Anna jumps back. Mary regains control.

MARY (CONT'D)

I apologise. It's just... nobody can believe I know my own mind.

ANNA

Of course, m'lady. Right. Can I do anything more for you?

MARY

No, thank you. Good night. And Anna, I'm sorry.

The maid nods and goes. Mary stares into the glass.

MARY (CONT'D)

But I am sure.

54 INT. KITCHENS. DOWNTON. DAY.

54

Mrs Patmore is busy with Daisy when Mrs Hughes comes in.

MRS HUGHES

They're out of breakfast... So. Today's the big day.

MRS PATMORE

Spare me. At least only Lady Mary and Mr Branson are here for lunch.

MRS HUGHES

Do you want to take Daisy with you?

MRS PATMORE

If I'm allowed. My niece is good but she might be dumbstruck with all those lords and ladies sitting in my front room.

MRS HUGHES

Come to think of it, how will the village know they've been there?

MRS PATMORE

Lucy's seen to it. We've got the man from *The Echo* coming at five.

CARSON

Put up a poster, why don't you?

He is standing in the passage. Mrs Hughes joins him.

MRS HUGHES

They're doing a nice thing, Mr Carson. Don't spoil it.

CARSON

Oh, yes. Very nice. For the public to read all about the cakes and dainties his lordship's guzzling as he sits at the adulterers' table.

MRS HUGHES

I'm sure we've had a few adulterers sat at the table upstairs.

CARSON

That's different.

MRS HUGHES

Why?

CARSON

To say nothing of a suicidal footman in the attic! What are we coming to? I can only thank God the Dowager's not here to witness it.

54A INT. THOMAS'S BEDROOM/SERVANTS' PASSAGE. DOWNTON. DAY. 54A

Thomas is in bed, reading. There is a knock.

MARY

May we come in?

She walks round the door with George who holds an orange.

GEORGE

Here you are. To make you better.

MARY

From your 'flu.

She speaks firmly. Thomas nods.

THOMAS

Thank you very much, Master George.

MARY

We all want you to get better, Barrow. Truly. And no one more than Master George.

THOMAS

That means a lot to me, m'lady. More, I suspect, than you realise. At least I've got one friend, eh?

MARY

Have you been lonely?

THOMAS

If I have, I've only myself to blame. I've done and said things... I don't know why, but I can't stop myself. Now I'm paying the price.

MARY

Strange. I could say the same. Let's hope we've both earned a measure of forgiveness.

Anna enters, talking and carrying a tray of tea.

ANNA

Mr Carson's told them you've got -

THOMAS

'Flu. I know.

ANNA

I beg your pardon, m'lady.

MARY

We're going. Barrow, I hope things improve for you. I really do.

THOMAS

I'd say the same if it weren't impertinent, m'lady.

Mary registers his words, almost with a surprised smile.

55

INT. EDITH'S MAGAZINE OFFICE. LONDON. DAY.

55

Edith is working with Laura Edmunds, as they move around pictures and pages. They have been discussing Bertie.

LAURA

You don't know that's the end.

EDITH

Yes, I do. And please don't think badly of him. It was my own fault.

LAURA

Well... I'm sorry. I liked him.

EDITH

Me, too...

LAURA

Your sister hasn't been helpful.

EDITH

Mary and I are locked in a kind of lifelong struggle and...

(MORE)

EDITH (CONT'D)

I don't know... It's hard for an outsider to understand. It's hard for me.

LAURA

Who invented families? That's what I'd like to know.

EDITH

What time is Miss Jones coming today?

She questions the secretary, Audrey, who has just come in.

AUDREY

Five. For tea.

EDITH

Do we know her real name yet?

AUDREY

She only writes as Cassandra Jones which is the name on her account.

EDITH

Perhaps it is real, after all.

LAURA

Real or not, she has quite a following. So we'd better be pals.

EDITH

How did you get her to come here?

LAURA

I'm afraid I forced her. She wants more money - fair enough, given the success of the column - but I insisted we negotiate in person.

EDITH

Why?

LAURA

I was curious. Aren't you?

Audrey takes some papers and goes. When they're alone:

EDITH

Suppose she sends someone to impersonate her? If she's as secretive as all that.

LAURA

Let's have a sign that it's the real Cassandra. Say bananas if you think she's telling the truth.

EDITH

All right. Bananas it is.

56

EXT. DOWNTON. DAY.

56

Violet gets out of a car to find Branson waiting.

BRANSON

I can't believe you came.

VIOLET

You made it sound very urgent.

BRANSON

Even so, I really appreciate it.
Thank you. Was everything all right
when you got home?

VIOLET

Not really. Spratt's gone away.

BRANSON

Did you tell him you were coming
back?

VIOLET

A good butler should not *need* to be
told. Now, where are they? My
broken-hearted granddaughters?

BRANSON

Just Mary. Edith's gone up to
London. I didn't know when I wrote.

VIOLET

I'll deal with her at a later date.
Find Mary and ask her to go to her
bedroom. Where are the others?

BRANSON

Robert and Cora are out. Rosamund
is staying and they took her into
Thirsk. They won't be back until
after lunch.

VIOLET

All the better. But just one thing:
You are quite, quite certain?

BRANSON

I am absolutely certain that she is
making entirely the wrong decision.

57 INT. MARY'S BEDROOM. DOWNTON. DAY.

57 *

Violet is standing by the window when Mary comes in.

MARY

Granny. When did you arrive?

VIOLET

Yesterday evening. I spent the
night before in Southampton and an
entire day on trains. So I've come
hot foot.

MARY

If you're here to reprimand me over Edith, please don't. Tom has already torn me into strips.

VIOLET

Why did you do it?

MARY

I don't know exactly. She was so... Anyway, I'm sorry now.

VIOLET

You should be.

MARY

With Edith, I just say things and then... they can't be unsaid.

VIOLET

Tom believes you're unhappy. That's why you lash out as you do.

MARY

So it was Tom who summoned you. I should have guessed, though I'm surprised you came at his whistle.

VIOLET

His letter was quite eloquent. He thinks you are in turmoil.

MARY

If this is about Henry Talbot, you should be clear he hasn't much to offer. Bertie Hexham may be a loss but not Henry. He's well born, but there's no money or position. He's not even a countryman. Not really. He grew up in London.

VIOLET

He shoots.

MARY

Yes, he shoots. Like every social climbing banker shoots.

VIOLET

Then let us leave his credentials to one side for the moment and concentrate on what's important.

MARY

Which is?

VIOLET

Tom says that he is in love with you and you are in love with him.

MARY

Do you believe him?

VIOLET

Do you deny it?

Mary is silent. She cannot quite deny it...

MARY

For you of all people to talk as if his qualifications don't matter!

VIOLET

But do other things matter more? For you the answer is yes. Tony had all that I could wish, birth, money looks, but he didn't suit you.

MARY

No.

VIOLET

He wasn't clever enough. He wasn't strong enough. This man is both.

MARY

All right, Granny, it's not his poverty. But did Tom tell you that I stood there staring at a car in flames, wondering if it were him?

VIOLET

I think he's told me everything.

MARY

Then you'll know that I can't be a crash widow again. I'd live in terror, dreading the next race, the next practice, the next trial. *I cannot do it!*

VIOLET

Does he know this?

MARY

He'd feel he should give it up and I don't want that. He'd only resent me in the end. Can't you find me some duke? There must be one spare. So I can put Edith in her place?

VIOLET

You are the only woman I know who likes to be thought cold, selfish and grand. Most of us spend our lives trying to hide it.

MARY

Are you really going to lecture me on the sentimental virtues?

VIOLET

Don't worry. I do believe in rules and tradition and playing our part. But there is something else.

MARY

And what is that, pray?

VIOLET

I believe in love. Brilliant careers, rich lives, are seldom lived without some element of love.

MARY

Well, Granny. You do surprise me.

VIOLET

I'm glad. So climbing all those stairs wasn't completely wasted.

She stands, ready to go down.

VIOLET (CONT'D)

I would only say this: First, make peace with your sister. And then make peace with yourself.

58 INT. KITCHENS. DOWNTON. DAY.

58

Mrs Patmore, in coat and hat, is packing a hamper.

DAISY

But how will we get it all there?

MRS PATMORE

They're letting me have a car. Seeing as I'm giving tea to his lordship.

Carson and Mrs Hughes enter with Andy.

CARSON

You're ready, then? They've brought the car round. Andy, carry that up.

MRS HUGHES

And very, very good luck.

Mrs Patmore goes with Daisy. Andy carries the hamper.

CARSON

And good luck to us. In the vain hope we'll avoid scandalous gossip.

MRS HUGHES

You're such an old curmudgeon.

CARSON

Don't say you're going off me.

MRS HUGHES

No, because you're *my* curmudgeon and that makes all the difference.

59 INT/EXT. HALL. DOWNTON. DAY.

59

Robert, Cora and Rosamund are talking to Mary and Branson.

ROBERT

Is Granny coming back for dinner?

MARY

She didn't say so.

ROBERT

She goes without telling us. She returns without seeing us.

CORA

We're in the dog house. How hard is that to understand? Now, let's go.

ROBERT

Sure you don't want to come?

MARY

Quite sure. You don't need me. You're enough of a headline.

BRANSON

And you certainly don't need me.

They go out towards the car. Carson walks beside Robert.

CARSON

M'lord, might I have a word?

ROBERT

What is it?

CARSON

With your permission, I'd like to tell Mr Barrow he can stay. For the time being at any rate. It would take a weight off his mind.

ROBERT

That's a relief. I was going to suggest the same thing.

CARSON

Were you, m'lord?

ROBERT

Yes. You see, Carson, I feel quite as guilty as you do.

CARSON

I'll tell you what I blame myself for. I didn't credit him with any feelings. I thought he was a man without a heart. And I was wrong.

ROBERT

No man is an island, Carson. Not even Thomas Barrow.

Back in the hall, Mary and Branson watch the car leave.

MARY

I ought to be very angry with you. Summoning Granny to tick me off.

BRANSON

I'm amazed she came at my call.

MARY

She said your letter was very eloquent. She was quite persuaded.

BRANSON

I wrote passionately because I felt passionately that you were making a terrible mistake. And your cruelty to Edith only confirmed it.

MARY

I really am getting it from all sides, aren't I?

BRANSON

We care about your happiness.

MARY

Do you? I find that rather moving.

BRANSON

So what are you going to do?

MARY

Don't worry. I've already done it. As soon as Granny left I sent Henry a telegram to catch the next train. He'll be here by tea time.

BRANSON
What about Edith?

MARY
That's a harder task.

BRANSON
You realise that this time you went too far?

MARY
So everyone keeps telling me. I'm ready to say I'm sorry. But why should she want to forgive me?

Which stumps him.

MARY (CONT'D)
And now I have to pay a call.

59A EXT. THE CHURCHYARD. DOWNTON VILLAGE. DAY.

59A

Mary walks alone to a grave we recognise as Matthew's.

MARY
I don't have to tell you why I'm here. Either you know everything or you're not hearing me now... The truth is I love him. I believe we're right together but I so very much want to feel that you're happy for me, as I'd be happy for you, my darling. Remember, however much I love him, I will always love you.

She bends and touches her lips to his headstone then stands and walks away. At the gate Isobel is standing.

ISOBEL
I thought it was you. I often come at this time.

MARY
I don't come often enough.

ISOBEL
No, no. It's only habit.

MARY
Actually, I'm here to ask for his forgiveness, if that doesn't sound silly.

ISOBEL
I see. I think that must mean you want to marry again.

MRS PATMORE

Five o'clock, m'lady. And I'm
afraid some of the village have
caught on and they're waiting, too.
Are you sure you want to do it?

CORA

Oh ye of little faith.

61

** THIS SCENE HAS MOVED TO BECOME SCENE 54A **

61

62

INT. EDITH'S MAGAZINE OFFICE. LONDON. DAY.

62

Edith arrives outside the office.

EDITH

I got held up. Is she here yet?

Audrey seems hard pressed to answer.

AUDREY

Well... Miss Jones has arrived,
yes, Lady Edith.

EDITH

Why the mysterious face?

AUDREY

You'd better go in.

Edith walks to the door and opens it. Laura looks up.

LAURA

Ah. Edith. This, it turns out, is
Miss Cassandra Jones.

Edith turns to see their visitor. Spratt is sitting on the
facing armchair. He looks rather disconcerted.

EDITH

Spratt?

SPRATT

Good afternoon, Lady Edith.

Edith and Laura stare at each other.

EDITH AND LAURA
Bananas!

63 INT. LIBRARY. DOWNTON. DAY.

63

Mary is with Branson.

MARY
It's still a risk because I'm not
going to make him give it up.

BRANSON
Life's a risk. But always remember:
It's the things we failed to do, we
regret when we die. Not the things
we did that turned out badly.

Carson walks in.

CARSON
Mr Talbot, m'lady.

MARY
Thank you, Carson.

Carson goes as Henry walks in. Mary and Branson stand.

BRANSON
That's it. I'll leave you to it.

HENRY
You don't have to go.

BRANSON
Believe me, I've been part of this
courtship for quite long enough.
It's for you to manage from here.

He leaves. The lovers are alone.

HENRY
Well?

MARY
Well what?

HENRY
Last time I was here you threw me
out for saying I loved you. Now you
whistle and I've come, but I don't
know why.

MARY
Because you were right. Because we
are in love with each other.
(MORE)

MARY (CONT'D)

I'm not sure why I fought it but
I've stopped fighting now.

They stare at each other.

HENRY

I know I'm not what you were
looking for.

MARY

Tom and I once talked about how
marriage should be equal. He agreed
but said it had nothing to do with
position or money, simply that the
couple must be equal in strength
and passion and now I think he was
right. Should I ring for more tea?

She walks over and tugs at the bell pull.

HENRY

Are you always so cool and
collected? I do hope so.

MARY

I don't know what you mean.

HENRY

Only that your words have made my
heart pound at such a rate I'm
surprised you can't hear it.

(MORE)

HENRY (CONT'D)

I'm hot and cold and I can hardly breathe. And all because of you.

MARY

I must say, you carry it off well.

HENRY

I need to know you're certain.

MARY

I am. I believe I've met my match. I'm not twenty, trembling at the touch of your hand, but I know that if I leave you now I'll never be as happy as we could've been together.

HENRY

I'm not twenty either but I still tremble at the touch of your hand.

MARY

Me, too, really. I don't know why I said that.

HENRY

Oh, darling. Thank God for you.

He sweeps her into his arms and they kiss.

MARY

So what happens now? Should we elope to Gretna Green?

HENRY

I have a confession. When I came last time I brought a licence so we could be married at once -

MARY

You what? Doesn't the Archbishop of Canterbury have to agree?

HENRY

Not if you can specify the Church.

MARY

You still need a bishop.

HENRY

My uncle's a bishop.

MARY

Good old England. Some things never change.

HENRY

The point is, it's still valid, so shall we get married now?

MARY

Now?

HENRY

Well, on Saturday. If Mr Travis can fit us in.

MARY

How clever of you to know his name.

HENRY

You don't want another huge society affair, do you?

MARY

God, no. I've done that.

HENRY

Then will you?

MARY

Hmm. I suppose I've come this far.

She is still kissing him when Carson walks in and backs out silently. Outside, he holds back Molesley who carries a laden tea tray.

CARSON

Give it a moment, Mr Molesley.
Better give it a moment.

64 EXT. MRS PATMORE'S HOUSE. HAUGHTON-LE-SKERNE. DAY. 64

Robert, Cora and Rosamund emerge to find a crowd outside and a photographer with his camera set up. They applaud.

PHOTOGRAPHER

If you're ready, m'lord. M'lady?

ROBERT

But we must have Mrs Patmore.

CORA

Of course.

Mrs Patmore has been hovering inside the doorway with Daisy.

DAISY

Go on.

MRS PATMORE

Oh, no. You don't want me.

ROBERT

I insist. A picture to mark our
gratitude for a marvellous tea.

He takes her hand and pulls her outside. The bulb flashes.

65 EXT. DOWNTON. DAY. 65

A decorated car is waiting. Henry and Branson come out.

BRANSON

You promise you haven't cheated.

HENRY

As God is my witness, I haven't set
eyes on her since yesterday lunch.
I even had breakfast in my room.

BRANSON

That was Carson. He'd take no
chances with Mary's happiness...
Strange, I'll be Best Man at both
her weddings. I hadn't thought of
it. Still if Matthew's watching you
can be sure he's grateful to you.

HENRY

You've been a good friend in this,
Tom. Thank you.

BRANSON

Pay me back by looking after her...
Who's that?

A taxi is racing up to the front.

66 INT. MARY'S BEDROOM. DOWNTON. DAY.

66

Mary is dressed in a smart suit and veiled hat. Anna helps to position her corsage. Cora and Rosamund are there.

ROSAMUND

It seems rather hard for you to have a second wedding when Edith has yet to enjoy a first.

CORA

Mary is sorry for what she did, aren't you?

MARY

Have you told her when it is?

CORA

I sent a telegram. I can do no more.

MARY

She won't come.

ROSAMUND

Would you?

But the door opens and it is Edith who enters.

CORA

What? I don't believe it! Why didn't you say to expect you?

EDITH

Because I wasn't sure until I got on the train.

CORA

How are you feeling?

EDITH

Fine. Can you not ask me that for the rest of the day?

MARY

Could you leave us for a moment?

CORA

Of course. Anna?

ROSAMUND

We'll wait for you downstairs.

The three women hurry out and close the door. The sisters stare at each other. Mary breaks first.

MARY

You know I'm sorry?

EDITH

I assumed you would be fairly sorry unless you're actually insane.

MARY

Well, I'm not insane and I am sorry, and I don't even know why I did it. Not really.

EDITH

I've told you why. You were unhappy so you wanted me to be unhappy too. Now you're happy again, so you'll be nicer. For a while.

MARY

If that's how you feel, why are you here?

EDITH

I suppose because in the end you're my sister and one day only we will remember Sybil or Mama or Papa or Matthew or Michael or Granny or Carson or any of the others who peopled our youth, until at last our shared memories will mean more than our mutual dislike.

Mary nods. She is looking at a framed photograph of Matthew.

MARY

What do you think he'd have made of it? I went to his grave to tell him, which wasn't very like me.

EDITH

Matthew loved you and wanted you to be happy. I think he'd be very very pleased. In fact I'm sure of it. You look nice, by the way.

MARY

Thank you... And I don't think we've lost Bertie. Not quite yet.

EDITH

I do, but don't let's stir that up now. To quote Granny, it's good to leave something for another time.

67

EXT. DOWNTON CHURCH. DAY.

67

People are going into the Church. Anna is with Bates.

ANNA

You'd better find a seat. I'll wait
for her here.

He kisses his finger and touches her cheek and goes inside.
Isobel, Merton and Violet are walking towards the Church.

MERTON

Amelia said you called on her.

ISOBEL

Yes. I did. We talked about Larry.

MERTON

Really? Was it productive?

ISOBEL

That rather depends on him.

MERTON

But surely -

VIOLET

The ball is in Larry's court, Lord
Merton, and only he can play it.

They go in.

68

INT. DOWNTON CHURCH. DAY.

68

It is not a big crowd, servants, locals, family, rounded up
at the last minute. The children sit to one side. They have
clearly been in attendance. Mary and Henry stand before
Travis. The men are all in morning coats, except the staff.

Travis takes Mary's right and Henry's right hand, he wraps
his stole around their joined hands and places his right hand
on top. *

TRAVIS

Those whom god hath joined together
let no man put asunder. *

Travis unwraps their hands. *

TRAVIS (CONT'D)

Forasmuch as Henry and Mary have consented together in holy wedlock, and have witnessed the same before God and this company, and thereto have given and pledged their troth either to other, and have declared the same by giving and receiving of a ring, and by joining of hands; I pronounce that they be man and wife together, In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

During this, we pick out the members of the family, including Lady Shackleton, and the servants, Carson and Mrs Hughes holding hands, Molesley and Baxter, Daisy and Mrs Patmore...

69

EXT. DOWNTON CHURCH. DAY.

69

Mary and Henry emerge to be greeted by smiles and cheers as they are showered in rose petals and an open carriage waits.

LADY SHACKLETON

How lovely to have my favourite nephew as a neighbour.

ROBERT

Do you think he'll be happy here?

LADY SHACKLETON

Oh, yes. As long as you can find something for him to do.

ROSAMUND

They'll wake up tomorrow and wonder if it really happened.

CORA

It's lucky you were staying or you might have missed it.

ROSAMUND

It has been rather a bonus.

ROBERT

I'm so glad Edith came back.

VIOLET

Don't read too much into it. I think we are witnessing a truce, but not an end to all hostilities.

CORA

You don't believe they've finally grown up?

VIOLET

Elizabeth Tudor and Mary Stuart grew up, but they did not put aside their differences.

Mrs Patmore is with Daisy as they hurry away.

MRS PATMORE

That was a treat, but we'll pay for it now if we don't get home to serve the breakfast.

The newly weds have climbed into the coach.

MARY

Well done, Mr Talbot. You have swept me off my feet.

HENRY

You won't be sorry.

MARY

I'd better not be.

The carriage carries them away, watched by Robert.

ROBERT

There they go, a new couple in a
new world.

(MORE)

ROBERT (CONT'D)

May they have plain sailing. It seems that our ships are coming into port.

CORA

And Edith?

ROBERT

Of all my children, Edith has given me the most surprises.

VIOLET

Surprises of a rather *mixed* variety.

ROBERT

A surprise is a surprise, Mama, and I'm sure we haven't seen the last one yet.

END OF EPISODE EIGHT

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