

**OUTLANDER**

EPISODE 312  
The Bakra

WRITTEN BY  
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BASED ON THE NOVEL BY  
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FINAL PRODUCTION DRAFT  
2nd August 2017

OUTLANDER  
EPISODE 312 "The Bakra"

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EPISODE 312 "The Bakra"

CAST LIST – FINAL PRODUCTION DRAFT – 2nd August 2017

CLAIRE RANDALL FRASER  
JAMIE MACKENZIE FRASER

ARCHIBALD CAMPBELL  
FERGUS  
GEILLIS DUNCAN  
HAYES  
KENNETH MACIVER  
LESLEY  
LORD JOHN GREY  
MARGARET CAMPBELL  
MARSALI MACKIMME FRASER  
MR. WILLOUGHBY  
TEMERAIRE  
YOUNG IAN

AUCTIONEER  
CAPTAIN THOMAS LEONARD  
DIOGO  
ENGLISH SLAVER  
FEMALE GUEST  
HENRY  
HERCULES  
ROSIE MACIVER  
YOUNG WOMAN

ABEEKU  
CARRIAGE ATTENDANT  
MANZETTI  
SLAVE BUYER  
SLAVE TRADER  
SLAVE WOMAN

EPISODE 312 "The Bakra"

SET LIST - FINAL PRODUCTION DRAFT - 2nd August 2017

INTERIORS

Governor's Mansion  
Ballroom  
Alcove  
Foyer  
John Grey's Office  
Stairway  
Rose Hall  
Courtyard  
Tavern  
Bedroom  
The Pit

EXTERIORS

Bruja - Deck  
Carriage - Jungle Road  
Governor's Mansion  
Driveway  
Garden  
Grounds  
Terrace  
Jungle Road  
Kingston Harbor  
Dock  
Slave Market  
Auction Block  
Tavern

FADE IN:

THE ROCKY SHORELINE OF SCOTLAND, cliffs rising from the sea.  
CAMERA RISES AND FALLS with the waves. A panicked cry:

YOUNG IAN (O.C.)  
Ye canna take me from my home.

REVEAL --

**EXT. BRUJA - DECK - DAY (FLASHBACK DAY A1)**

**SUPER: TWO MONTHS AGO**

YOUNG IAN is flung violently onto the deck and crashes against the gunwale, out of breath and terrified as he looks back toward the shore where he knows Jamie and Claire are waiting for him. We've gone back in time to the moments just after Young Ian's kidnapping on Silkie Island [Episode 308].

Young Ian is DRIPPING WET. A HALF-DOZEN ROUGH SAILORS (late 20s, not quite pirates, but close) surround him like hyenas. He tries to stand, but ERASMO, 30s, a Portuguese sailor holding the SILKIE TREASURE BOX under one arm, raises a KNIFE with his other hand.

ERASMO  
Remain still or I'll slit your  
throat!

So Young Ian does, but his face twists with fear and resistance. The island and the rocky cliffs of Scotland are in the distance... too far to swim. Young Ian's eyes flit back and forth, like a trapped feral animal.

YOUNG IAN  
What do you want with me?!

Erasmus immediately hands the box to DIOGO, the Bruja's captain, who cracks it open just enough to peek inside. His eyes alight.

ERASMO  
Is it what the Bakra seeks?

DIOGO  
Seems to be.

An awkward beat, then --

ERASMO

(re: Ian)

What should we do with him? He was holding it.

DIOGO

Feed him to the pigs, it'll fatten them for our journey.

Erasmus and another Sailor grab Ian and start to drag him to the animal pens.

YOUNG IAN

Please! Let me go. Ye have the box!

When Young Ian's pleas fall on deaf ears, he does the only thing he can think of -- he BITES Erasmus's hand, tearing into the flesh like an animal desperate to stay alive.

(NOTE: If we can manage -- it would be great if Young Ian can BITE OFF one of Erasmus's FINGERS.)

Erasmus SCREAMS in pain, and FOUR other Sailors rush Ian to subdue him.

An angry Erasmus inspects his wound --

ERASMO

For that -- I'll skin you alive.

Young Ian SPITS (it out) at Erasmus in defiance. Diogo smirks, admiring Ian's ferocity. In Portuguese --

DIOGO

**WAIT!**

DIOGO P

**AGUARDE!**

And just as Erasmus is about to stab Young Ian, he stops and turns back to his captain.

DIOGO

Keep him. The Bakra likes boys, and may pay us for the pleasure of one so fair and full of fire.

Young Ian's temporarily relieved, but filled with dread as the cliffs of Scotland fade away.

OFF the Bruja, sailing away --

**INT. THE PIT - DAY (FLASHBACK DAY 1)**

**SUPER: ONE WEEK AGO**

BLACK. And then a GIGANTIC BLACK MAN, HERCULES, opens a HATCH-LIKE DOOR. A swarthy man, Diogo, throws a body into a pit-like subterranean room. The body lies still on the ground.

Diogo looks into the darkness.

DIOGO  
(to Hercules)  
Let the Bakra know I've arrived.  
She'll be well pleased.  
(then)  
She likes young boys.

Hercules nods and closes the door, leaving us in near darkness. STAY with the body... a teenage boy. He lifts his head weakly...

It's YOUNG IAN.

**OMITTED**

**OMITTED**

**OMITTED**

**EXT. KINGSTON HARBOR - ESTABLISHING - DAY (D1)**

The port bustles with activity.

**EXT. KINGSTON HARBOR - DOCK - DAY (D1)**

The Artemis is docked in Kingston Harbor. LESLEY, HAYES, MR. WILLOUGHBY and MANZETTI unload casks of wine and brandy using a gangplank onto the dock. FERGUS and MARSALI approach JAMIE and CLAIRE.

JAMIE  
When the kegs are stowed, have  
Baxley take the ship out of the  
harbor to that wee cove we saw as  
we came in; we canna be moored here  
should the Porpoise decide to show  
herself.

FERGUS  
Aye, Milord.

MARSALI

Mebbe the Porpoise has already come and gone.

JAMIE

No. Leonard wouldna had time to refit, find crew and provision his ship before departing. We still have a chance to find Young Ian and slip away before he arrives.

CLAIRE

Should we separate? I can take some of the crew and search the town... you can inquire about the Bruja.

JAMIE

We'll no part, Sassenach.  
(firm but tender)  
I'm no losing you again. We'll search the town together.

That's that -- but Jamie also knows Claire's right -- they must make haste.

As Claire and Jamie head down a set of stairs leading to a DOCK PLATFORM, a well-dressed gentleman rushes up to them. He's a bit out of sorts.

KENNETH MACIVER

Beggin' your pardon, but have ye recently disembarked the Artemis?

Jamie eyes the gentleman suspiciously.

JAMIE

And ye are?

KENNETH MACIVER

My apologies, I'm Kenneth MacIver. The Artemis is my employer's vessel.

This is indeed KENNETH MACIVER, 40s, a polite, proper Scot. Claire and Jamie look at each other.

JAMIE

James Fraser. Your employer's cousin -- and supercargo of the Artemis.

(then)

This is my wife, Claire. We've brought ye French wine and brandy.



KENNETH MACIVER

Jared's cousin? Why, I wasn't expecting to receive goods 'til summer. Though it is fortuitous timing, I must say -- I'm obliged to bring four casks of French wine to the new governor's residence -- he's having a grand reception tonight.

(thinks of it)

You'd be welcome to join us. My wife would be delighted to host Jared's kinsman.

CLAIRE

Thank you for the invitation, but I'm afraid we have a more pressing matter to attend to.

KENNETH MACIVER

I see. May I be of service in that matter?

JAMIE

Mebbe. Would ye show us where we might find lodgings? I'll apprise ye of our search on the way.

**OMITTED**

**EXT. TAVERN - LATER - DAY (D1)**

Jamie and Claire have just finished filling MacIver in on Young Ian's kidnapping as they walk towards the tavern entrance.

KENNETH MACIVER

A frightening tale to be sure. I do hope you find yer nephew --

JAMIE

The ship that took him was the Bruja.

CLAIRE

Do you know if she's been moored here?

MacIver thinks for a second. Then nods regretfully.

KENNETH MACIVER

I do. I took a hogshead of vinho do porto from her a week ago. She departed the next day.

Any hope Jamie had at hearing the Bruja was here vanishes.

JAMIE

They've gone? Where?

KENNETH MACIVER

Likely Portugal. Perhaps Africa...

Like searching for a needle in an ocean. Literally.

CLAIRE

Did they sell any slaves? We were told that if Ian survived, they'd have attempted to sell him at the slave market in Kingston.

KENNETH MACIVER

I do not know, madam. I'm sorry. You'll be wanting to make inquiries at the slave market to be certain.

JAMIE

Aye, we will.

Jamie and Claire trade a worried look.

KENNETH MACIVER

(re: the tavern)

Ye'll find fair lodgings here. I'll send a few of my men to fetch yer belongings from the Artemis.

JAMIE

Thank you.

OFF this --

**OMITTED**

**EXT. SLAVE MARKET - LATER - DAY (D1)**

Claire carries a parasol as she walks with Jamie, Hayes and Lesley down a dusty road lined with STALLS, some roofed with palm fronds, others with wooden shingles, in which SLAVE TRADERS take refuge from the sun. BLACK SLAVES are held in PENS open to the elements. WHITE WOMEN and BLACK WOMEN sell goods and trinkets to passersby.

LESLEY

Ye'll be glad I bought ye that parasol, Mistress Fraser. Ye dinna want folk to think you aren't respectable.

CLAIRE

Thank you, Lesley. Though I hardly care if folk think I'm respectable.

Lesley takes that as Jamie stops a SLAVE TRADER --

JAMIE

I'm looking for a fair-skinned lad who may have mistakenly been sold here -- off a ship called the Bruja. Do ye know of any --

SLAVE TRADER

No, man. I only trade savages. What do you take me for?

Hayes stops a MUSTACHIOED SLAVE TRADER.

HAYES

Have ye heard of any fair-skinned lads being sold here recently? Sixteen years of age...

The Mustachioed Slave Trader shakes his head no.

An ENGLISH SLAVER waves Jamie, Lesley and Hayes over as Claire moves on ahead --

ENGLISH SLAVER

Good day, gentlemen -- I have the finest Gold Coast Negroes --

JAMIE

We're no here for that. We're looking for my nephew. He was transported by the Bruja. Woulda been in port a month past.

ENGLISH SLAVER

Yes, I know the Bruja, but she trades only in Negroes. Not as seasoned as mine and yet here mine sit. You'd think the new Governor would have more sense than to buy low quality goods.

JAMIE

The Governor bought the Bruja's slaves?

ENGLISH SLAVER

Yes.

JAMIE

The same Governor who's hosting a reception this evening?

ENGLISH SLAVER

The very same.

As Jamie gets his first good lead --

JAMIE

If the slaves were on the Bruja with Ian, they may ken what's become of him.

HAYES

We could break in and find them at the Governor's --

JAMIE

We dinna need to break in. I've been invited.

(then, realizing)

Where's Claire?

FIND Claire looking around. She's seen a lot of violence and degradation in her time in the 18th century; it's not the sights and smells that put her off -- she is sickened by the base inhumanity.

All of it casually observed by colorfully-dressed white Plantation Owners (their wives carry parasols) and their children. The Plantation Owners look at slave men and women as though they were cattle.

-- NEARLY-NAKED BLACK BODIES -- Adults and Children -- hunch in filthy slave pens or stand exposed on AUCTION BLOCKS, wearing metal collars...

-- Sweaty Auctioneers peddling human lives...

-- A SLAVE BUYER with a recently purchased BRANDED FEMALE SLAVE SIZZLES a NEW brand into her bare shoulder -- "RH" -- the plantation's initials.

Claire turns away, hearing LAUGHTER coming from a large crowd gathered around an AUCTION BLOCK. She heads for it --

OMITTEDEXT. SLAVE MARKET - AUCTION BLOCK - SAME TIME - DAY (D1)

Claire approaches the crowd. There's HECKLING and LAUGHTER.

AUCTIONEER (O.C.)

Look at this rare specimen, ladies  
and gentlemen. Young and virile as  
ye can see. Look how tall...

Alarm bells go off for Claire. Could this be Ian?

WOMAN'S VOICE (O.C.)

But he can hardly walk.

Claire pushes through the crowd to see a FAT AUCTIONEER drenched in sweat touting the virtues of... A strong BLACK SLAVE (later to be known as TEMERAIRE, 30), standing on a block, though he can hardly put weight on one leg; a mean scar runs down the length of it. Other miserable SLAVES (both men and women) stand behind him.

AUCTIONEER

No good for field work, that's  
true. But a sound investment for  
breeding.

The Slave stares straight ahead, doing all he can to maintain dignity in the face of cruelty. The Slave Buyer we saw earlier, who is now beside Claire, shouts --

SLAVE BUYER

Can you give assurance of his  
virility? Mrs. Abernathy had one  
three year past, big as a mule, and  
not a foal dropped on his account.

AUCTIONEER

Assurance? See for yourselves!

He opens the Slave's LOINCLOTH, exposing his manhood. The Slave stands naked on the block. The Auctioneer reaches in -- the Slave grunts in surprise and tries to back up, but is prevented by the Auctioneer's two ASSISTANTS. CUT AWAY before we see anything -- but it's clear what's happening.

AUCTIONEER (CONT'D)

Look how it grows.

Claire watches the inhuman treatment as a rage builds inside her. Finally she snaps --

CLAIRE

Stop! For Christ's sake stop --  
all of you!

She folds up her parasol and CRACKS it across the Auctioneer's fat chest. It BREAKS IN TWO and the Auctioneer goes down. The Auctioneer recovers and comes at Claire --

AUCTIONEER

Your distemper will not stand!

Claire struggles with the Auctioneer as women scream.

CLAIRE

You animal!

**OMITTED**

**EXT. SLAVE MARKET - SAME TIME - DAY (D1)**

Jamie pushes through the crowd, hears the screams and sees --

Claire continuing to cause a ruckus with one of the Auctioneer's Assistants, who trips and falls backward off the block. The CROWD presses in on Claire. She hears --

JAMIE (O.C.)

Sassenach! Sassenach!

And suddenly Jamie is there.

JAMIE

Claire -- are ye all right?

CLAIRE

Yes, I'm fine, just -- do something. Please. Help him.

Jamie follows her gaze to the face of the humiliated Slave over which this obviously started.

**INT. THE PIT - DAY (FLASHBACK DAY 1)**

**SUPER: ONE WEEK AGO**

*Ian looks around. It's dank and dark: TREE ROOTS snake down a rock wall and between cracks in the decayed floor above, letting in very little light. A chamber pot is in a corner. He settles in to wait... but for what, he doesn't know.*

A BOY'S VOICE comes out of the darkness and Ian startles.

HENRY (O.C.)  
What's your name?

Ian is surprised to find he's not alone.

HENRY (O.C.) (CONT'D)  
I'm Henry.

As Ian's eyes adjust to the darkness... he sees TWO BOYS:  
one black, one white, both cold and scared.

YOUNG IAN  
Ian. Where are we?

The white boy, HENRY (16), moves closer to Ian, desperate  
for human contact and communication.

HENRY  
Jamaica. I think. That's where  
Robbie was from and he'd not been  
on a ship, he said. They took me  
in Barbuda.

Ian looks to the black boy.

HENRY (CONT'D)  
That's not Robbie. That's Abeeku.  
Robbie's gone.

YOUNG IAN  
Does he know where we are?

HENRY  
Abeeku? He doesn't speak English.  
He was here when I arrived. There  
were six of us then.  
(beat)  
Where'd those Portuguese bastards  
get you?

YOUNG IAN  
Scotland.

Henry looks clueless.

YOUNG IAN (CONT'D)  
It's far from here.

But something Henry said has just set in for Ian --

YOUNG IAN (CONT'D)

What do you mean there were six of you?

HENRY

Abeeku and Robbie and three others were here when I arrived. One by one they were taken out to see the Bakra. They never came back.

Ian remembers what Diogo said -- that the Bakra likes boys.

YOUNG IAN

What's a Bakra?

**INT. ROSE HALL - COURTYARD - DAY (FLASHBACK DAY 1)**

CLOSE ON: THE SILKIE TREASURE BOX as TWO HANDS sift through it, raking aside GOLD COINS, PEARLS and precious GEMSTONES and finally plucking TWO IDENTICAL TEARDROP SAPPHIRES from its contents.

WOMAN'S VOICE (O.C.)

Where's the other one?!

REVEAL GEILLIS DUNCAN -- who should be dead! As far as we knew she had burned at the stake [Episode 111]. But here she is, alive and well. But her pretty face clouds with rage.

She glares at Diogo, who stands nearby, scared. He fears Geillis as he fears the devil. Hercules flanks him.

DIOGO

What is it you are looking for? I brought the box as you instructed.

GEILLIS

One of the jewels is missing, fool!

She angrily shoves the treasure box off of the table. Its contents spill to the floor. Her burst of rage startles not only Diogo, but ARCHIBALD and MARGARET CAMPBELL, who are in the room as well. Archibald holds an OLD BOOK in his lap. Margaret shrivels, sensing bad energy from the treasure.

GEILLIS (CONT'D)

There should be three sapphires!  
The three sapphires from the first  
King of Scotland's crown! Did ye  
take it, ye sniveling --



DIOGO

No, Bakra. It wasn't me or my men.  
I've guarded the box with my life  
since we left Scotland.

GEILLIS

Then where IS it?!

DIOGO

Perhaps the boy has it.

GEILLIS

What boy!?

DIOGO

The one from Silkie Island. He was  
holding the box when we arrived...  
he is down with the others...

Geillis wheels on Hercules --

GEILLIS

Bring me this boy!  
(then to Diogo)  
Ye best get out o' my sight!

Hercules and Diogo exit as Geillis seethes.

Archie eyes the jewels and coins on the floor, seeing  
potential for a tremendous pay day. He's never seen that  
much wealth in his life. He tries to problem solve.

ARCHIE CAMPBELL

Perhaps Margaret can do the reading  
wi' the two stones ye already have?

Geillis focuses her ire on Archie --

GEILLIS

Are ye daft?! Have we no combed  
o'er prophecy of the Brahan Seer  
for weeks?!

Geillis grabs the BRAHAN SEER PROPHECY BOOK from him.

ARCHIE CAMPBELL

Aye. We have, I was simply --

GEILLIS

The prophecy states that a seer  
must hold all three sapphires at  
once! 'Tis the only way I'll ken  
when the new Scottish king is to  
rise!

ARCHIE CAMPBELL  
And if it's 500 years hence?

GEILLIS  
Dinna concern yerself wi' that --

Margaret eyes the treasure fearfully, then to Archie --

MARGARET  
(quietly)  
I fear the treasure, Archie. 'Tis  
born o' blood and death --

He cuts her off quietly, but sharply.

ARCHIE CAMPBELL  
That's enough, Margaret.

GEILLIS  
What did she say?

ARCHIE CAMPBELL  
(covering)  
Margaret was admirin' yer treasure.  
'Tis grand, is it no?

GEILLIS  
Aye. I suppose. Never had need of  
it, no for the money anyway.

ARCHIE CAMPBELL  
How did ye hear of the jewels?

GEILLIS  
They were handed down from father  
to son for generations, until they  
came into the hands of Dougal  
MacKenzie. He hid them along wi'  
the family treasure on Silkie  
Island... never got to use it, poor  
man. He died a hero in the battle  
of Culloden.

Geillis softens a bit at the memory of the man she did truly love. We know what Geillis doesn't: that it was Jamie and Claire who killed Dougal. Archie senses her shift in demeanor and tries to press his luck.

ARCHIE CAMPBELL  
Then ye've truly no use for the  
treasure other than the stones ye  
require?

Geillis senses Archie's implication.

*GEILLIS*  
*Ye'll no get a shilling until yer*  
*sister's gifts are rendered.*

**OMITTED**

**EXT. TAVERN - ESTABLISHING - DAY (D1)**

The street outside of the tavern hustles and bustles as --

**INT. TAVERN - BEDROOM - DAY (D1)**

Claire stares at the SLAVE BILL OF SALE in her hands as Jamie sits by her side. Jamie and Claire's trunks are in the room.

CLAIRE  
 You bought him. In my name.

JAMIE  
 'Twas the simplest way to appease  
 the man who owned him. Told him it  
 was yer first time at a slave  
 market and ye were overcome.

CLAIRE  
 Well, you weren't lying.  
 (reading)  
 "Received of Claire Fraser, twenty  
 pounds sterling being in full for  
 the purchase of a Negro slave named  
 Temeraire..."

It makes her sick.

JAMIE  
 The Bill of Sale had to have a name  
 to make it legal, Sassenach, and it  
 was you who wanted me to do it.

CLAIRE  
 We have to set him free.

JAMIE  
 Aye. We do. But if we set him  
 free in Kingston, he'll just be  
 captured again. At least wi' us,  
 he'll be cared for.

CLAIRE

What if I tore up the paper? Then he'd just be a companion.

JAMIE

But ye'd have no proof he's yours. He'd have no proof -- by law, someone else could claim him.

CLAIRE

My God, this is a nightmare.

JAMIE

We'll think of something, I promise. We'll keep him safe, take him with us and set him free when it will truly mean he's free. In the meantime, I've accepted the MacIvers' invitation to the Governor's Reception tonight.

CLAIRE

Why?

JAMIE

The slaves sold from the Bruja were purchased by the Governor's household and may ken what's become of Ian.

CLAIRE

You mean to talk to them there? About Ian?

JAMIE

I had meant to, aye. But I wasna sure they would trust me. But they may trust him.

He points to Claire's bill of sale. OFF Claire --

**EXT. TAVERN - DAY (D1)**

Jamie and Claire exit the tavern and find Temeraire, sitting with Hayes, who's watching him. As Jamie and Claire approach them, Temeraire considers them warily.

JAMIE

(to Temeraire)

How long have you been in Jamaica?

Temeraire eyes Jamie warily in silence.

JAMIE (CONT'D)  
 (to Hayes)  
 Does he speak English?

HAYES  
 (shrugs)  
 He hasna said a word to me.

Claire tries to communicate with him. She opens some wrapped FOOD and kneels to offer it to Temeraire. Bread and cheese.

CLAIRE  
 This is for you.

Temeraire takes it and eats, still wary, but famished.

CLAIRE (CONT'D)  
 Temeraire? Do you speak English?  
 (off his nod)  
 How long have you been a slave?

Temeraire is leery but answers in BROKEN ENGLISH.

TEMERAIRE  
 Been slave since boy.

CLAIRE  
 We wish to free you, Temeraire. We don't know where yet or how to do it safely. But we will free you.

TEMERAIRE  
 You buy me... to set me free?

CLAIRE  
 Yes. We have no wish to own you.

TEMERAIRE  
 So I am free?

JAMIE  
 When we can find a way.

Temeraire gives nothing back, still skeptical, not yet trusting them.

JAMIE (CONT'D)  
 We plan to leave this island soon. But first there's someone we must find. My nephew has been kidnapped. Taken into slavery, as you were. There are men that may ken where he is, but I canna speak with them...they are slaves. If  
 (MORE)

JAMIE (CONT'D)  
 ye'll come wi' us to the Governor's  
 residence tonight, speak with these  
 men to learn what has become of my  
 nephew, we would be in debt to ye.

CLAIRE  
 Please. Will you help us?

Temeraire looks at them. Clearly no white person has ever  
 spoken to him as if he was even a human being, much less  
 with this amount of kindness and respect. After a beat, he  
 nods.

JAMIE  
 We have a bargain then.

And Temeraire smiles, daring to be hopeful for the first  
 time in forever.

**OMITTED**

**INT. ROSE HALL - COURTYARD - DAY (FLASHBACK DAY 1)**

**SUPER: ONE WEEK AGO**

*Hercules leads Ian into the courtyard. He nods to a daybed.*

HERCULES  
 Sit.

*Young Ian complies, wary of disobeying the giant man.*

*As Hercules leaves, REVEAL Geillis taking a bath in the  
 sunken bathtub.*

GEILLIS  
 I am told ye are Scottish; so am I.

*Ian doesn't respond.*

GEILLIS (CONT'D)  
 I am verra sorry for the way my  
 sailors treated ye. It wasna my  
 wish.

YOUNG IAN  
 Are you the Bakra?

GEILLIS  
 (laughs pleasantly)  
 Ye can call me Geilie.

*She gets out, obviously naked -- but she's not dripping water -- but BLOOD. The tub is filled with it. Ian is horrified -- but remember he's a teenaged boy -- and equally aroused.*

GEILLIS (CONT'D)

*(off his look)*

*Dinna fash -- 'tis only goat's blood -- the protein and iron keeps me young.*

*Incredulous, Ian stares as Geillis pours PITCHERS of WATER over her body, rinsing off the blood before putting on a robe.*

*Hercules returns carrying a fancy TEA SERVICE TRAY and places it on a table near Ian. He exit as Geillis approaches Ian, who can't take his eyes from her.*

GEILLIS (CONT'D)

*Ye must be starvin'. That's plum cake and pudding --*

YOUNG IAN

*What do you do with the boys from the pit?*

GEILLIS

*Eat first. Then I'll answer questions.*

*Ian is starving and the food looks good. Geillis joins him.*

GEILLIS (CONT'D)

*After you.*

*That's never a good sign, but Ian is too tired and too hungry to argue. He dives in ravenously. Geillis watches him eat.*

GEILLIS (CONT'D)

*Tea?*

*He shrugs, having never had tea before. She pours him some anyway. He sips it and makes a face. Bitter.*

GEILLIS (CONT'D)

*Here... 'tis better wi' sugar.*

*She adds some granules and stirs. Ian takes another sip; well that helped.*

GEILLIS (CONT'D)

My sailors tell me ye were on Silkie  
Island and were holding my  
treasure box when they found you.

Ian doesn't betray anything. He takes another sip of tea.  
From a POUCH at her side, Geillis retrieves the TWO TEARDROP  
SAPPHIRES from the Silkie Treasure. Sets them on the table.

GEILLIS (CONT'D)

It's only... that box once  
contained three sapphires and now  
there are only two.

Ian takes another bite of cake.

GEILLIS (CONT'D)

I ken my sailors dinna have it,  
they would never betray me.

(then)

Did you take it?

YOUNG IAN

I didna have time to open the box  
before yer ruffians grabbed me.

His mouth is full of cake. Geillis forces a smile, trying  
poorly to hide a seething impatience building inside.

GEILLIS

The cake is too dry. Here.

She refreshes his TEA from a POT. She watches as he takes a  
long drink to wash down the cake. He wipes his mouth.

GEILLIS (CONT'D)

Did ye take my jewel, lad?

YOUNG IAN

I told ye already, no.

But then a thought crosses his face and Geillis sees it.

GEILLIS

What is it? What're ye thinking?

YOUNG IAN

That mebbe my uncle took the jewel.

He immediately claps a hand over his mouth, surprised with  
himself. His eyes go wide in confusion. Geillis smiles and  
pulls his hand away from his mouth.



GEILLIS

And why d'ye think that?

YOUNG IAN

Because he's the one who kent where  
the treasure was.

Something's wrong. Ian can't control his words -- or his  
thoughts. He's dizzy.

GEILLIS

I ken ye didna mean to share that  
wi' me.

Ian shakes his head, scared.

GEILLIS (CONT'D)

The tea ye're drinking -- it forces  
ye speak the truth no matter what.  
A witch doctor makes it for me.

She gets up and comes to his side.

GEILLIS (CONT'D)

So. Tell me then: who is yer  
uncle?

Ian tries to fight it, but is powerless.

YOUNG IAN

James Fraser of Broch Tuarach.

And Geillis smiles. Because that is interesting.

GEILLIS

Is he really. And what did he want  
wi' my treasure?

YOUNG IAN

He needed it... to pay a debt.

And that's interesting too. Geillis gets up from her chair,  
thinking.

GEILLIS

My men tell me there was someone  
shoutin' for ye from a hill when  
they took ye. Would that have been  
yer uncle Jamie Fraser by chance?

YOUNG IAN

Aye. And he'll be comin' for me.

GEILLIS

Oh, I'm counting on it, lad.  
Perhaps he'll bring my jewel along  
wi' him. Get up.

*She pulls back the daybed's covers.*

YOUNG IAN

(repeats earlier question)  
What did ye do wi' the boys?

GEILLIS

I have my way with them. Virgins  
have such power inside. And after  
that, well... I've no use for them,  
have I? Come...

*Her robe falls to the floor and she stands there naked.*

GEILLIS (CONT'D)

It's no such a bad way to go.

*Ian takes one more sip of tea. It might be his last. Then something occurs to him. He looks straight at Geillis.*

YOUNG IAN

I'm no a virgin.

*For a beat Geillis is disappointed. But not for long, she's as practical as she is eccentric.*

GEILLIS

Good. Then ye'll know what to do.

**OMITTED**

**EXT. GOVERNOR'S MANSION - DRIVEWAY - NIGHT (N1)**

A CARRIAGE driven by a black Coachman rolls up a driveway bordered by lanterns and comes to a stop in front of an opulent mansion ablaze with lights inside and out. A CARRIAGE ATTENDANT opens the door and out steps --

-- Jamie, wearing his clothes from France. He turns and offers a helping hand to Claire, who is radiant in an altered version of her SAFFRON DRESS from France [Episode 203]. Claire wears a necklace of coral and pearl. We haven't seen them this done up since Paris and... wow.

Temeraire climbs off the back of the carriage, limping on his bad leg. He's cleaned up and wearing nice clothes, also from France, looking like a proper manservant.

The estate's grounds are lavish and manicured. Colorfully dressed GUESTS emerge laughing from carriages and disappear into the house through French doors. Jamie addresses the Carriage Attendant.

JAMIE

(re: Temeraire)

Show my manservant to the slaves' quarters where he may be of service.

CARRIAGE ATTENDANT

Of course, sir.

JAMIE

(privately to Temeraire)

Find me when ye have any news.

Temeraire nods.

CLAIRE

Thank you, Temeraire.

No one has every thanked him before. Ever. It's an unusual feeling: to feel human for the first time. He nods and the Carriage Attendant leads him off as Claire watches, moved.

Fergus, Marsali and Willoughby finish exiting the carriage behind Jamie and Claire's carriage. Marsali is dressed in another one of Claire's Parisian dresses, which she's altered. They approach Jamie and Claire as Jamie adjusts his powdered wig --

JAMIE

There. Do I look like a Scottish provocateur?

MARSALI

No. You look like a dandy.

FERGUS

**Non, ma chérie.** He looks like a Frenchman.

MR. WILLOUGHBY

The same thing.

Fergus shoots him a look.

FERGUS

No one will be looking at you anyway, Milord, not once they've had an eyeful of Mr. Willoughby.

JAMIE  
 Aye, that's why he's coming along.  
 (friendly smirk)  
 As a distraction.

Jamie offers Claire his arm --

JAMIE (CONT'D)  
 Ye are a vision, **mo nighean donn**.  
 To look at ye... we could be back  
 at Versailles.

CLAIRE  
 That was so long ago.

JAMIE  
 Ye look as though 'twas yesterday.

Claire smiles at the compliment. As they approach the mansion and ascend the STAIRCASE, Claire stops, seeing a familiar face.

CLAIRE  
 Mr. Campbell?

And... Archie Campbell turns from a group of men to regard her. It takes a moment for the penny to drop.

ARCHIE CAMPBELL  
 Why, Mistress... Malcolm, was it?

CLAIRE  
 It -- was. It's --  
 (a look to Jamie)  
 -- Fraser now. May I introduce my  
 husband Jamie. Jamie, this is  
 Archibald Campbell.

JAMIE  
 A pleasure.

CLAIRE  
 Mr. Campbell -- or rather his  
 sister Margaret -- was my patient  
 in Edinburgh.  
 (to Archie)  
 I recall your telling me you were  
 coming to the West Indies, but --

ARCHIE CAMPBELL  
 What chance we end up on the same  
 island, eh? Well, I'm delighted to  
 see you.

CLAIRE  
Is your sister here?

ARCHIE CAMPBELL  
She is -- though the wee urchin has  
wondered off from me. As is her  
wont, the poor darling.

CLAIRE  
Is she any better?

ARCHIE CAMPBELL  
Oh, much. She is greatly happy  
here. We have the most wonderful  
lodgings.

Which we know is with Geillis. Claire nods, then walks on.

**INT. GOVERNOR'S MANSION - NIGHT (N1)**

FOLLOW A MAN'S WELL-DRESSED BACK as he ascends some stairs  
and enters a large, bustling FOYER where MORE THAN A HUNDRED  
GUESTS mingle.

A long QUEUE has formed to meet the GOVERNOR, who greets his  
guests by TWO DOORS that enter onto an opulent BALLROOM.  
BLACK SLAVES wait on white guests. FOLLOW the well-dressed  
back through the crowd and up to...

Jamie and Claire, who wait in line with Willoughby, Fergus  
and Marsali. The well-dressed man is Kenneth MacIver.

KENNETH MACIVER  
Mister and Mistress Fraser.

They turn to see Kenneth and his wife ROSIE -- 40s, bubbly,  
genial, and instantly likeable. Rosie takes Claire into a  
surprise bear hug, then steps back to get a good look.

ROSIE MACIVER  
You are a sight to behold, my dear.

CLAIRE  
You must be Mistress MacIver.

ROSIE MACIVER  
Please call me Rosie.

CLAIRE  
Thank you, Rosie.

ROSIE MACIVER

(to Marsali)

You look remarkably fine, the lot  
of you.

The line moves a few steps. Claire looks around, feeling more than a little uncomfortable re: all of the slaves.

JAMIE

When does it end? Slavery?

CLAIRE

Not for another seventy years in  
the British empire and a hundred in  
America, which is its own country  
by then.

That's news to Jamie. Claire smiles.

CLAIRE (CONT'D)

I'll tell you about that sometime.

JAMIE

The future is indeed wondrous  
strange.

YOUNG WOMAN (O.C.)

Where did you find him? I must  
know. Is he genuine?

They turn to see a clutch of YOUNG WOMEN regarding Mr. Willoughby haughtily and with an air of entitlement, as though he were a rare breed of pet brought just for them.

JAMIE

May I introduce my acquaintance,  
Mr. Yi Tien Cho, late of the  
Celestial Kingdom of China.

YOUNG WOMAN

Really from China? But what an  
unthinkable distance you must have  
come! Do let me welcome you to our  
small island, Mr. -- Mr. Cho?

Willoughby bows deeply. The women giggle.

MR. WILLOUGHBY

If all the women are as delightful  
as you, I shall feel quite at home.

YOUNG WOMAN

Goodness. He even speaks English.

The line moves on without Willoughby. The women smile at their exotic new plaything. But then --

Willoughby looks up from his admirers and notices a white woman off to one side speaking with an elderly SLAVE WOMAN. It's Margaret Campbell, looking prettier than we realized she could -- and Willoughby is instantly smitten. Claire has not seen her, but as Willoughby watches, Margaret takes the Slave Woman's hands in hers and leans in to whisper some secret. It's kind and intensely personal.

Then -- Archie Campbell steps up and scolds his sister as though she were a child. He chides the Slave Woman as though she were a dog. The Slave Woman scurries away. Willoughby watches Archie lead Margaret around a corner, and then she looks up and sees him watching. He smiles at her.

#### **IN LINE**

Jamie, Claire, Fergus and Marsali wait to meet the Governor.

JAMIE

I canna stand to wait like this.  
But I ken the Governor will be a  
good man to speak with about Ian.

Claire eyes Fergus's hands -- all over Marsali. Puppy love.

CLAIRE

(to Jamie)  
We were like that once. So...  
obvious in public.

JAMIE

Aye. Ye couldna keep yer hands off  
me. Of course, ye were holding on  
from the back of a horse most of  
the time, so it couldna be helped.  
(grinning)  
My eyes are doing what my hands  
canna just now, Sassenach.

They share a loving beat -- their passion for each other -- something time hasn't eroded a scintilla.

Kenneth and Rosie MacIver speak with the Governor up ahead as he greets his guests. We can't see his face and neither can Jamie and Claire. As a few guests part to head to either door leading to the main ballroom --

#### **JAMIE'S POV --**

The Governor turns just so and -- it's LORD JOHN GREY. John does not yet see Jamie. He continues greeting guests...

JAMIE (CONT'D)  
 (in Gaelic, re: John Grey)  
**Mother of God.**  
 (then, smiles)  
 Perhaps it is because of yer coming  
 through the stones, Sassenach.

CLAIRE  
 Perhaps what is?

JAMIE  
 The ghosts that keep comin' into  
 our lives. As though drawn to us,  
 the way we are drawn to each other.

Suddenly it is their turn with the Governor. Jamie steps up to John Grey -- who recognizes him, flushing with surprise and excitement. Jamie smiles and bows.

JAMIE (CONT'D)  
 Your Excellency.  
 (a beat)  
 It's good to see ye, John.

JOHN GREY  
 (overcome)  
 Jamie...

Grey is so focused on Jamie that at first he doesn't notice the beautiful woman next to him.

JAMIE  
 This is my wife, Claire. Claire...  
 this is Lord John.

Claire curtseys.

CLAIRE  
 You're John Grey?

JOHN GREY  
 I am. But I thought --

JAMIE  
 Aye. But she's returned to me.

JOHN GREY  
 My God -- how?

CLAIRE  
 It's quite a long story.

JOHN GREY  
 Come, let's talk in private.



CUT TO:

**OMINOUS POV --**

As John, Jamie and Claire head off. Someone is watching from a short distance away. REVEAL...

Geillis Duncan, dressed fabulously -- a guest at the party. She watches Jamie and Claire with dark interest.

**INT. GOVERNOR'S MANSION - NIGHT (N1)**

John leads Jamie and Claire inside. He embraces Jamie.

JOHN GREY

What joy to see you.

There's a little more "joy" than he intended there. It isn't totally lost on Claire, who observes. Jamie looks shocked.

JOHN GREY (CONT'D)

Are you quite all right?

JAMIE

Is Willie here?

John looks to Claire.

JAMIE (CONT'D)

It's all right. She knows.

JOHN GREY

No. He's not with me.

(as Jamie reacts)

I only arrived a month ago myself. Isobel and Willie will join me in the summer when the journey is less daunting.

JAMIE

How is he?

JOHN GREY

Well. And growing fast.

JAMIE

Does he still ride?

Jamie is eager to connect with whatever influence he may have had on the boy -- some bit of him left in his son.

JOHN GREY

He does, he's a marvelous equestrian.  
You taught him well.

JAMIE

That's good. I'm pleased. He's a  
good lad. I've missed him.

JOHN GREY

And he you. He still remembers  
you... from time to time.

John is being kind of course, but it's natural that the  
memory of Jamie will fade with time.

JAMIE

Of course. 'Tis no important, as  
long as he has a happy life.

Claire sees Jamie's emotions are close to the surface and  
tries to change the subject.

CLAIRE

How have you come to be Governor in  
Jamaica?

JOHN GREY

By malediction, I believe. This  
clammy isle is the terminus of a  
number of posts and so-called  
promotions.

(beat)

But I should ask the same of you:  
what brings you so far from home?

JAMIE

Our nephew, Ian Murray, has been  
kidnapped. We believe he's been  
brought to the island.

JOHN GREY

What can I do to help?

CLAIRE

Might you introduce us to some of  
the landowners on the island? Any  
who keep indentured servants --

JOHN GREY

Yes, of course. Though that will  
be nearly all of them --

JAMIE

My manservant is speaking with your slaves right now. We hope some of them may ken where the lad is.

JOHN GREY

Whatever I can do.

JAMIE

Is that --

Jamie eyes the FOB John wears: A BLUE TEARDROP SAPPHIRE.

JOHN GREY

-- Indeed it is: the sapphire you gave me at Ardsmuir. I wear it to remember our friendship.

(then)

Forgive me, but I must return to my guests. I'll find you shortly.

(to Jamie alone)

My God, it's good to see you.

And once again, Claire clocks something she doesn't quite know what to make of. But this is not the time or place to ask. They're on a mission. As Grey exits --

**OMITTED**

**OMITTED**

**INT. GOVERNOR'S MANSION - NIGHT (N1)**

Jamie and Claire enter the opulent ballroom, bustling with HUNDREDS of well-dressed Jamaican social elite -- noisy and bright as a cage full of parrots. A STRING QUARTET plays.

KENNETH MACIVER

There you are. I'd like to introduce you to a Freemason who knows most everyone on the island and may know something of your nephew.

CLAIRE

(to Jamie)

Go. I'll make some inquiries of my own.

Jamie leaves and Claire takes in the room...

Fergus and Marsali, needing no one's company but each other's, dance at the far end of the lively room. Claire smiles and turns to a laden DRINKS TABLE as --

JOHN GREY (O.C.)

Did they put out any brandy?

She turns. It's John Grey himself wearing a wan smile.

CLAIRE

You could do with some I presume?

She hands him a GLASS. His hand trembles.

CLAIRE (CONT'D)

I'm sorry if we shocked you earlier.

JOHN GREY

There were shocks to go round.

(then)

We've met before, you know. Before the Rising.

CLAIRE

Yes. In a barn outside of Corrieyairack. You defended my honor.

JOHN GREY

Jamie told me -- or gave me to understand at least -- that you were dead.

CLAIRE

We were separated by the war. I found him again only recently.

JOHN GREY

And he told you about Willie?

CLAIRE

Yes. And about Willie's mother -- your wife's sister I believe. He told me about you a little later.

(then)

I've been admiring your sapphire. Jamie gave it to you?

JOHN GREY

Yes. Though to be honest, he didn't give it to me. He surrendered it after he'd escaped. He found the stone while searching for you.

(MORE)

JOHN GREY (CONT'D)

He believed you might have come back to him. And now... you have.

CLAIRE

Yes. I have.

JOHN GREY

Well, it's certainly a pleasure to finally meet the love that was his every heartbeat.

Again Claire senses a longing in Grey, tinged with sadness. He looks off at Jamie, talking with MacIver and a FREEMASON across the room.

CLAIRE

You... care very deeply for him, don't you? My husband?

John knows Claire's an intuitive woman and doesn't intend to give away too much.

JOHN GREY

I haven't met many men like him. And I'm... honored to have his friendship.

But Claire doesn't respond. She's just seen someone.

**CLAIRE'S POV --**

A familiar looking woman exits a back door, going outside. At the last moment, the woman turns and looks at Claire. It's Geillis -- and then she looks away and is gone.

Claire is floored. Surely she's mistaken.

CLAIRE

Will you excuse me? I believe I've seen a ghost.

**EXT. GOVERNOR'S MANSION - GROUNDS - MOMENTS LATER - NIGHT**  
**(N1)**

Claire walks under an ARBOR, down a PATH, and out into the expansive GROUNDS of the estate, looking for Geillis. She is alone. As she nears a lush, IVY-COVERED STONE GAZEBO...

GEILLIS (O.C.)

Of all of the gin joints in all the towns in all the world...

Claire turns and Geillis comes out of the shadows. Claire is truly gobsmacked.

CLAIRE

Geillis. It is you. I thought you were dead. How --

GEILLIS

-- did I escape the pyre?  
 (off Claire's surprise)  
 Ye'll recall I was wi' child back at Cranesmuir?

CLAIRE

Of course.

As Geillis and Claire stroll down the garden pathway --

GEILLIS

Well, 'twas the wee ratling that saved my life. They had to wait for the bairn to come before they could carry out the sentence. He was an innocent, ye see.

CLAIRE

They kept you in the thieves' hole that entire time?

GEILLIS

Three months. When my pains began, they took me from the hole and the babe was born in my own bedroom, in the fiscal's house. They let me hold him and he was warm as his father's balls.

Geillis laughs.

GEILLIS (CONT'D)

And of course, Dougal came to fetch the babe, for fear someone would find out it was his. Why are men such fools? Ye can lead them anywhere by the cock -- for a while. Give them a bairn and ye have them by the balls again. But it's all ye are to them, whether they're coming in or going out -- a cunt. Well, here's to it, I say! Most powerful thing in the world.

Geillis lifts her glass and toasts, smiling.

CLAIRE

So Dougal helped you escape?

GEILLIS

I got him to bribe the locksman and insure that the hooded figure dragged to the pyre next morning wouldna be that of Geillis Duncan.

CLAIRE

(afraid to ask)

Who was it?

GEILLIS

Auld Grannie Joan MacClellan had died three days before. A few rocks in the coffin, the lid nailed down tight, and Bob's your uncle. She blazed something beautiful too.

CLAIRE

You were there?

GEILLIS

(smugly)

Oh, aye. I wouldna ha' missed it. No one gets to witness their own funeral; let alone their own execution.

(then)

Then Dougal found a home for the bairn and got me away. I hid out for a time.

CLAIRE

And how did you get to Jamaica?

GEILLIS

After Culloden, when I heard of Dougal's death, I married a plantation owner drowning in sugar money. The poor sop passed years ago. A verra unhealthy atmosphere it is for Englishmen in the tropics. Any little thing will carry them off.

Geillis's impish grin belies there's more to that story -- and probably one Claire doesn't want to know.

GEILLIS (CONT'D)

I'm Mistress Abernathy now. Of Rose Hall.

Claire clocks that name: Abernathy. Geillis looks at Claire, like the cat who ate the canary.

GEILLIS (CONT'D)

So. I was right about you.

And they both know what she's talking about -- that Claire's from the future too. Geillis's eyes gleam.

CLAIRE

Yes, you were right. And you saved my life. I never thanked you.

GEILLIS

(dismissing it)

I did wonder whether our paths would cross again after Cranesmuir. And what brings you to Jamaica?

CLAIRE

We've come looking for Jamie's nephew -- he's been kidnapped. We think he may have been sold into slavery somewhere on the island.

Of course Geillis knows all of this, but acts surprised.

GEILLIS

That's terrible. How can I help?

CLAIRE

You must know a lot of people here... you could ask around...

GEILLIS

Of course! What are friends for?

Geillis takes note of Claire's necklace. She touches it.

GEILLIS (CONT'D)

Your necklace... it's beautiful. Is that --

CLAIRE

Black coral. From Jamie.

GEILLIS

Oh, do let's go say hello to your wee fox cub. Perhaps he'll have a bauble for me as well.

Geillis smiles sweetly, as she jokes, but of course knows from Ian that Jamie may have the sapphire she seeks. As the two women head back inside...



INT. GOVERNOR'S MANSION - MOMENTS LATER - NIGHT (N1)

Claire and Geillis make their way towards Jamie, who is speaking with John Grey and some MERCHANTS across the room. Jamie looks up and recognizes Geillis -- and nearly chokes.

CLAIRE

Jamie. You remember Geillis?

JAMIE

Aye, but -- how --

GEILLIS

A great mystery. Which yer wife will tell ye later.

CLAIRE

Have you met the Governor?

GEILLIS

Aye. Just this evening.  
(to John Grey)  
It's a wonderful soiree, Your Excellency. I wish ye welcome --

**GEILLIS'S POV --**

The TEARDROP SAPPHIRE in John's fob. Geillis stops cold, caught off guard: it's the very gemstone she's been searching for. Or at least she hopes it is.

GEILLIS (CONT'D)

Wherever did you get that beautiful sapphire?

JOHN GREY

This? It has become quite the conversation piece tonight. It was found on a island off the coast of Scotland many years ago, and --

Geillis's eyes flicker with malicious delight.

JOHN GREY (CONT'D)

-- given to me by a friend.

JAMIE

It was given to ye by a prisoner. Who had swallowed it as I recall.

He's speaking of himself of course -- and it's not lost on Geillis, who puts two and two together -- that the stone came from Jamie and thus is indeed the one that was missing from the Silkie Treasure.

JOHN GREY

Yes. Well. I omit that detail  
when in the company of the fairer  
sex.

GEILLIS

It's lovely. If you'll excuse me,  
Governor. Jamie, Claire -- we'll  
speak again soon, I promise.

She exits suddenly. A beat.

JOHN GREY

She's a trifle odd, isn't she?

CLAIRE

You have no idea.

**INT. GOVERNOR'S MANSION - NIGHT (N1)**

Geillis finds Archie Campbell sucking down brandy in the  
NEARLY EMPTY foyer.

GEILLIS

I need your sister to do readings  
for the crowd.

ARCHIE CAMPBELL

Now?

GEILLIS

Will that be a problem?

ARCHIE CAMPBELL

No, but... might I ask a small fee  
from those that come?

GEILLIS

Whatever ye must do.

Through one of the open doors, she focuses Archie's  
attention on John Grey, who is walking away from Claire and  
Jamie.

GEILLIS (CONT'D)

I care only for one reading.

She hustles Archie off, as --

**EXT. GOVERNOR'S MANSION - TERRACE - LATER - NIGHT (N1)**

Claire and Jamie exit. John Grey is no longer with them. Claire has just filled Jamie in about Geillis...

CLAIRE

She's agreed to help us find Ian.

JAMIE

Can we trust her? Did she no murder her husband?

CLAIRE

(thinking of Geillis's most recent husbands)

Two that we know of -- possibly three.

JAMIE

She has a wicked soul, Sassenach.

CLAIRE

Yes, that's true, but she also saved my life.

JAMIE

An' the Devil comes to ye as an angel of light.

CLAIRE

Perhaps. But we need all the help we can get. Like it or not.

JAMIE

(considers that)

Aye. If the Devil can point the way to Ian, I'll gladly follow.

OFF Jamie and Claire returning to the ballroom --

**INT. GOVERNOR'S MANSION - NIGHT (N1)**

Excited OOHs and AAHs waft across the room. A small CROWD is gathering around an ALCOVE in the middle of the ballroom. Jamie and Claire approach to find the area packed with GUESTS.

CLAIRE

What's happening?

A FEMALE GUEST exclaims.

FEMALE GUEST

They're reading fortunes.

At the front of the room, a YOUNG LADY moves away, happy. Claire sees Geillis -- then Margaret Campbell in a chair behind her and Archie at her side.

CLAIRE

It's Margaret.

JAMIE

Yer patient?

CLAIRE

(remembers)

That's right: Archie told me they were coming here in the service of a wealthy patron; Geillis must be the patron.

#### ON GEILLIS

She sees Jamie and Claire, but ignores them because: John Grey has joined the crowd. Geillis slips something out of a POUCH on her hip and hands it to Margaret: the original two TEARDROP SAPPHIRES. She whispers --

GEILLIS

When I bring ye the Governor, Margaret, ye'll need these. And ye will know what to do when ye see his pretty fob.

John Grey is approaching Jamie when --

GEILLIS (CONT'D)

(for the crowd)

Governor? How would you like to have your fortune read?

John is caught off guard and demurs.

JOHN GREY

I daresay I'm -- fortunate enough.

GEILLIS

Nonsense. What do you say, friends? Shouldn't he come?

The crowd applauds, eating it up.

Mr. Willoughby enters, watching Margaret.

As Geillis steps down to fetch John, Margaret turns to her brother, distressed.

MARGARET

I don't want to do this.

ARCHIE CAMPBELL

So ye'll do yer part to entertain  
the heathen slaves, for no payment  
in return, but not for our patron?  
Has she no been kind and munificent  
to us here?

MARGARET

(stammering)

I... want to help people. This  
will bring death. I can feel it.

ARCHIE CAMPBELL

Can you now? Well, ye will do it  
anyway or I will get out the stick.

Margaret's clearly terrified. He's beaten her before.

ARCHIE CAMPBELL (CONT'D)

Here she comes.

Geillis leads John up and stands him in front of Margaret, showing off for the crowd. Margaret sees John's fob, the SAPPHIRE sparkling within it.

GEILLIS

She must hold something personal of  
yours --

Geillis glances at the fob. John nods, feeling on display and unable to say no. He removes the fob and hands it to Margaret. She clutches it with the other two sapphires in her hand.

Her eyes turn back and her voice becomes deep and otherworldly, though still her own. Jamie and Claire watch, disturbed.

MARGARET

When twice twelve hundred moons  
have coursed / 'Tween man's attack  
and woman's curse / And when the  
issue is cut down / Then will a  
Scotsman wear a crown.

It's intense and weird. The crowd is enraptured. John is startled and pulls his hand away -- and Margaret snaps out of her swoon. She's spent.

John turns and waves at his guests, but he's clearly uncomfortable. The crowd applauds as Geillis sweeps Archie out of the room.

Jamie turns to Claire.

JAMIE  
It's time we go, Sassenach. Let's  
find Temeraire.

Claire nods. As they head off --

**EXT. GOVERNOR'S MANSION - DRIVEWAY - NIGHT (N1)**

FIND Fergus and Marsali in one another's arms on the lawn, kissing.

MARSALI  
Pinch me.

FERGUS  
(looks around)  
Here?

MARSALI  
Och, you. I mean it must be a  
dream... Being here wi' you in this  
beautiful place... and you my  
husband. And I yer wife...

FERGUS  
You're not dreaming, **mon canard**.  
(beat)  
But can I still pinch you?

MARSALI  
(yes)  
Not here.

But before they head off, Fergus spots CAPTAIN LEONARD, acting captain of the HMS Porpoise [Episode 310] riding up on HORSEBACK. He is flanked by two Blue-coated Officers and a few Marines, who are also on horseback.

FERGUS  
(alarmed)  
Captain Leonard.  
(then)  
Come, **ma chérie**. We must hurry.

EXT. GOVERNOR'S MANSION - GARDEN - SAME TIME - NIGHT (N1)

Geillis interrogates Archie near a garden arch. Archie refers to a note pad on which he's written Margaret's words.

GEILLIS

What do the words mean? "Twice twelve hundred moons..." I ken that's two hundred years.

ARCHIE CAMPBELL

Aye. Two hundred years must pass between man's attack and woman's curse. Woman's curse is childbirth of course. Man's attack is, saving your presence... planting one's seed.

GEILLIS

Dinna worry about my presence.

ARCHIE CAMPBELL

No, of course not. The, er, issue that must be cut down, that's --

(realizes)

-- the child, of course. "Issue" meaning "progeny." So then...

(his interpretation)

"A new king will rise in Scotland upon the death of the child that is two hundred years old on the day of its birth."

Geillis just stares. Then --

GEILLIS

A two hundred year old baby? Do you think I am an idiot? I brought ye here to tell me when it will happen! Instead ye give me the bloody case of Benjamin Button!

Archie, of course, has no idea what that means. Geillis forces herself to calm down. A tight smile.

GEILLIS (CONT'D)

It's all right. Just because it's cryptic, doesna mean we canna solve it, aye?

ARCHIE CAMPBELL

Quite right, madam. I'm glad you see it that way. It takes time.

GEILLIS  
 "Time" I have. Fetch yer sister.  
 We're leaving.

She goes back inside. OFF Archie --

OMITTED (MOVED TO B31)

EXT. GOVERNOR'S MANSION - GROUNDS - NIGHT (N1)

Margaret sits on a stone bench outside, alone and exhausted.  
 She closes her eyes. Someone joins her.

MARGARET  
 No -- please, I'm so tired.

MR. WILLOUGHBY (O.C.)  
 I do not want a fortune...

It's Mr. Willoughby. She looks at him. He looks deep into  
 her eyes.

MR. WILLOUGHBY  
 Your brother, he does not treat you  
 as you deserve.

It's a strange and auspicious exchange. Margaret relaxes,  
 then takes his hands in hers and is flooded with warmth --

MARGARET  
 Oh. Ye are a rare soul.

Willoughby beams. She sees him.

MR. WILLOUGHBY  
 You are rarer still --  
 (then, in Chinese)  
**Youtan Poluo.**

MR. WILLOUGHBY C  
 You are rarer still --  
 (then, in Chinese)  
**Youtan Poluo fa.**

MARGARET  
 What does that mean?

MR. WILLOUGHBY  
 Flower from heaven.

Margaret, used to being marginalized, is deeply moved. OFF a  
 connection being made...



INT. GOVERNOR'S MANSION - NIGHT (N1)

Jamie and Claire are heading for the exit when Fergus and Marsali intercept them urgently.

FERGUS

Milord! Captain Leonard is here.

JAMIE

Go.

They move off quickly as -- Captain Leonard is shown in. He does not see them, as he presses through the milling guests --

OMITTED (MOVED TO AA31)EXT. GOVERNOR'S MANSION - GROUNDS - NIGHT (N1)

Jamie, Claire, Fergus and Marsali head down a garden pathway, when Jamie spots Temeraire, who has been waiting for him.

JAMIE

(to Fergus)

Have our carriages at the ready.  
And find Willoughby. We'll meet ye  
at the tavern.

Fergus nods and heads off with Marsali as Jamie focuses on Temeraire --

JAMIE (CONT'D)

(urgently to Temeraire)

What did ye learn? Did ye find  
them?

TEMERAIRE

Slaves on Bruja remember white  
boy... tall, yellow hair... speak  
strange, same as you...

JAMIE

Aye! That's him! Where is he now?

TEMERAIRE

Don't know.... boy stay on ship.

CLAIRE

Did they know where the ship took  
him?

TEMERAIRE  
Mistress Abernathy. Rose Hall.

Claire turns to Jamie, urgent --

CLAIRE  
Rose Hall is Geillis's place. She  
lied to me -- she has Ian.

JAMIE  
I told ye she has a wicked soul.

TEMERAIRE  
Keep bargain?

JAMIE  
Aye. Ye'll be a free man when we  
are in a place that will have ye.

Temeraire tentatively offers an idea, daring to trust them.

TEMERAIRE  
... Free men here... in Jamaica.  
Escape slaves live in mountains...  
near Rose Hall.

JAMIE  
Show us where to go. We'll take ye  
there.

As they head towards the driveway --

**EXT. GOVERNOR'S MANSION - DRIVEWAY - MOMENTS LATER - NIGHT**  
**(N1)**

Jamie finishes getting in the carriage as Temeraire climbs up into the front of the carriage. Claire is already inside.

As their carriage pulls away, Captain Leonard exits the mansion. He glances at the retreating carriage, its horses beating hell away from here. Did he get a glimpse of Jamie inside? It isn't clear.

**EXT. CARRIAGE - JUNGLE ROAD - NIGHT (N1)**

Twilight. A CARRIAGE drives down a tree-lined dirt road. Temeraire studies the trees, finding one he was looking for.

TEMERAIRE  
Here. Stop.

The carriage stops and Temeraire jumps off.

He approaches a tree and touches a white MACHETE SLASH in the bark. It's an intentional cut and it means something to him.

Jamie and Claire exit the carriage as Temeraire looks further into the jungle and sees another WHITE SLASH.

He turns as Jamie and Claire approach --

TEMERAIRE (CONT'D)  
I go this way.

Temeraire indicates the machete slashed trees.

CLAIRE  
(realizing)  
It's an underground railroad.

TEMERAIRE  
Thank you.

CLAIRE  
Be safe.

JAMIE  
Go wi' God.

Jamie and Claire watch Temeraire follow more MACHETE SLASHED TREES as he disappears into the jungle.

They share a look, then --

JAMIE (CONT'D)  
Now we must get to Rose Hall.

As they head back to their carriage --

CLAIRE  
Once we get there, I'll distract Geillis --

JAMIE  
And I'll search the grounds for Young Ian.

**OMITTED**

**EXT. JUNGLE ROAD - SECONDS LATER - NIGHT (N1)**

As Jamie and Claire approach their carriage --

FOUR Marines emerge from the jungle and close in on Jamie --

CLAIRE

Jamie!

Jamie, knowing there are too many of them to fight off, hands Claire PHOTOS of Brianna and Willie wrapped in cloth.

JAMIE

For safekeeping.

As the Marines grab Jamie, Claire pushes one of them away --

JAMIE (CONT'D)

Claire! No!

And now -- Captain Leonard appears out of the shadows, coldly victorious as the Marines clap Jamie's hands in irons. He takes in Claire, startled to see her.

CAPTAIN LEONARD

Mistress Fraser. I see you found your husband.

(then, to Jamie)

James Fraser, also known as Alexander Malcolm: You are charged with the willful murder of John Barton, Exciseman, and with High Treason for the printing of seditious libel. I apprehend you in the name of His Majesty King George.

CLAIRE

After all I did for you and your men!? You bloody bastard! I'm the only reason any of you survived!

Leonard locks eyes with Claire. His eyes flicker for an instant with regret, knowing there's truth in her words.

CAPTAIN LEONARD

Madam.

He turns and leaves. As the Marines drag Jamie off into the darkness of the jungle --

JAMIE

Go! Find Ian!

And within moments, he's gone.

OFF Claire, knowing that she's Ian's only chance now -- and Jamie would want her to do everything she can --

FADE OUT.

END OF EPISODE