

OUTLANDER

EPISODE 410

The Deep Heart's Core

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BASED ON THE NOVEL BY
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FINAL PRODUCTION DRAFT
11th September 2018

OUTLANDER
EPISODE 410 "The Deep Heart's Core"

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CAST LIST – FINAL PRODUCTION DRAFT – 11th September 2018

CLAIRE RANDALL FRASER
JAMIE MACKENZIE FRASER
MURTAGH FITZGIBBONS FRASER

BRIANNA RANDALL
JOCASTA CAMERON
LIZZIE WEMYSS
PHAEDRE
ROGER WAKEFIELD
STEPHEN BONNET
ULYSSES
YOUNG IAN

CALEB
KAHEROTON (Kah-heh-loh-ton)
SATEHORONIES (Sah-teh-ho-loon-yes)

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INTERIORS

Fraser's Ridge
Cabin
Lean-To
River Run
Bedroom
Foyer
Parlor

EXTERIORS

Fraser's Ridge
Cabin
Laundry Area
Garden
Stream
North Carolina Woods
River Run
Mansion
Riverbank
Standing Stones
Thick Woods
Wilderness
Woods
Stream

FADE IN:

OMITTED

INT. FRASER'S RIDGE - CABIN - DAY (D4)

CLOSE ON THE "KEY TO LALLYBROCH" RING --

-- in Claire's hand. CLAIRE is contemplating the ring and all that it means -- that Stephen Bonnet raped her daughter; that she can't tell her husband about it. She found the ring in Brianna's waistcoat [Episode 409] and promised Brianna she'd keep it to herself. That was a half hour ago.

The front door opens and Claire quickly pockets the ring, hiding it as JAMIE enters. His right hand is bloody, cut up, and bruised -- injured when he beat up Roger [Episode 409]. (NOTE: His left hand has not been damaged.)

Claire turns and sees him --

CLAIRE
You're back, I --
(noticing)
Jamie, what did you do to your
hand?

She approaches and inspects the damage. He winces.

JAMIE
I was overcome wi' anger after ye
told me what happened to Brianna.

Jamie pauses, unsure of his next move.

CLAIRE
You hit a tree, didn't you?

He's sheepish, he knows what she's thinking and goes with it.

CLAIRE (CONT'D)
It wasn't long after we first met,
but I'll never forget how angry you
were with Dougal, I forget about
what... you wanted to hit him so
badly, but of course you couldn't.
I told you to hit something else
and you'd feel better.

If he keeps his mouth shut it's a secret -- if he confirms it, it's a lie -- so he lets her believe it, choosing not to tell her that he beat up Brianna's rapist. She looks at his burst knuckle.

CLAIRE (CONT'D)

The tree seems to have won this time. Is it still standing?

Jamie deflects.

JAMIE

Bark was worse than the bite.

She puts his hand in a basin of cold water for the swelling.

CLAIRE

Well, thankfully, I don't think anything's broken. But I know how you feel.

In fact, she knows more than him: she knows it was Bonnet who raped Brianna. But she promised to keep that information to herself.

JAMIE

I canna quite tell how I feel.

CLAIRE

Angry? Worried? Heartbroken?

She becomes overwhelmed by emotions. Jamie sees it...

JAMIE

What is it, Sassenach?

CLAIRE

Nothing.

She forces a smile to hide her thoughts. We see that they both have an opportunity to say more, but don't take it. As she continues to tend to his hand...

EXT. FRASER'S RIDGE - CABIN - LATER - DAY (D14)

Jamie exits the cabin and sees BRIANNA standing alone near the goat pen. His right hand is bandaged.

ON BRIANNA AT THE PEN --

The pregnant GOAT [Episode 409] bleats within. She hears the crunch of leaves as Jamie approaches.

BRIANNA
Is she scared, do you think?

JAMIE
She's no the first to find herself
wi' a kid and she wilna be the
last.

They are talking about more than a goat here.

BRIANNA
(re: his bandaged hand)
What happened?

JAMIE
A wee accident near the still.

There's an awkward pause. Jamie isn't sure what to say. He watches Bree watching the goat, knows what she's thinking.

JAMIE (CONT'D)
(I'm sorry)
Yer mother told me what happened,
lass.
(then)
Ye didna ken the man?

Brianna shakes her head -- she knows now that Claire told Jamie about the rape and pregnancy, but not about Bonnet. Jamie sees LIZZIE watching them from a short ways off.

JAMIE (CONT'D)
Will ye walk with me?

EXT. FRASER'S RIDGE - MOMENTS LATER - DAY (D14)

They walk for a little while in silence, Jamie giving her the space she needs to feel safe and open up. Finally --

BRIANNA
Do you hate me, Da?

JAMIE
Hate ye?

BRIANNA
An unwed pregnant daughter can't be
what you hoped for.

JAMIE
How could I think less of ye for
something ye didna do -- but was
done to ye?

(MORE)

JAMIE (CONT'D)

(beat)
Dinna fash, I'll see ye marrit.

BRIANNA

I don't want to be married.

That's a surprising, almost alien, response to Jamie.

JAMIE

With a bairn coming -- ye must.

BRIANNA

I can't. I love someone else.
Back in my time.

JAMIE

Ah. The historian.

Brianna nods.

BRIANNA

Not that he'd even want me now,
after what's happened.

JAMIE

If he's a decent, honorable man,
who loves ye, he'll want ye. And
if he doesna -- then he doesna
deserve ye, and I'll travel through
time to tell him myself.

She laughs at that. But it's not a happy laugh.

BRIANNA

I feel so stupid. I could have
avoided it. I followed him into a
dark room by myself --

Jamie stops walking. They are alone. Jamie focuses intently
on his daughter now.

JAMIE

It's no your fault, Bree. Never
think that.

BRIANNA

You weren't there.

JAMIE

I didna have to be.

BRIANNA

I didn't even fight. I was scared --

JAMIE
-- and wi' good reason.

BRIANNA
But I could've been brave, I
could've fought!

JAMIE
Brianna -- a leannan...

BRIANNA
I'm glad you don't hate me, but...
I hate myself for what happened.

JAMIE
You couldna have stopped him!

BRIANNA
I could've tried harder!

Jamie knows he needs a new tack. After a beat --

JAMIE
Ye're right. Ye could have.
(then)
Unless, of course, ye wanted it.

She looks at him. Can't believe he said that.

BRIANNA
What?!

JAMIE
I'm thinkin' -- are ye maybe
playin' wi' the truth a bit, lass?
Mebbe it wasna "rape" at all.
Mebbe ye took a mislike to the man
and made up the story later.

BRIANNA
You think I'm lying?!

JAMIE
Ye're no the first lass to make a
mistake and try to hide it. Or did
you want the man and he threw ye
over, is that it?

Brianna swings at him -- furious -- meaning to slap him.
This is what Jamie wanted. He grabs her hand in mid-swing.

BRIANNA
Ow! Let go!

She swings at him with the other fist now -- and he catches that one, too, in his other hand.

JAMIE

Is that all ye have for me, lass?

He shifts both of her wrists into one hand. She struggles, but try as she might, she can't escape his grasp.

BRIANNA

STOP! You bastard!

She tries to bite him but he spins her around and shoves her to her knees. He twists one of her arms behind her back and uses his other arm to push her forward at the shoulders. It isn't violent or painful; he is calm.

BRIANNA (CONT'D)

Why are you doing this?? Damn you!

She reaches back with her free hand, groping for something to claw, grab, bend, but she comes up empty.

JAMIE

(quietly)

I could break your neck, right here and now. I could take yer life, if I wanted to. Could ye stop me?

She struggles and finally gives up.

JAMIE (CONT'D)

Answer me.

BRIANNA

NO!

The point is made. He gently eases her to the ground and stays down with her.

JAMIE

No. And you couldna have stopped him either.

Realization washes over Brianna. She nods, believing him, and finally she cries, cathartically.

JAMIE (CONT'D)

Would ye think yourself a coward because ye couldna fight off a wolf with yer bare hands?

(beat)

It took courage not to fight. If ye did, he woulda killed ye.

She wipes her tears, hearing truth in his words.

BRIANNA
You could've just told me, you
know.

JAMIE
I did. But ye couldna believe me,
unless ye kent for yourself.

Brianna considers that. Jamie helps her back up. She looks at him, a question weighing on her mind.

BRIANNA
Did you fight back?
(then)
... with Jack Randall?

Jamie freezes. The unexpected name sits with them in the forest. A name Jamie hasn't heard spoken in many years.

BRIANNA (CONT'D)
Mama told me about him.

JAMIE
Did she.

It's not a question, but she answers it anyway.

BRIANNA
She told me what -- happened. At
Wentworth.
(beat)
Did you fight him?

Jamie takes a beat. Then --

JAMIE
I'd given him my word I wouldn't
fight. For yer mother's life. I'd
do the same again.

BRIANNA
Did you kill him finally?

JAMIE
Why are ye asking, lass?

BRIANNA
I've been wondering if it would
help. If I killed the man who did
this to me.

JAMIE

And will ye have killed a man
before?

BRIANNA

You think I can't, don't you? I
can.

JAMIE

And what will ye get back?

BRIANNA

Mama said you tried to kill Jack
Randall in Paris, in a duel. What
did you think you'd get back?

JAMIE

My honor.

BRIANNA

You think my honor isn't worth
taking back?

JAMIE

I think ye could get yerself
killed, trying something foolish
such as that.

BRIANNA

At least I'd take him with me.

JAMIE

I did kill Randall, finally, at
Culloden. I awoke on the moor
after the battle, with his corpse
on top of me.

BRIANNA

And did it help?

JAMIE

Vengeance didna seem so important
then. There were hundreds dead on
that field and I thought I would be
one of them. He was one of them. So I
left him to God.

BRIANNA

I just keep thinking, maybe if he's
dead, I can forget.

JAMIE

Ye wilna forget.

His words are hard to hear, but true. OFF Brianna --

OMITTED

OMITTED

EXT. FRASER'S RIDGE - CABIN - NIGHT (N14)

LATER, Jamie and Ian bed down the horses, while inside...

INT. FRASER'S RIDGE - CABIN - NIGHT (N14)

A fire is going. Brianna has been reading, but has stopped because of what Claire has brought up. They are alone.

CLAIRE

It wouldn't be easy. It would be dangerous -- and it would hurt. I don't have any laudanum; only whisky. But I could do it -- if you wanted me to. It would have to be surgical. I don't have the right herbs -- and they're not only unreliable but very dangerous. At least surgery is... more certain.

Brianna takes that in.

CLAIRE (CONT'D)

It would have to be done soon, while the fetus is still small. I know it's an impossible decision. But I wanted you to know -- that it is an option.

BRIANNA

Would you have done it? If you could've?

CLAIRE

Would I have --
(realizes, shocked)
You? No -- I never once thought of it.

(beat)

But it was different for me: I wanted you -- and I loved your father. And he wanted you.

Brianna nods, taking that in, thinking.

CLAIRE (CONT'D)
What is it, darling?

BRIANNA
The "withdrawal method" isn't foolproof. Is it possible the baby's Roger's?

CLAIRE
Yes, it's possible it's his.

Claire realizes something.

CLAIRE (CONT'D)
If you want to keep this baby; and you want to go back to your own time, to Roger... then you have to go back now.

BRIANNA
Now? Why?

CLAIRE
You can go through, pregnant. We know that much, because I did it, with you. But -- to take a baby through, in your arms... I don't know what would happen. It might not make it, or it might stay while you go, or...
(beat)
...go somewhere else.

That's a horrifying thought.

BRIANNA
In other words, no matter what I choose, I have to choose now.

Claire nods. She looks at her daughter, still harrowed by the question she asked -- "Would you have done it (with me)?" She takes Brianna's hand in hers.

CLAIRE
Bree. I love you. You know I love you?

BRIANNA
Of course.

CLAIRE
But do you know how much --

BRIANNA

Yes. I've always known, Mama.

Claire hugs her daughter and holds her close.

EXT. FRASER'S RIDGE - CABIN - DAY (D15)

Brianna carries two buckets of water to the cabin, passing Ian. Ian reaches out to help her and as she passes him a bucket.

YOUNG IAN

Here. Let me help ye with that.

BRIANNA

Are you sure?

YOUNG IAN

Aye, 'tis nae bother. I'll take them the rest of the way.

He enters the cabin with both buckets. Jamie approaches, having seen the exchange. His hand is still bandaged.

JAMIE

He's smitten wi' ye, lass.

BRIANNA

(umm...)

He's my cousin.

JAMIE

Can ye no be smitten with cousins in yer time?

BRIANNA

It's not encouraged.

(beat)

He's sweet though. It's nice to have a cousin. I never did before.

Brianna looks off at Claire in her garden. They watch Claire for a moment in silence.

BRIANNA (CONT'D)

She seems at peace here, doesn't she?

JAMIE

Oh, aye. She'd grow roots there if she could. In her wee garden...

Brianna looks at him, surprised by something.

BRIANNA

My father used to say the same thing. There was a poem he used to recite whenever he found her out in the garden.

(recites)

"I will arise and go now, and go to Innisfree, / And a small cabin build there, of clay and wattles made: / Nine bean-rows will I have there, a hive for the honey-bee. / And live alone in the bee-loud glade."

(beat)

He used to joke that she'd leave us someday, and go and live alone in the woods. I guess she kind of did. Only she's not alone.

Jamie watches her watching Claire.

JAMIE

Ye must think it's my fault she left ye. After all that's happened to you coming here to find her --

BRIANNA

No. I'm glad she did.
(beat, correcting him)
And I came here to find you, too.

She smiles sweetly and moves off to join her mother in the garden. Jamie watches them both, his heart full.

EXT. FRASER'S RIDGE - DAY (D16)

Time passes on the ridge. Jamie feeds the pregnant goat...

EXT. FRASER'S RIDGE - DAY (D17)

Ian introduces Lizzie and Brianna to a group of Cherokee Indians -- their friends and neighbors. ROLLO pants nearby.

EXT. FRASER'S RIDGE - STREAM - DAY (D18)

Brianna and Claire pick rose hips.

Brianna is quiet. So Claire decides to play a little game -- What Do You Miss?

CLAIRE

A hamburger.

Brianna looks up at her, confused. Weird, Mama.

CLAIRE (CONT'D)
A messy cheeseburger with all the
fixings from Carmi's.

Claire urges her on with a look; Brianna gets it -- thinks
for a beat. Smiles.

BRIANNA
Peanut butter and jelly sandwiches.

Claire enjoys a memory of the sweet and salty flavor,
then...

CLAIRE
Aspirin.

BRIANNA
Seriously? Aspirin? Leave it to
the doctor.

CLAIRE
Tell me that when you get your next
headache.

Claire give her a top that look.

BRIANNA
Led Zeppelin.
(off Claire)
It's a band. You wouldn't like
them.

CLAIRE
Perhaps not. But, yes, music any
time you want it. To just put on a
record and listen... to some jazz...

BRIANNA
Toilets.

They both imagine them, remembering. Then in unison --

CLAIRE
That flush.

BRIANNA
That flush.

They enjoy the moment together...

INT. FRASER'S RIDGE - CABIN - NIGHT (N19)

Jamie, Claire, Brianna, Ian, MURTAGH, and Lizzie eat supper. Jamie's hand is no longer bandaged and shows no sign of bruising.

Jamie takes Claire's hand as he watches Brianna laughing. He's brimming with fatherly love.

INT. FRASER'S RIDGE - LEAN-TO - NIGHT (N19)

Brianna sleeps in one bed, Lizzie in the other, a low fire flickering between them.

CLOSE ON BRIANNA'S FACE --

She wakes up. Fuck -- someone's in the room. She looks -- and sees ROGER sitting on the edge of her bed.

BRIANNA

Roger?

She hugs him. He hugs her back.

BRIANNA (CONT'D)

I knew you'd come back for me.

ROGER

Of course I did. What's wrong?

BRIANNA

I'm... pregnant. I don't know if it's yours.

ANOTHER VOICE (O.C.)

I hope it is.

Confused, Brianna looks at Roger. But it isn't Roger. It's STEPHEN BONNET! This is a nightmare.

STEPHEN BONNET

I've always wanted to be a father.

The moment is viscerally terrifying. Bonnet grins. But before Brianna can scream -- a hand clamps over her mouth. Brianna struggles, her screams choked off by his hand.

STEPHEN BONNET (CONT'D)

Perhaps it'll have my eyes...

Brianna's eyes shoot over to Lizzie, sound asleep in her bed. Brianna tries again to scream, but Lizzie doesn't wake.

Just like before, in the tavern, no one comes to Brianna's aid.

Bonnet starts to undo his pants... lift her shift. But this time, Brianna fights -- she head butts him, squirms, kicks.

STEPHEN BONNET (CONT'D)

That's it, darlin'. That's the lively ride I was looking for.

He's enjoying the fight, the chutzpa. But -- just as Jamie predicted: Brianna isn't strong enough to shake him. And Lizzie isn't waking up. Bonnet rapes her again --

BRIANNA

No! No! No! Get off me! Stop!

Her words blend with --

LIZZIE

Mistress! Mistress, please!

SMASH CUT TO:

INT. FRASER'S RIDGE - LEAN-TO - MORNING - DAY (D20)

Brianna WAKES UP. Bonnet is gone. He was never there. It was a dream -- a nightmare (much like Jamie's nightmares after his assault by Black Jack Randall). Brianna is panicked, terrified.

LIZZIE

Shh, shh, it's another nightmare is all.

And Lizzie knows what the dream must have been about.

LIZZIE (CONT'D)

It was him, wasn't it? The man who --

Brianna nods, recovering. She sits up in bed.

LIZZIE (CONT'D)

Here, drink.

She gives her a cup of water to drink. Brianna is touched.

BRIANNA

You know, then?

(Lizzie nods)

I did wonder.

LIZZIE

Aye. There was blood and all else
on yer garments. But he canna hurt
ye now, Mistress.

BRIANNA

I know. But still --

LIZZIE

No. He wilna. I can promise that.

Brianna looks at Lizzie, her cold certainty.

BRIANNA

How?

LIZZIE

(hedging)

I ken it, is all, Mistress.

BRIANNA

You know something. Something
you're not telling me.

Lizzie struggles for a moment, torn up about it. Then:

LIZZIE

I swore I wouldn't, but ye need to
ken, Mistress, if only to rid ye of
these nightmares.

(beat)

He was here.

BRIANNA

What are you talking about?

LIZZIE

I saw him on the road, and I told
yer da. I told him who it was and
what he'd done -- and yer da beat
him. Nearly beat him to death he
did. And he had Ian send him away.
So ye see, he canna hurt ye again.

BRIANNA

He was here...?

(has to process that for
a moment; then realizes)

How did you know what he looked
like?

LIZZIE

I saw him with my own eyes, did I
not?

They're both a bit confused.

BRIANNA

When?

LIZZIE

Did I not see him come after ye in the tavern, and grab ye? Did I not almost take a tankard of ale to his heed?

BRIANNA

Lizzie -- who is it you think did this to me?

OFF the question --

INT. FRASER'S RIDGE - CABIN - MOMENTS LATER - DAY (D20)

Jamie, Claire, Ian, and Murtagh are fixing breakfast.

MURTAGH

The mash'll be ready for distilling within the month.

JAMIE

Aye, good. The next batch is almost ready for a taste -- Tom Burley's already requested a cask.

Brianna and Lizzie enter. Bree beelines for Jamie --

BRIANNA

Where's Roger?!

Claire looks up.

CLAIRE

Roger?

BRIANNA

Lizzie told me that Roger came here and Jamie beat him!

She points at Jamie. Ian stops mid-chew. Oh shit.

CLAIRE

I thought Roger went... back.

BRIANNA

So did I, but he didn't.
(to Jamie, pointed)
Did he? What did you do to him?

Claire suddenly remembers something and looks at Jamie.

CLAIRE

Your hand.

In her gut, she knows Brianna's right.

BRIANNA

It's true, isn't it?!

MURTAGH

I think I'll wait outside.

(to Ian)

Come, lad.

BRIANNA

(firm)

He stays. He was involved in this too. Weren't you, cousin?

Ian finally swallows his food. He nods. Murtagh exits.

CLAIRE

Jamie -- what have you done?

JAMIE

Aye. I gave the man a beating. If it was yer historian, then I didna ken it. Ye did say he left here. But even so, if he ravished ye as Lizzie said, then --

BRIANNA

He didn't! Lizzie was wrong!

A beat of silence as Jamie processes that.

JAMIE

He didna bed ye?

BRIANNA

No -- yes -- he did -- but I wanted him to. We were handfast, and then we fought and he left and --

JAMIE

You bedded him from lust? Ye said he'd raped ye of yer virtue!

He's disgusted: he mistakenly thinks it had been just one man.

JAMIE (CONT'D)

I nearly killed the man! To think I was defending your honor -- and now, come to find ye claimed to have been violated upon findin' yerself wi' child --

Brianna slaps him. And this time he isn't ready and he doesn't catch her hand. Young Ian watches in shock.

BRIANNA

I was violated, you self-righteous bastard! By someone else! You beat up the wrong man!

Silence. Jamie realizes his mistake and instantly hates himself. Brianna is crying now. Claire goes to her.

Jamie knows Claire isn't in his corner right now. He's devastated by his error. To Claire --

JAMIE

Is it true?
(re: Claire's nod)
I'm sorry, lass.

BRIANNA

Go to hell.

JAMIE

I'll make it right -- my word as yer father --

BRIANNA

My father would never have said the things you said to me. He was a good man, you're nothing but a savage.

Jamie knows the relationship is broken, maybe for good. But he needs to know...

JAMIE

If it wasna Roger, then -- who?

Claire sets something on the table.

CLAIRE

Him.

It's the ring -- her ring -- the "Key to Lallybroch." The one Bonnet stole from Claire [Episode 401]. Jamie stares at it, instantly comprehending the implications -- horrified.

JAMIE

Bonnet.

BRIANNA

Yes. Now where the hell is Roger?!

Young Ian stammers.

YOUNG IAN

... wi' the Mohawk.

It's the first he's uttered since Brianna entered.

YOUNG IAN (CONT'D)

I sold him to the Mohawk.

BRIANNA

You sold him?

Ian looks to Jamie: help me out here. Without warning, Brianna punches Ian in the face, drawing blood, as --

EXT. WOODS - SAME TIME - DAY (D20)

Roger Wakefield stumbles through muddy grass, his hands bound, tied by a length of rope to the back of a horse. His bruises have healed in the week since he was beaten by Jamie and Ian. But he's received new beatings since then.

He is walking in the middle of a line of eight mostly younger MOHAWK MEN, fierce and intimidating, on horses.

Another captive white settler is tied in line behind Roger: CALEB. His wounds are even worse than Roger's, and the pinky and ring finger on his right hand are MISSING. He is weak. Caleb suddenly falls. He can't get back to his feet, try as he might -- stumbling to keep up, dragging, lurching.

Roger tries to help him. Then --

ROGER

Hey! Hey stop! Stop!

KAHEROTON (Kah-heh-loh-ton), the Mohawk captor on the horse they're tied to, stops. The other horses stop as well. Kaheroton dismounts and approaches Roger. He looks at Caleb on the ground. Then he strikes Roger, and Roger drops.

ROGER (CONT'D)

But he's hurt!

Kaheroton strikes Roger again.

KAHEROTON

You do not speak!

Roger kneels there waiting for more. Kaheroton returns to his horse and gets back on. The horse starts to move. The rope tightens. Roger looks at Caleb, encouraging him.

ROGER

Get up. Come on, get up. You can do it. Here --

Roger gets to his feet and manages to get Caleb up as well -- just as the rope pulls taught. And they continue their painful trudge into the unknown.

INT. FRASER'S RIDGE - CABIN - DAY (D20)

Young Ian wipes his bloody nose. Lizzie is crying.

YOUNG IAN

I thought he'd violated ye, cousin.

BRIANNA

Yeah, I understand. Thanks.

LIZZIE

I'm so sorry, Mistress.

BRIANNA

You should be.

SLAM! They turn and see Jamie bring his wounded right hand down again -- SLAM! -- on the table. The ring jumps. In a rage, Jamie sweeps everything off the table -- the ring, plates, cups, etc. He's burning with anger.

BRIANNA (CONT'D)

No! You don't get to be more angry than me.

She holds his gaze with a furious calm. He relents.

BRIANNA (CONT'D)

How do we get Roger back? Where do the Mohawk live?

YOUNG IAN

They were only passing through, trading with the Cherokee.

BRIANNA

Then let's go after him.

CLAIRE

Brianna... they live in upstate New York. It must be at least seven hundred miles from here.

OFF Brianna, reeling --

OMITTED - MOVED TO SCENE A14

EXT. WOODS - NIGHT (N20)

The Mohawk party has stopped for the night. The warriors sit in a circle around a BLAZING FIRE. A fearsome, wise Mohawk warrior, SATEHORONIES (Sah-teh-ho-loon-yes), is telling a story...

SATEHORONIES

Skywoman, Iotsitsien, gave birth to a daughter, Tekawerahkwa. Tekawerahkwa gave birth to twin sons. She named one Sapling and the other she named Flint. When they had grown, they began to fill the earth with their creations. Sapling created all that is good: he made rivers that flowed two ways and into these rivers he put fish without bones. Flint created all that is bad. He made the rivers flow only in one direction and put bones in the fish. The differences between the brothers resulted in a great battle between them. Sapling was the winner and he cast Flint into the depths of the earth. Although imprisoned, Flint is still able to put forth negative thoughts that enter the minds of some humans.

SATEHORONIES M

Tekawerahkwa, Iotsitsien ion takien, wahahkowiraienta neh tehniken. Iotsitsien, wahhonwahtesonnon, Ogwilaseh tanon Dawisgalon. Nohnon sahiatehiaron, niatehkon wahnnonni neh ohontsakhe wahnien. Ogwilaseh, wahronni neh ahkwekon iohiahnehreh. Wahronni neh tehtsaronkwen niiotnahwinon neh ohnehka. Tanon wasakoiatonni neh kontson neh iohtehiotiskiontareh. Dawisgalon waronnianon neh akwekon iahtehionhianehres. Wahronni neh skatikniiotnawinon neh ohnehka, tanon washsakoiatonni neh kontson neh iontskiontahreh. Iahtehioianehron tsinahtehiatehre. Sohki wahiatehriio. Ogwilaseh wahhatkweni. Ienon neh ohnontsakon iaohiahtonti neh Dawisgalon. Ahronhakiontsi ienon ieres neh Dawisgolon, seko rahkwenies neh thsakonihkonhatehni neh rononkwe neh kanikonrakson.

During the telling of this story, we will FIND Roger and Caleb shivering in the cold, far from the flames of the fire. Their hands and feet are bound. They are seated, tied to a tree. Roger holds a string. Though his hands are bound, he manages to tie a knot in the string (there are already six knots in the string). He lays it in one hand to look at it. Seven knots. His wrists are rubbed raw from being bound.

CALEB

What are you doing?

He coughs, weakened by his injuries. They talk quietly.

ROGER

Keeping count of every passing day --
a week since I was sold to these
bastards.

Caleb's confused. He tries to shift into a more comfortable position.

ROGER (CONT'D)

It's Tuesday if you were wondering.

Roger shivers. He's in pain and scared.

CALEB

You want to know what day it is?
To what purpose?

ROGER

I want to know how long it takes to
arrive wherever we're going.

(explains)

I estimate that though we're
walking slowly, we are walking all
day; so perhaps ten miles each day.
And we're going almost due north.
I've been observing landmarks too
so I can find them later, on my
return.

Caleb chuckles sadly, mockingly, like Roger is pathetic.

CALEB

You think you'll survive?

ROGER

I have to. I can't die like this.
Not here. Not now...

"Now" means something different to him than to Caleb. He trembles in the cold, trying to stay warm and brave.

ROGER (CONT'D)
I'm going to escape. I'm going to
get back to my wife.

Caleb scoffs -- which leads to another coughing jag.

ROGER (CONT'D)
What?

CALEB
You're going to need a longer
string.

He coughs again. OFF Roger, worried --

EXT. FRASER'S RIDGE - CABIN - NIGHT (N20)

A FIRE is going here as well. Claire, Jamie, Young Ian, Rollo, and Brianna sit around it pensively, planning a rescue mission. Brianna is worried out of her mind.

BRIANNA
Will they kill him?

YOUNG IAN
I don't think so...

He is sincerely sorry for his part in all of this. But he can't know for sure how Roger will fare.

YOUNG IAN (CONT'D)
The Cherokee say the Mohawk are
fierce but honorable, and the ones
I met seemed so. They won't kill
him if he's of use to them; it's
said they adopt folk into their
tribe to replace those as are
killed or die of sickness.

As further assurance, he shows her his MOHAWK AMULET.

YOUNG IAN (CONT'D)
When I gave him to them, they gave
me this --

BRIANNA
So that was your price, then?

YOUNG IAN
(with regret)
Aye, it was I suppose. But now it
will help us find their village.

JAMIE

We will find him, lass. We will
trade all we have. Whisky, cloth,
coin --

BRIANNA

(steely)

If you think I'm letting the two of
you go after him, you're insane.
You've done enough damage.

(beat)

We're all going.

YOUNG IAN

They're more than a week ahead of
us. If they dinna stop, we'll be
lagging behind them for months.

BRIANNA

So we'll go faster.

JAMIE

No when we've a lass wi' child
among us. If we must go all the
way to New York... there and back
is four months time or more.

Brianna sees his point, devastated. But Claire suddenly
realizes something else --

CLAIRE

Brianna...

She pulls Brianna aside to speak quietly in private.

CLAIRE (CONT'D)

You haven't even decided what to
do. About --

BRIANNA

I have.

(meaningfully)

I'm keeping it.

CLAIRE

Are you sure?

BRIANNA

You said it could be Roger's, right?

CLAIRE

It could be.

BRIANNA

If there's any chance it's his,
then I want to keep it. And not
just for him, for me. And if it's
not his, well, I'll love it anyway.
I know I will.

Claire accepts that. It's Brianna's choice, and despite everything, Claire is glad for it.

CLAIRE

I'll help you through everything.

BRIANNA

You won't be here to help me.

CLAIRE

Of course I'll be here.

BRIANNA

(re: Jamie)

No. He's right: I'll only slow
them down. But you won't.

CLAIRE

Me?

Brianna turns back to Jamie and Ian.

BRIANNA

After what these two have done, can
you look me in the eye and tell me
you trust their judgement, that
they'll do the right thing? I know
I can't... so you have to go. The
last time Roger saw them, they beat
and sold him to Mohawks. He won't
see them as rescuers, he'll run!
He needs to see the face of someone
he knows and trusts. If it can't
be me --

CLAIRE

No. Absolutely not.

BRIANNA

He's going to need a doctor.

CLAIRE

I'm not leaving you here alone.
Not in a million years.

BRIANNA

I'll have Lizzie. I'll be fine.

CLAIRE

I'm not leaving you here alone with Lizzie!

BRIANNA

Well then think of something else.

JAMIE

Jocasta. It's the safest place.

YOUNG IAN

But River Run's in the wrong direction. We'd never catch up with the Mohawk.

MURTAGH

I'll take her.

They look up -- no one heard Murtagh approach. He steps into the circle of firelight.

MURTAGH (CONT'D)

I remember Jocasta from Leoch. It's been an age, but I remember.

JAMIE

Aye. I'll write her a letter, explaining everything. Lizzie can go wi' ye. I'll ask Tom Burley to watch over our crops and animals.

BRIANNA

Good. It's settled then.

CLAIRE

Brianna --

BRIANNA

(firm)

You're going. All of you. You're going to bring him back to me.

Her mind is made up. Claire's is not. Brianna rises and heads for the lean-to. A long beat of silence. Jamie can see that Claire is wrecked, devastated.

JAMIE

Ye told me he'd gone back... how was I to know? And ye knew it was Bonnet and said naught to me --

CLAIRE

You told me you punched a tree.

JAMIE

No, you said that. I let you believe it. I didna tell ye as I didna want ye thinkin' the man could come so close to hurting her again. Claire --

Claire gets up and goes inside the cabin, refusing to engage -- as angry with herself as with Jamie. Murtagh sits. Jamie looks at him across the fire, his eyes ice cold.

JAMIE (CONT'D)

I must ask ye one more favor.

(beat)

When ye've delivered my daughter to River Run, go to Wilmington. Find a man named Stephen Bonnet.

MURTAGH

The man who...?

JAMIE

Aye. Bring him here in secret.

(beat)

I'm going to kill him.

Murtagh nods. Ian reacts, surprised.

EXT. WOODS - DAY (D21)

ON ROGER, his hands bound. He's standing, looking down at something on the ground. REVEAL --

Caleb lies on the cold ground, clearly dead. He's died of his illness in the night -- lying where he slept.

Roger is now alone with the Mohawk. Behind him, the Mohawk are breaking camp, readying for another day's journey.

Roger notices Kaheroton nearby, speaking seriously with Satehoronies and gesturing to Caleb with his chin (Mohawk version of pointing), deciding what to do with him.

After a beat, a decision is made. Kaheroton approaches Roger and leads him off to tie him to the back of his horse.

KAHEROTON

(to Roger)

Today we ride faster than yesterday.

Kaheroton gets on his horse. Roger looks back at Caleb's body -- two of the Mohawk are raising/dragging the body.

We don't know what they're going to do with it. And then -- the rope is taut and Roger is yanked forward into the unknown.

EXT. FRASER'S RIDGE - CABIN - DAY (D21)

Things are still tense between Jamie and Claire as Ian and Jamie pack weapons and cloth and small casks of whisky (for trade) onto their horses. Murtagh and Lizzie pack the wagon with their and Brianna's things (clothes, etc.). A horse is harnessed to the cart. Claire wears the OPAL she found with the skull [Episode 403] and approaches Brianna, something weighing on her.

CLAIRE

I might not make it back before the baby's born.

BRIANNA

I know.

CLAIRE

There are midwives at River Run. Jocasta will see that you're well cared for.

The gravity that Claire may not be there for her grandchild's birth lands on both of them. Brianna hands Claire a pencil drawing of Roger.

BRIANNA

Here. I made this... I thought... I don't know, maybe it'll help you find him.

CLAIRE

It will. It's a good likeness.

(beat)

Brianna, have you thought about -- when we find Roger... what do you want me to tell him, about...?

BRIANNA

Tell him everything.

(off Claire)

I thought he left me, Mama. But he didn't. He came back for me.

CLAIRE

Yes. He did.

BRIANNA

But the baby might not be his. He deserves to know that if he's gonna come back to me again -- to us. I need you to tell him.

YOUNG IAN

Auntie Claire? We're ready.

MURTAGH

And we are, as well.

And suddenly the goodbye is upon them.

CLAIRE

I don't know if we can do this, Bree.

BRIANNA

We have to. You have to bring him back to me.

They hug. As Jamie tightens a last rope, Ian approaches Brianna, guilty conscience fighting his nerves.

YOUNG IAN

Cousin, for my part in this calamity, I want ye to know, if we dinna find him...

He gets down on one knee.

YOUNG IAN (CONT'D)

I would be honored to take yer hand in the holy sacrament of marriage and to care for the --

Jamie wallops him across the top of the head.

JAMIE

Get off yer knee, ye idjit.
(to Brianna)
I will find him, lass. I wilna rest until I do. Ye have my word.

A solemn vow from the deep heart's core. But Brianna can't bring herself to look at him.

BRIANNA

I'll hold you to that vow.

Jamie turns and mounts his horse. Ian does too.

CLAIRE
 (to Lizzie)
 Take care of my daughter.

LIZZIE
 Aye, Mistress. I will.

BRIANNA
 I'm sorry, Mama.

CLAIRE
 For what?

BRIANNA
 For making you leave me.

Brianna hugs Claire again, hard, tearful. Finally...

CLAIRE
 I'll see you at River Run, I
 promise. I love you, Brianna.
 With all my heart.

She gets on her horse and kicks it, needing to leave before she changes her mind. Jamie gives Murtagh a nod, a reminder of their agreement re: Bonnet. Then he and Ian follow Claire. Rollo runs beside them.

Brianna watches as they crest a hill and disappear. Then she, Lizzie and Murtagh get into the cart and drive off in the opposite direction, along the road. As the cart disappears, the CAMERA takes in Fraser's Ridge... the cabin and the surrounding outbuildings...

Inside the goat pen, a slender NEWBORN KID kicks and plays near its mother -- the goat that was pregnant.

EXT. RIVERBANK - DAY (D22)

Roger stumbles behind the Mohawk horse train -- dead tired, thirsty, weak...

EXT. WOODS - LATER - DAY (D22)

More traveling shots of Roger and the Mohawk as we HEAR BRIANNA'S VOICE reciting the poem...

BRIANNA (V.O.)
*And I shall have some peace there,
 for peace comes dropping slow, /
 Dropping from the veils of the
 morning to where the cricket sings...*

EXT. NORTH CAROLINA WOODS - DAY (D22)

Traveling shots of Jamie, Claire and Young Ian on horseback, making their way north.

BRIANNA (V.O.)
*There midnight's all a glimmer, and
 noon a purple glow, / And evening
 full of the linnet's wings.*

EXT. NORTH CAROLINA WOODS - DAY (D22)

Traveling shots of the wagon as Murtagh, Lizzie and Brianna make their way to River Run.

BRIANNA (V.O.)
*I will arise and go now, for always
 night and day / I hear lake water
 lapping with low sounds by the
 shore...*

EXT. RIVER RUN - DAY (D23)

DAYS LATER. WIDE ON the plantation... as glorious and expansive as ever.

EXT. RIVER RUN - MANSION - DAY (D23)

The mansion looms as Murtagh, Lizzie and Brianna's wagon approaches and parks on the driveway.

BRIANNA (V.O.)
 While I stand on the roadway, or on
 the pavements grey...

EXT. RIVER RUN - MANSION - DAY (D)

Lizzie stays by the wagon as Murtagh and Brianna walk up onto the front porch. The door opens to reveal a SLAVE.

BRIANNA (V.O.)
 I hear it in the deep heart's core.

INT. RIVER RUN - FOYER - DAY (D23)

The Slave is closing the door when ULYSSES approaches.

ULYSSES
 May I help you, sir?

MURTAGH
Here to see Mistress Cameron.

ULYSSES
May I inquire as to who is asking
for her?

In answer, Murtagh hands him a sealed letter.

INT. RIVER RUN - PARLOR - DAY (D23)

Ulysses BREAKS the seal and opens the letter. Murtagh and Brianna stand just behind him, waiting.

JOCASTA
What is it, Ulysses?

REVEAL JOCASTA CAMERON, sitting in a chair near the fire with PHAEDRE nearby.

ULYSSES
(scanning)
A letter, Mistress, from your
nephew. Written in his own hand.

JOCASTA
Read it, please?

Before Ulysses can read the letter --

MURTAGH
It says "This letter is carried to
you by my godfather Murtagh Fitz--"

Jocasta reacts to the voice.

JOCASTA
Murtagh?
(pauses)
Is that you?

He can see that she's blind.

MURTAGH
'Tis

JOCASTA
Blessed Bride. Come closer.

He comes close to her and she reaches out to take his hands.

JOCASTA (CONT'D)

Och, aye, I'd know those hands
anywhere. They told ye, no doubt,
that my eyes have long failed me?

MURTAGH

Aye. Ye must've taken careful note
of my hands to recall them after
thirty years have passed.

JOCASTA

How could I not when ye could
hardly keep them from my sister
every day of her young life?

There's some bite to her teasing. Murtagh remains gruff,
even as he enjoys the banter.

JOCASTA (CONT'D)

Every time I looked at her, there
ye were wi' a hand held out to help
her, or wi' flowers for her in
them...

MURTAGH

Little good it did me in the end.

JOCASTA

You gained a godson as I recall.

MURTAGH

That I did.

Brianna shuffles ever so slightly.

JOCASTA

Who else is here?

MURTAGH

Brianna. Jamie and Claire's
daughter, from Boston, and her maid
Lizzie.

JOCASTA

Daughter?

BRIANNA

It's a long story.

JOCASTA

And what else does this letter
convey, Ulysses?

And right when Ulysses is about to read (again) --

BRIANNA

That I am with child and unmarried.
It asks you to look after me,
despite the mark this may bring to
your good name, while my mother and
Jamie search for the man to whom
I've been handfast, who may be
dead.

(beat)

More or less.

Jocasta takes that in, noting Bree's brusque attitude re: Jamie (not calling him "father," etc.). Phaedre can't help but look sympathetic, but she curbs any bigger reaction as it is not her place. Ulysses scans the letter.

ULYSSES

That is about the extent of it,
Mistress.

We're not sure how Jocasta will react to this news, until --

JOCASTA

Oh, my sweet girl, come here, close
to me. Of course ye may stay wi'
us...

Brianna goes to Jocasta, who takes her hands.

JOCASTA (CONT'D)

Oh, my dear sweet girl.

INT. RIVER RUN - BEDROOM - DAY (D23)

Phaedre shows Brianna to her room -- the bedroom Jamie and Claire stayed in before [Episode 402].

PHAEDRE

I'll prepare a basin of water for
ye, Mistress.

She curtseys and leaves. Brianna is as horrified by the idea of slaves as Claire was. But she looks around the room at all the beautiful things: armoire, wash basin, four poster bed. She lies in the bed.

She hates that she feels at once so deeply uncomfortable, yet so comfortable in this bed. She closes her eyes.

INT. RIVER RUN - PARLOR - SAME TIME - DAY (D23)

Jocasta and Murtagh sit together, talking.

JOCASTA

Tell me about this niece of mine.
Why was she kept a secret?

MURTAGH

She was conceived before Culloden
and born after. Ye ken Jamie sent
Claire to live in Boston before the
battle was joined... she had the
bairn there and married another
man, thinkin' Jamie dead.

JOCASTA

And Jamie knew naught of her?

MURTAGH

He knew Claire was with child;
'twas for the bairn's sake he sent
her away. He met the lass but
three months ago.

(beat)

There's a rift betwixt 'em.

JOCASTA

Yes.

Jocasta mulls for a moment.

JOCASTA (CONT'D)

Does she take after her mother?

Murtagh sees what she's driving at and smiles.

MURTAGH

Ye're wondering if the apple falls
far from the tree...

JOCASTA

She's family, she's welcome to
stay; but yes, I am wondering.

MURTAGH

She's willful. Stubborn.
Ungovernable. A Fraser.

Jocasta considers those words.

JOCASTA

Can ye stay long yerself, Murtagh?

MURTAGH

Alas, your nephew has me on another
errand.

And we know what that errand is. OFF Jocasta...

INT. RIVER RUN - BEDROOM - DAY (D23)

Murtagh pauses in the open doorway, here to say goodbye to Brianna. But he sees that she is fast asleep on the big bed, exhausted from emotion and travel. He is moved by this and decides not to wake her. He turns and leaves.

EXT. RIVER RUN - MOMENTS LATER - DAY (D23)

Murtagh gets in the cart and drives away, not looking back. A man on a mission.

EXT. WILDERNESS - DAY (D23)

Roger's string now has 16 knots -- 16 days since he was sold to the Mohawk. The terrain has changed. He is looking worse for wear. He's tied to a tree, waiting to be untied and then re-tied to a horse: his brutal routine. Kaheroton approaches and Roger pockets the string.

ROGER

Let me guess: my carriage awaits.

Kaheroton glares. Roger stands up bravely, in pain.

EXT. WOODS - LATER - DAY (D23)

Roger trudges behind the horses, past a clump of pines.

EXT. WILDERNESS - LATER - DAY (D23)

Roger trudges behind the horses, along a rocky trail.

EXT. WILDERNESS - LATER - DAY (D23)

The horse train stops near a rocky cliff face and Roger falls to his knees to rest, exhausted and in pain. The Mohawk fill their water gourds with water dripping off the cliff face. The Mohawk drink. After getting their fill, they give Roger a taste -- he gulps -- until a Mohawk swats him in the head and pushes him to the ground. That's enough. Roger cowers and takes it.

EXT. WILDERNESS - LATER - DAY (D23)

The horse train continues on -- over rocks now. The rope pulls at Roger's cracked and rubbed-raw hands. His eye is black and blue. He's weak and having trouble putting one foot in front of the other. Without warning --

He stumbles and falls down an embankment. The rope tied to his hands pulls taut above his head, jarring him -- and one hand slips free painfully. But the other is still cinched tight. This is his chance!

Mohawk warriors are exclaiming above him -- **"Pull him up!"** (**"Tsherewahwastehhadah!"**) **"Move forward!"** (**"Iahsahtonti!"**) The horse he's tied to starts pulling him back up the embankment.

ROGER

No! Arghhhh! Ahhh!!

He yanks his arm again and again and again -- and finally his other hand pulls loose! He's free!

He slides down the embankment, half tumbling, half running, and lands hard on the rocks below, knocking the wind out of himself with a hard crunch. He holds himself in pain. But there's no time. He hears the surprised calls of the Mohawk warriors above him -- **"Stop!"** (**"Testah!"**) **"Stop him!"** (**"Tets tatst!"**) **"Go after him!"** (**"Ionsahtsinonke!"**)

A musket ball SQUIBS off a tree. Roger ducks instinctively.

Above him, Kaheroton scolds the shooter --

KAHEROTON

Don't kill him.

KAHEROTON M

Tohsahentsenonwahriahkon.

He lowers the shooter's musket: They want him alive.

And now Kaheroton and another Mohawk are coming down the embankment! Roger runs!

EXT. THICK WOODS - DAY (D23)

Roger runs through the woods until his lungs give out and he collapses. He sits there breathing and breathing. He can no longer hear the Mohawk, but -- he can hear something else.

A kind of BUZZING. We've heard it before: the sound that Claire can hear when she's close to the standing stones of Craigh na Dun -- or Abandawe. Brianna is able to hear it as well, we remember, and so is Roger.

He gets up and follows the sound... through trees, up a rise, louder and louder... and there it is...

EXT. STANDING STONES - DAY (D23)

...A TALL MONOLITHIC STANDING STONE surrounded by scattered piles of flat rocks -- it's the circle of rock cairns we saw being constructed thousands of years ago [Episode 401], though now they are hardly recognizable as "cairns" at all. Roger knows it's the source of the buzzing: a time portal, right here in the New World!

ROGER

Oh, my God.

Amazed, transfixed, he approaches the TALL CENTRAL STONE, and the buzzing gets even louder. Talk about a means of escape. After everything Roger's been through -- the Gloriana, the Mohawk, the beatings -- he could get out of here right now and go back to his own time! To a hospital. A soft bed. A pint of Guinness.

He recalls the regrettable things that were said when he fought with Brianna: Roger saying he'll go back through the stones if that's what she wants, and Brianna saying no one's stopping you. Well, here's that exact chance.

He tears open the hem of his shirt to reveal something hidden there: two small gemstones (likely garnets) sewn inside -- the ones he got from Bonnet [Episode 409]. He's carried them with him all this time. He holds them in the palm of his hand -- they were going to be for him and Brianna both to get back to 1971, but now, he doesn't want to leave Brianna. But he wants so badly to leave everything else. He turns to face the stone.

CLOSE ON HIS FACE: What will he decide?

FADE OUT.

END OF EPISODE