

**OUTLANDER**

EPISODE 511  
Journeycake

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BASED ON THE NOVEL BY  
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FINAL PRODUCTION DRAFT  
26th November 2019

OUTLANDER  
EPISODE 511 "Journeycake"

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EPISODE 511 "Journeycake"

CAST LIST – FINAL PRODUCTION DRAFT – 26th November 2019

CLAIRE FRASER  
JAMIE FRASER  
BRIANNA RANDALL FRASER  
ROGER WAKEFIELD MACKENZIE

ARVIN HODGEPILE  
FERGUS FRASER  
GEORDIE CHISHOLM  
GERMAIN FRASER  
JEMMY MACKENZIE  
JOHN GREY  
JOSIAH BEARDSLEY  
LIONEL BROWN  
LIZZIE WEMYSS  
MARSALI FRASER  
RICHARD BROWN  
RONNIE SINCLAIR  
ROSE BROWN  
TEBBE  
ULYSSES  
WENDIGO DONNER  
YOUNG IAN

EPISODE 511 "Journeycake"

SET LIST – FINAL PRODUCTION DRAFT – 26th November 2019

INTERIORS

Fraser's Ridge  
Big House  
Surgery  
Parlour  
Foyer  
Jamie & Claire's Bedroom  
Dining Room  
Kitchen  
Brianna & Roger's Cabin

EXTERIORS

Edinburgh Street  
North Carolina Woods  
Dutch Cabin  
Back of Cabin  
The Stone Circle  
Fraser's Ridge  
Big House  
Porch/Front Yard  
Entrance Road  
Side Yard  
Brianna & Roger's Cabin  
Woods  
Lean-To  
Creekside  
The Ridge  
North Carolina Country Roads

**EXT. EDINBURGH STREET - DAY (1767) - EPISODE TITLE**

A PAIR OF HANDS unwrap a PEANUT-BUTTER SANDWICH, slightly squashed, with GRAPE JELLY soaking through the bread. It's wrapped in SARAN WRAP (introduced in 1949). CLAIRE lifts the sandwich out of frame to have a bite. When the sandwich returns into frame a healthy crescent-shaped section is gone. After a beat, a gust of wind sweeps the Saran Wrap out of her hand. FOLLOW the Saran Wrap as it unfolds and glides away across cobblestones...

FADE IN:

**EXT. NORTH CAROLINA WOODS - DAY - COLD OPEN (D) (772)**

FIVE MONTHS since Episode 510. ROGER and BRIANNA MACKENZIE are in a WAGON jolting slowly through the TREES. The wagon is filled with barrels and boxes of supplies. TWO LARGE, LUMPY BURLAP BAGS are visible beside Brianna, who is driving. JAMIE and CLAIRE FRASER ride beside the wagon on horseback.

JAMIE

(glancing at the bags)  
What's in those burlap bags? I  
dinna recall buying those at  
Woolam's Creek --

CLAIRE

Peanuts.

JAMIE

Peanuts? Why? The pigs dinna want  
for slops. Or do ye mean to make  
medicine out of them, Sassenach?

CLAIRE

No. Sandwiches.

Jamie looks puzzled. Claire and Brianna laugh.

CLAIRE (CONT'D)

I haven't mastered ice cream yet,  
but I won't have Jemmy growing up  
without peanut butter and jelly  
sandwiches.

Brianna's smile fades a bit as she trades a look with Roger. It's not definite that their son will grow up here, but the peanut butter is a nice thought.

Just then, Jamie lifts his head, suddenly alert.

JAMIE  
D'ye smell that?

They drive/ride a bit further as they come to --

**EXT. NORTH CAROLINA WOODS - DUTCH CABIN - DAY (D1)**

The SMOLDERING RUINS of a cabin, with WISPS of smoke still rising from the black ashes. Jamie and Claire dismount and hurry to the cabin, followed by Roger and Brianna. Inside the ruins, there are partially burned BODIES on the floor -- their clothes indicate TWO WOMEN and a TEENAGE GIRL. Coughing, the men tie HANDKERCHIEFS bandit-style over their faces and go in to see whether anyone is still alive, turning the bodies over and checking for signs of life.

ROGER  
This one's dead.

JAMIE  
Aye, all of them.

They turn back out into the clean air and pull down their masks. Claire hears this, sees Jamie's face and wilts.

ROGER  
Why are they all in the house? I wonder why they didn't run outside when the fire started? Bit strange...

JAMIE  
Because they were dead before the fire started. But I canna tell what killed them.

As Claire digs her own LARGE HANDKERCHIEF out of her pocket, and puts it up to her face.

Roger calls from somewhere near the wall of the cabin, away from the door.

ROGER  
Here's another one -- a man.

Jamie and Claire hurry over to Roger, examining the BODY OF A MAN, half-buried in FALLEN TIMBERS and ASH. Jamie pulls the man free of the debris so Claire can kneel and look him over.

CLAIRE  
Well, I can tell you what killed this one.

She pulls aside a HALF-BURNT PIECE of the man's SHIRT, showing them an ARROW WOUND in the upper abdomen. Claire pulls at the half-broken shaft, removing it from the body and revealing its bloodied tip.

BRIANNA

Indians?

Jamie takes the arrow from Claire and looks it over.

JAMIE

It could be -- but... seems unusual... there's only one arrow...

(then)

Roger Mac and I will look about. See if anyone got away, or are hiding in the woods.

**EXT. BACK OF DUTCH CABIN - NORTH CAROLINA WOODS - DAY (D1)**

Jamie is walking through the trees, calling out --

JAMIE

Is anyone there? Does anyone need help? Dinna be afraid, it's safe now!

Meanwhile Roger pokes through the debris, but he does find something else, when he hears a faint MOAN and discovers a YOUNG GIRL (eight or nine), very badly burnt, buried in the ashes.

ROGER

Jamie!

Jamie hurries to see. The girl is so badly burned that her clothes and hair are gone, her skin charred and bleeding where it's split, and the hand we see is no more than blackened sticks, the fingers burned to stubs.

It's clear she's dying; she's making tiny mewling sounds of pain. Jamie glances OFF toward Claire;

we hear Claire and Bree's voices, faintly, then back at Roger, who kneels next to the girl, then looks up, shattered, and shakes his head. A moment's indecision, and Jamie undoes the BANDANA tied round his neck. Roger realizes what Jamie means to do, makes a decision:

ROGER (CONT'D)

No. I'll... I'll do it.

Jamie is disposed to argue, but a glance at the girl convinces him and he hands Roger his folded bandana. Roger leans down close to her.

ROGER (CONT'D)  
It's going to be all right,  
sweetheart.

Roger presses the folded bandana tightly over the girl's mouth and nose as Jamie prays quietly:

JAMIE  
"Thou goest home this night to thy  
home of winter, To thy home of  
autumn, of spring, and of summer;  
Thou goest home this night to thy  
perpetual home, To thine eternal  
bed, to thine eternal slumber."

Meanwhile --

**EXT. DUTCH CABIN - OTHER SIDE - NORTH CAROLINA WOODS - DAY**  
**(D1)**

Claire and Brianna are laying out the burnt bodies and covering their faces. Brianna's hands shake visibly as she covers the face of the teenaged girl. Jamie's prayer continues over --

JAMIE (V.O.)  
"Sleep thou, sleep, and away with  
thy sorrow; Sleep thou, sleep, and  
away with thy sorrow; Sleep thou,  
sleep, and away with thy sorrow;  
Sleep, thou beloved, in the Rock of  
the fold."

ON JAMIE AND ROGER as they walk up and rejoin Claire and Brianna, who are preparing the bodies for burial. Claire lays the final cloth over a girl's face.

JAMIE  
We found one more. A wee lass,  
behind the house.

CLAIRE  
(troubled)  
Is she --

JAMIE  
Gone.



Jamie looks to Roger, choosing not to expound on the mercy killing at this moment.

BRIANNA

And there's no trace of -- of  
whoever came here?

JAMIE

There are the marks of horses --  
twenty, at least. But nothing  
more.

OFF the group -- there's nothing left to do here, no one to save.

**EXT. DUTCH CABIN - NORTH CAROLINA WOODS - DUSK (D1)**

As the wagon and horses leave the burnt cabin, HOLD ON FIVE GRAVES in the dying light, each with a SMALL WOODEN CROSS.

FADE OUT.

**MAIN TITLES.**

FADE IN:

**EXT. FRASER'S RIDGE - BIG HOUSE - PORCH/FRONT YARD - DAY (D2)**

A WEEK LATER. Claire and Brianna sit on the steps, shelling ROASTED PEANUTS. Jamie is sharpening his DIRK with an OILSTONE, while Roger builds a crude ROCKING-HORSE in the yard. YOUNG IAN is nearby, entertaining Jemmy by dangling OTTER-TOOTH'S OPAL from its leather necklace, leading the little boy to and fro trying to catch it with both hands.

CLAIRE

Do you remember -- when I left to  
go back through the stones -- you  
made me two peanut butter  
sandwiches with grape jelly, to  
sustain me on my travels?

BRIANNA

The ultimate picnic. I wasn't sure  
they'd make it through, but I  
wanted you to have one last taste  
of home -- wherever you ended up.

CLAIRE

I think peanut butter sandwiches are indestructible. I ate one after I recovered, at the stones. And the other one when I reached Edinburgh. It was the most delicious thing I'd ever tasted.

As Claire cracks peanut shells and drops the peanuts into a tin bowl, plink, plink, plink... she says wistfully:

CLAIRE (CONT'D)

I always wondered what happened to the piece of cellophane the sandwich was wrapped in? If anyone found it, what would they have thought it was?

BRIANNA

Good question.

Just then a shout from Young Ian distracts their attention. Young Ian is stooping to pick up the opal on its cord. Jemmy is kicking at it.

YOUNG IAN

Dinna be throwing it away, ye wee numbskull.

JEMMY

NO!

YOUNG IAN

Ye wanted it a moment ago...

JEMMY

Hot.

Young Ian dangles the opal in front of Jemmy, then yanks it up out of reach.

Brianna gets up from the porch and goes to Young Ian. She takes the opal from him.

BRIANNA

It is really warm...

YOUNG IAN

No, it isn't. Are ye as daft as your wee lad?

Seeing his mother with his toy, Jemmy reaches up for it, and Brianna lets him have it. But again --

JEMMY

Hot.

BRIANNA

(concerned)

Well, then give it to me --

JEMMY

NO!

Jemmy grabs the opal to his chest, and suddenly there's a sharp CRACK! Brianna grabs his hand.

BRIANNA

Jemmy!

CLOSE ON the opal in his palm -- split down the middle. The adults gather around, staring at the opal. Claire hears a BRIEF BURST of a familiar BUZZING sound.

CLAIRE

Does anyone else hear that?

Brianna and Roger trade a look with her and nod. Jemmy has CLAPPED a hand over his ear. He hears something too.

JAMIE

I dinna hear anything.

JEMMY

I do.

Everyone turns and looks at Jemmy. Jamie reaches out and takes the opal from Jemmy's hand.

JAMIE

It's cold as stone.

ROGER

Let me see it.

Roger takes the fractured opal and his face changes.

ROGER (CONT'D)

It's warm. Very warm.

BRIANNA

And a minute ago, it was hot enough to crack.

She's kneeling on the ground, examining Jemmy's PALM, which is completely unharmed.

Roger and Brianna's eyes meet.

ROGER

The gemstone, the buzzing... It's a sign... He can travel.

Brianna nods, wordless. This answers a question that has been looming over them all season. Jamie comes to Claire and puts an arm around her. Ian senses the tension in the air.

YOUNG IAN

What do ye mean? What's happened?

With everyone caught up in the significance of this moment -- and what it means to the young couple -- Ian's question goes unanswered...

JAMIE

And will you go, a leannan?

Brianna and Roger exchange a bittersweet look -- and the magnitude of this incident hits everyone deeply. But it is interrupted by the sound of HORSES. Jamie grabs his newly-sharpened knife and thrusts it into its sheath. Roger and Young Ian follow him to face whatever's coming; Claire stays, but Brianna takes Jemmy into the house.

**EXT. FRASER'S RIDGE - BIG HOUSE - ENTRANCE ROAD - DAY (D2)**

The Frasers/MacKenzies poised to meet what's coming -- which is a fairly large GROUP OF HORSEMEN (around 20-30, mostly Brownsville men), led by patriarch RICHARD BROWN. His hot-headed brother LIONEL BROWN is beside him, and a man wearing the remnants of a BRITISH ARMY UNIFORM -- presumably a deserter, ARVIN HODGEPILE. Also in the crowd is WENDIGO DONNER, a bushy-haired half-Native American, but wearing English dress; TEBBE, a quiet mixed-race free man; GARRICK, HANLON and Lionel's nephew CUDDY BROWN, 17.

RICHARD BROWN

Well met, Mr. Fraser!

JAMIE

Aye, well, I do hope so, Mr. Brown.  
I see ye've brought company.

RICHARD BROWN

Mr. Fraser, you came to me for help, now I am coming to you. Since the Crown is no longer able to assure the safety of the colonists, we must take the matter into our own hands. I've formed a Committee of Safety... to protect the good folk of Rowan County.

JAMIE

Does the new Governor ken about this?

RICHARD BROWN

Governor Martin can't officially sanction it, but... he knows. He welcomes it. He certainly doesn't want another uprising. And there's been word of violent attacks -- cabins burnt, families killed.

(then)

Have you had news of any such goings-on at the Ridge?

JAMIE

Aye, we have. We came across a freshly-burnt cabin, maybe ten miles from Woolam's Creek, a few days ago.

The BROWN's gang stirs, everyone looking at each other and at Jamie. Claire, who has been frowning at Lionel Brown, comes closer. Lionel's LOWER LEG is wrapped in a dirty BANDAGE, stained with dried blood and fresh leakage.

CLAIRE

I can see you have a wound that needs attention. Come inside, I can give you a clean bandage, at least.

Lionel looks dubious, but Richard jerks his chin toward Claire.

RICHARD BROWN

Go with her, brother. That wound's festerin', from the smell of it.

Lionel frowns, but grudgingly dismounts. So do the other men, happy to have a break while Jamie starts to tell Richard about the Dutch cabin.

JAMIE

It appeared the dead were a Dutch family...

OFF Jamie as he begins to tell the troubling story --

**INT. FRASER'S RIDGE - BIG HOUSE - SURGERY - DAY (D2)**

Claire has Lionel Brown seated on her EXAMINATION TABLE, the wounded leg unwrapped. It looks bad, SWOLLEN, RED and draining PUS.

CLAIRE

How is little Bonnie? I trust she's thriving with your niece's family?

LIONEL BROWN

She's well enough.

CLAIRE

You have a nasty infection there. How long has it been like this?

LIONEL BROWN

A few days.

(then, reading her)

I know what you think of me, Mistress Fraser. You think I shot Morton. I'm not saying I had a hand in it, but...

CLAIRE

... but you're not saying you didn't.

Lionel won't admit anything. But counters with this:

LIONEL BROWN

You think a father's got no right to seek justice for his daughter, who's been dishonored?

That hits Claire where she lives, as she thinks about Jamie's response to Stephen Bonnet. But she hides her reaction by turning away to fetch her instruments.

**EXT. FRASER'S RIDGE - BIG HOUSE - DAY (D2)**

The Brown gang has stood down, and the men are seeing to their horses, taking a quick bite, passing flasks, etc.

Jamie, Roger and Young Ian are talking with Richard Brown, with Arvin Hodgepile and Wendigo Donner flanking him.

ARVIN HODGEPILE

(sneers)

It had to be the work of the savages.  
We've seen half a dozen cabins burnt  
this month.

Young Ian BRISTLES then looks to Donner, the one with Indian blood, as though to say, "Are you putting up with that?" Donner isn't paying attention; he's looking around, sussing out the signs of Jamie's prosperity; the house, stock, servants, etc.

YOUNG IAN

It wasna Indians.

ARVIN HODGEPILE

What makes you so sure?

Roger senses Ian's blood rising and steps in:

ROGER

For one thing, no one was scalped.

YOUNG IAN

(to Hodgepile)

And even if they had been, the  
Indians aren't the only ones who  
take scalps.

TEBBE

True. The white man's learned to  
take 'em too.

Hodgepile throws Tebbe a nasty look.

WENDIGO DONNER

Whoever it was, maybe something  
scared 'em off. Likely they heard  
you comin' and ran.

Wendigo is an odd and slippery sort. Hard to tell where his loyalties lie. Jamie and Roger exchange a glance. It's possible, but not likely.

RICHARD BROWN

(indicating Roger)

You have men that answer to you.  
Will you and your son-in-law join  
us? We have enough men to make up  
two or three patrols -- Corporal  
Hodgepile here commands one group;  
you and your men could form  
another?

JAMIE

I appreciate the offer, but there's a great deal that needs doing here. I'll need time to consider.

RICHARD BROWN

You might recall, Colonel, that when you came to me for men for your militia, we didn't pause to "consider."

JAMIE

No, not for too long. And Governor Tryon was grateful for your timely assistance. But fighting a war and maintaining law and order are two different things.

Richard Brown lifts his CUP OF WHISKY.

RICHARD BROWN

Your famous whisky still needs your constant attention, I suppose? Very well, Mr. Fraser -- you think on it. That still's well known in the county; it might be as well to have a few friendly eyes kept on it, what with these murderers loose in our county.

YOUNG IAN

We can protect ourselves.

He's angry and willing to start something, but subsides when Jamie raises a quelling hand.

JAMIE

As I said, Mr. Brown -- I'll consider it.

As they see Claire exiting from the Breezeway with Lionel, freshly bandaged, the conversation is over.

**INT. FRASER'S RIDGE - BIG HOUSE - PARLOUR - DAY**

SHORT WHILE LATER. Jamie and Claire digest the news that Brianna and Roger are contemplating leaving.

JAMIE

D'ye really think they'll go now?



CLAIRE

Bree did say that she'd promised Roger they would, if Jemmy could travel --

They fall silent as Young Ian joins them. After a beat --

YOUNG IAN

Are we goin' to talk about what happened?

JAMIE

Not much that can be said about the Browns. They'll do as they please.

YOUNG IAN

Not the Browns, uncle... The opal. Have ye forgotten the story told to us by the Mohawk? That Otter Tooth's ghost appears to the one who has the stone...

(then, to Claire)

You found the opal. You said he appeared to you.

CLAIRE

Yes, I did... but I --

YOUNG IAN

The Mohawk think that the one who has the stone has the power to see what will come to pass... They asked me about you after ye left.

JAMIE

What did ye tell them?

YOUNG IAN

The truth: there isna anyone like my auntie Claire. And 'tis true -- the way ye speak... yer medicines... that ye came to Uncle Jamie so suddenly after twenty years apart... Then there's Brianna and Roger -- who came from, well, I dinna ken where...

(after a beat)

As I once told ye... I learned not to ask questions. But I have some for ye now...

Young Ian reaches into his pocket and produces OTTER TOOTH'S JOURNAL -- carried with him since his return in Episode 508.

YOUNG IAN (CONT'D)

The Mohawk said that this belonged to Otter Tooth. I can understand some, but it's in Latin... Does it mean anything to you?

Jamie starts to read, translating as he goes --

JAMIE

"I am; I still exist. Did I, in that place between?"

(skipping ahead)

"I do not know exactly when I am, nor can I find out -- these people will not reckon years by any scale I know, even had I their tongue to ask. But I know I am too late."

Claire is not certain what this could be... but these words send chills down her spine. She takes the journal --

CLAIRE

His name was Robert Springer. My God -- he wrote it with a ballpoint pen.

YOUNG IAN

What's a "ballpoint pen"?

(a beat, then gently)

Who or what are ye?

Claire and Jamie trade a look. No point hiding their secret.

CLAIRE

Ian... the truth is... I come from another time. From -- two hundred years in the future.

Young Ian's stunned to hear it.

YOUNG IAN

I... knew you were a fairy, Auntie.

CLAIRE

Well, not a fairy exactly...

YOUNG IAN

Then you, Brianna and Roger... is it all of ye?

(off her nod, to Jamie)

And you kent it all this time, uncle?

JAMIE

Aye. But there aren't many who would understand. We keep it to ourselves.

YOUNG IAN  
Did Murtagh ken?

JAMIE  
He did. And now you do.

Where to begin explaining? OFF Ian, taking all this in --

**OMITTED**

**EXT. FRASER'S RIDGE - LEAN-TO - DAY (D2)**

They dismount, Claire taking a BAG OF SUPPLIES.

JAMIE  
Ye can come out...

After a beat, ULYSSES emerges from inside. His clothes look like he's been on the run, but still his presentable self.

ULYSSES  
(bowing)  
Mistress. Sir.

CLAIRE  
Ulysses -- how are you?

ULYSSES  
I am well, thank you, Mistress. My only complaint is boredom.

CLAIRE  
We've brought food for you --

JAMIE  
I thought ye might find a use for this as well.

Jamie hands Ulysses a BOOK -- "PAMELA; or Virtue Rewarded", by Samuel Richardson.

JAMIE (CONT'D)  
I've been in places wi' naught but my own thoughts for company. This may distract ye for a bit.

Ulysses smiles for the first time.

ULYSSES  
Thank you, sir. My own thoughts are but poor company.

JAMIE

There's a new "Committee of Safety" roaming about. I was afraid at first they'd come looking for ye. But I dinna think they've heard what happened at River Run. Still, it may not be safe for ye here.

ULYSSES

Now that I'm a murderer?

CLAIRE

You had no choice but to stop Mr. Forbes.

JAMIE

And by killing him, ye saved my aunt's life. We're verra grateful.

ULYSSES

No one will pardon me for killing a white man, even to save Mistress Cameron. Even so, I would do the same again, given the chance.

CLAIRE

Have you given any thought to where you might go?

JAMIE

It would be wise to leave North Carolina. Maybe Philadelphia. The Quakers dinna hold wi' slavery. I hear they protect escaped slaves.

Ulysses hesitates, but decides to reveal something:

ULYSSES

In fact, sir... I am not... exactly... a slave.

JAMIE

You're not?

CLAIRE

What do you mean?

ULYSSES

I was born free, mistress. But my father died soon after my birth, and my mother was obliged to sell herself -- and me -- in order that we might live.

(MORE)

ULYSSES (CONT'D)

When she died, my master sold me to an itinerant scholar, whom I served on his travels. He talked to me, and finding me... intelligent... taught me French and mathematics and many other things. Mostly, as he said, in order to have someone worth talking to during long journeys.

JAMIE

How was it that ye came to work for my auntie?

ULYSSES

The scholar died, and I was sold again, but as I was then educated and had... fine ways, as they said... I could be sold as a house slave. So I came to River Run, where your aunt and uncle soon discovered my talents.

CLAIRE

You said that you aren't "exactly" a slave. What did you mean?

Ulysses reaches into an inner pocket of his waistcoat, and pulls out a FOLDED DOCUMENT; one kept with care, but worn in a way that shows how long he's had it. He hands this to Jamie, who unfolds it.

JAMIE

Christ, a document of manumission --

CLOSE ON the document, headed "INSTRUMENT OF MANUMISSION", with indecipherable text following, and JOCASTA'S SIGNATURE at the bottom, followed by a WITNESS' SIGNATURE.

CLAIRE

Signed by Jocasta, and... witnessed by Gerald Forbes?

Ulysses takes the document back from Claire, refolding it.

ULYSSES

Yes, that was rather ironic, I suppose.

CLAIRE

But -- you mean that you've really been free all this time, and yet --

ULYSSES

My mistress insisted upon manumitting me as soon as Mr. Cameron died. I... chose not to leave... her.

OFF Jamie and Claire, moved by Ulysses' loyalty.

**INT. FRASER'S RIDGE - BRIANNA & ROGER'S CABIN - NIGHT (N2)**

Roger is getting ready for bed. Brianna has just come from the loft where she was putting Jemmy to sleep.

BRIANNA

He's finally asleep.

ROGER

What do you think caused the opal to break when Jemmy held it?

BRIANNA

Something about time travel -- or travelers -- must trigger that energy.

ROGER

But why didn't the opal break with Claire, or any of us?

BRIANNA

Maybe Jemmy is especially sensitive because both his parents are time travelers.

(then, gently)

It may be the proof that he's your biological son.

ROGER

All I've ever wanted was to be a family with you and him and for all of us to be safe. And now we will be -- safer, at least.

(then)

We don't need the opal. I have the two rubies, and the gem Bonnet gave you...

Brianna nods, but neither wants to open up that old wound... After a beat, Roger begins thinking about how to bring up another difficult topic --

ROGER (CONT'D)

Bree... the last girl we found in the fire, she wasn't dead.

(MORE)

ROGER (CONT'D)

There was no hope for her. So I...  
helped her die. I was so afraid of  
having to kill someone at Alamance,  
and now, I've taken a life...  
something I never thought I'd have  
to do.

Brianna listens quietly, feeling Roger's grief. She puts a  
hand on his arm.

ROGER (CONT'D)

So it's not just the dangers. It's  
living a life we weren't meant to.

BRIANNA

(quietly)  
I know.

Brianna takes a deep breath, determined to go through with  
their plan.

BRIANNA (CONT'D)

All right, well, I guess we have to  
decide what we're going to tell  
people. We can't just go "poof!"

ROGER

That's exactly what we will do,  
isn't it? If things go right.

That "if" is an uncomfortable thought.

BRIANNA

Yes. But -- I don't want to leave  
my parents answering questions  
about what happened to us. And I  
want to be able to say goodbye to  
everyone.

ROGER

Aye. Of course. I was thinking  
we'd tell people I'd got a job --  
that doesna require shooting or  
stabbing -- up north somewhere.  
Boston, New York...

BRIANNA

Boston would be best. People know  
I grew up there. We'll say you'll  
be a university professor -- which  
is the truth... in a different  
century. They know you're a  
learned man --

ROGER

Aye, it's best to stay as close to the truth as possible. We should leave within the month.

They look at each other, suddenly serious. They've got a gemstone and a date; this is real. Brianna takes Roger's hand, linking her fingers with his.

**INT. FRASER'S RIDGE - BIG HOUSE - KITCHEN - DAY (D3)**

Jamie is in the kitchen, industriously writing in one of his FARM LEDGERS (on shelf, show several ledgers, with labels reading things like "Livestock", "Seed", "Barley Harvest", "Rents", etc. -- and one labeled "Uisge beatha" (Whisky in Scots Gaelic)). LIZZIE enters:

LIZZIE

Ye have a visitor, sir.

Jamie rises and follows her to the front door.

**INT. FRASER'S RIDGE - BIG HOUSE - KITCHEN - DAY (D3)13 13**

Jamie is surprised to find JOHN GREY waiting there.

JAMIE

John -- I wasna expecting you. Is everything all right?

JOHN GREY

Quite all right.

JAMIE

William?

JOHN GREY

William's well. Still in London, at school.

JAMIE

Come, tell me more...

Jamie turns to Lizzie --

JAMIE (CONT'D)

Will ye have Mr. Bug take his Lordship's luggage up to the guest chamber?

JOHN GREY

Guest chamber?



JAMIE  
 We've finally finished the  
 upstairs. Ye'll be our first  
 guest.

JOHN GREY  
 I'm honored.

OFF John's gracious smile as he and Jamie head into --

**INT. FRASER'S RIDGE - BIG HOUSE - PARLOUR - DAY (D3)**

Jamie and John are seated in the parlour, with CUPS and a BOTTLE OF WHISKY. Jamie pours them each a solid drink.

JOHN GREY  
 I heard justice was served to Mr.  
 Bonnet after all.

JAMIE  
 It was. But not by my hand.  
 (then)  
 It was Brianna's wish. He was  
 sentenced, and the river took him.

JOHN GREY  
 I'm sure she will rest easy now,  
 knowing she'll never see his face  
 again.

JAMIE  
 And how are you, John?

JOHN GREY  
 I confess that I didn't realize  
 how... bereft I would feel, with  
 William so far away...  
 (then)  
 But the Westminster school is an  
 excellent one. Hal and I were both  
 educated there.

Jamie refills their cups, eyes on the pouring whisky.

JAMIE  
 I suppose there comes the time for  
 every lad to leave home and learn  
 what it is to be a man. I was his  
 age when my father sent me to the  
 Université in Paris.

John stares at Jamie then lifts his cup in salute, smiling.

JOHN GREY  
**Touché, Monsieur Fraser.**

Jamie smiles and raises his glass, as John breaks the news:

JOHN GREY (CONT'D)  
 It seems it's time for me to return  
 to England as well -- to Helwater.

JAMIE  
 It's been a while since I've heard  
 that name.

JOHN GREY  
 There's news, I'm afraid. Lord  
 Dunsany has died, and I must make  
 arrangements for the care of the  
 estate -- which is also now  
 William's -- and the care of Lady  
 Dunsany. She has no one else.

JAMIE  
 (genuinely saddened)  
 Will ye give her my condolences,  
 John? If ye think she might value  
 them...

JOHN GREY  
 I know that she would.  
 (then)  
 Mt. Josiah has been an escape, of  
 sorts, from the world and its  
 complications. It was good to have  
 a change of scenery, a taste of  
 life apart from being a soldier or  
 a politician... I rather enjoyed  
 working the land...

JAMIE  
 Aye. It's good to get dirt under  
 your fingernails -- no doubt ye'll  
 miss it.

JOHN GREY  
 No doubt there are many things I'll  
 miss about being here.

Jamie Fraser being first and foremost. But Grey's love for  
 William is a powerful pull and he's torn between the two  
 people he loves the most.

JOHN GREY (CONT'D)

But William is the ninth Earl of Ellesmere. When he attains his majority, he'll be entirely responsible for his estates. He has to learn how to be an earl -- It's my duty to see that he's prepared for it.

JAMIE

(hopeful)

Do ye think ye'll return to Virginia... eventually?

It's obvious Jamie will miss John as well, and John can't help but savor that.

JOHN GREY

I believe in time, we will. I can't imagine William never seeing you again.

Or John never seeing Jamie again... But Grey continues:

JOHN GREY (CONT'D)

But it is evident that the mood in the American Colonies grows darker by the day. I hope I'm wrong, but I feel a storm coming.

JAMIE

I dinna think you are wrong.

Jamie knows more of course, but is not at liberty to share it with his friend.

John nods and reaches into his COAT.

JOHN GREY

Since you haven't seen William for a while, I brought this for you.

Jamie unwraps the SMALL PACKAGE to find a PORTRAIT OF WILLIAM.

JAMIE

Such a handsome lad.

JOHN GREY

The older he gets, the more he looks like his father.

OFF JAMIE, touched.

EXT. FRASER'S RIDGE - CREEKSIDE - DAY (D3)

Claire, Brianna and Young Ian at the creek, where they have been catching TROUT and are starting to clean them.

YOUNG IAN

Ye're really leaving, then, cousin?

BRIANNA

Yes. I wish --

Brianna glances at Claire.

BRIANNA (CONT'D)

-- I wish... things were different. But they aren't. Things will get worse here, soon. There's a war coming --

YOUNG IAN

Ye dinna have to be a -- whatever ye are -- to tell that. Anyone wi' half an eye sees it.

(then)

I'm happy for ye, if that's truly what ye wish. But have ye thought that maybe if ye stayed, ye could change things?

BRIANNA

I'm afraid what's coming is bigger than us.

Ian turns to Claire now.

YOUNG IAN

But ye told me that you and Uncle Jamie thought ye might stop Charles Stuart -- stop what ye kent would be a terrible slaughter in the Highlands.

CLAIRE

We were able to prevent some of the Lallybroch men from dying at Culloden... But... it wasn't possible to stop the course of events -- the battle itself. It's just so complicated --

YOUNG IAN

But there are things, smaller things, that someone might be able to change?

(MORE)

YOUNG IAN (CONT'D)

If it's something much smaller than a war? Only something... say, between a man and his wife --

Claire and Brianna exchange a look.

YOUNG IAN (CONT'D)

I want to travel through the stones.

CLAIRE

I'm sorry... but that won't work.

YOUNG IAN

Why not?

BRIANNA

We think it's something you're born with...

CLAIRE

Ian, the opal didn't feel hot to you, that's one of the signs. And you didn't hear the buzzing...

Ian's frustrated. It's clear from the urgency of his tone that some great tragedy weighs on him --

YOUNG IAN

So then you take me! You can travel, Auntie -- take me with you -- then you can return here --

CLAIRE

That's impossible. Besides, there's no evidence that you can travel somewhere earlier into your current life.

BRIANNA

Because you already exist... there can't be two of you.

This is all too confusing for Ian. He stabs his GUTTING KNIFE hard into the ground. The women look at him, concerned and sympathetic.

CLAIRE

Is this... something to do with why you left the Mohawk? You think that if you went back, that--

YOUNG IAN

Ye say I can't go, Auntie. So what difference does it make?

Ian pulls his knife from the ground, thrusts it into his belt and walks off, obviously heartsick and discouraged.

**INT. FRASER'S RIDGE - BIG HOUSE - JAMIE & CLAIRE'S BEDROOM - NIGHT (N3)**

Jamie is in bed, reading Edmund Burke's *SUBLIME AND BEAUTIFUL*. Claire is getting ready for bed. The small portrait of William is on the bedside table. Clearly Jamie has shown the new picture to Claire already.

CLAIRE

I asked Brianna to draw pictures for us. Of them all -- but especially of Jemmy. To... remember them by.

Jamie sets down his book.

JAMIE

That's a braw notion, Sassenach. I remembered you for twenty years, **mo chridhe**, with no pictures at all. But -- it does help.

Claire smiles, and returns to her bedtime routine. Then, ready for bed, she reaches for a *TINY BOTTLE* of what's clearly *PERFUME*, and dabs this behind her ears and between her breasts. She blows the *CANDLE* out and turns to get into bed with Jamie -- only to find that he's *FALLEN ASLEEP*, with the book open on his stomach.

Claire takes the book and closes it, then gently takes Jamie's spectacles off and lays them on the table next to the book and the portrait. She pauses for a moment to look at the portrait, then touches that as gently as she touched Jamie.

**EXT. FRASER'S RIDGE - BIG HOUSE - NIGHT (N3)**

ON Young Ian, *ROLLO* at his side. He wanders down in front of the house and stops at the water's edge. He picks up a few *STONES* and flings them into the river with all his might. From this vantage point, he looks back up at the Big House -- with one or two windows lighted. He's heavy-hearted: this is not his home, and he has no hope of regaining what he's lost.

He sits down and sinks his face into Rollo's fur, in despair. The lights wink out.

INT. FRASER'S RIDGE - BIG HOUSE - JAMIE & CLAIRE'S BEDROOM - NIGHT (N3)

Claire and Jamie in bed. Jamie is solidly asleep, snoring a little. Claire is RESTLESS and SWEATY, having a hot flash. She tosses to and fro, then gets up and goes to the OPEN WINDOW, flapping her SHIFT in hope of cooling off.

Jamie rolls over, reaching for her in his sleep, and wakes to see her at the WINDOW, looking out. He gets up and goes to her, putting his arms round her and kissing her temple.

JAMIE

Your skin tastes of salt,  
Sassenach. Were ye crying, lass?

CLAIRE

No, only sweating. It's hot. I  
must smell like the White Sow.

She flaps her shift again.

JAMIE

Aye? Let's see, then...

He picks up one of her hands and sniffs her knuckles, then touches them gently with the tip of his tongue, describing:

JAMIE (CONT'D)

Mmm. Onions. And garlic.  
Something hot -- peppercorns. Aye,  
and clove. And something wood-  
like... toadstools.

CLAIRE

Not fair at all. You know  
perfectly well what we had for  
dinner.

He turns her palm over and sniffs, then delicately tastes and smells up her arm.

JAMIE

Vinegar and dill. Ye've been  
making cucumber pickles, aye?  
Good, I like those.

He touches the silky hair in her armpit and smells his fingers.

JAMIE (CONT'D)  
Eau de femme. Ma petite fleur.

Claire draws his head close to her bosom and sniffs his head.

CLAIRE  
Mmmm... gunpowder, hay and just a hint of manure. Very manly.

Jamie chuckles, then smells the perfume between her breasts, stops, then looks up at her.

JAMIE  
Your special perfume. Ye wanted me.  
And I fell asleep wi'out even touchin' ye. I'm sorry, Sassenach --

CLAIRE  
It's all right. You were tired.

JAMIE  
(rising to his feet)  
You could raise me from the dead for this.

Jamie walks Claire backward to the open window, then kneels at her feet while she sits on the sill.

CLAIRE  
What on earth are you doing?

He pushes back her shift and buries his head between her legs.

JAMIE  
Parfum d'amour...

ON Claire in silhouette, the night sky behind her and a slight breeze lifting her hair. As they go on, Jamie rises and moves to her, she wraps her legs around him, holding onto the window frame, the empty, star-filled air behind her. She leans back a little, on Jamie's hands.

JAMIE (CONT'D)  
Let go, **mo graidh**. Trust me.

Claire's hands let go as her arms go around Jamie's neck. As they make love --

**EXT. FRASER'S RIDGE - BIG HOUSE - DAWN (D4)**

Establishing. Daylight is dawning on the Ridge.



INT. FRASER'S RIDGE - BIG HOUSE - SURGERY - DAY (D4)

NEXT MORNING. Claire, looking happy, peering into Dr. Rawlings' MICROSCOPE. Jamie comes in, a piece of TOAST in one hand.

JAMIE  
What are ye doing, Sassenach?

CLAIRE  
Come look.

He does, and is fascinated.

JAMIE  
I see them! Wee things with tails,  
swimming about.

CLAIRE  
Aren't they marvelous?

JAMIE  
(absorbed)  
Aye, marvelous...such busy wee  
strivers, pushing and writhing --  
and so many o'them!

Jamie looks up.

JAMIE (CONT'D)  
When ye told me about germs, I  
thought they'd have wee teeth, and  
they don't -- but I never kent  
they'd have such handsome, lashing  
wee tails --

CLAIRE  
Well, these particular little  
beasts aren't germs -- they're  
sperms.

JAMIE  
What's that?

CLAIRE  
Sperms. Male reproductive cells.  
You know, what makes babies?

JAMIE  
(shocked)  
Ye mean... seed? Whose are they?

CLAIRE

Well... yours, of course. Who else's  
would they be?

Jamie's hand darts reflexively between his legs.

JAMIE

How the hell did ye get them?

CLAIRE

How do you think? I woke up in  
custody of them this morning.

Jamie's non-plussed.

CLAIRE (CONT'D)

Sperm can live for up to a week  
after... they're released into  
their proper... habitat.

Jamie takes a meditative bite of toast, looking fixedly at  
the microscope.

JAMIE

A week, ye say. Then it's maybe  
possible that wee Jem really is  
Roger Mac's? Can ye see the  
difference? Between one man's...  
(motions towards the  
microscope)  
... and another's?

CLAIRE

Well, no. I was just checking the  
resolution of my microscope --

JAMIE

I'll leave ye to get on with it  
then.

He kisses Claire briefly and heads for the door --

**INT. FRASER'S RIDGE - BIG HOUSE - DINING ROOM - DAY (D4)**

Jamie finds Brianna, who's having something to eat. He hands  
her the portrait of William.

BRIANNA

Who's this?

JAMIE

It's your brother, a **chuisle**.

Brianna looks up at Jamie, with equal parts astonishment and excitement.

JAMIE (CONT'D)

I told ye I was a prisoner of war?  
And that I served as a groom, on an  
English estate called Helwater?  
(off Brianna's nod)  
Well, that's where... he was born.  
His name is William... and aye,  
your mother kens all about him.

BRIANNA

And... who was his mother? If you  
don't mind telling me, I mean?

JAMIE

Oh, I mind. But I'm going to do  
it, anyway. She was a daughter of  
the house; her name was Geneva  
Dunsany. It wasna a matter of love  
between us, but it was her choice,  
and that's all I'll say about it.

Brianna looks searchingly at the portrait, looks up to  
compare it to Jamie's face.

BRIANNA

He... looks like you.

JAMIE

And very much like you, m'annsachd.

BRIANNA

Where is he now? Can I see him?

Jamie shakes his head, and braces himself for the rest of  
it.

JAMIE

He's in London. He... doesna ken  
that I'm his father, and he never  
will. He's the ninth Earl of  
Ellesmere, and if the truth were  
ever found out -- his life would be  
ruined.

He comes to stand by her, looking from her face to William's  
and back.

JAMIE (CONT'D)

The eighth Earl of Ellesmere, the man who supposedly sired him, died when William was born, and so did William's mother. Lord John married her sister and they became William's parents --

BRIANNA

So... Lord John is really William's uncle?

JAMIE

Aye. Lord John has been a father to William since the lad was six years old --

BRIANNA

I don't know what to say. I -- my... brother...

JAMIE

I thought I'd have a thousand chances to tell you... but since I dinna, I'm telling ye now. I want ye to take the knowledge of William with ye. To ken there's more of your blood in the world than me and your mother. Maybe ye'll want to look for him... in books, I mean; he'll be an earl, he might be easy to find.

BRIANNA

I will.

Brianna can't stop looking between the portrait and Jamie, and finally closes her eyes, the portrait clasped to her heart. After a silence --

JAMIE

When... will ye go, a leannan?

BRIANNA

We'll leave in -- in a week.

Jamie's overcome, and just nods. After a moment, he speaks softly, still not looking at her.

JAMIE

After yer mother left me, with you in her belly and I thought I'd never see ye; I kent you were there. I was a husband, and a father.

(MORE)

JAMIE (CONT'D)

And now I am a grandsire, and even if  
I never see any of ye again... ye've  
made my life whole.

Both of them have teared up, but are still hanging on to themselves. Brianna nods and lays her head on her father's shoulder.

**EXT. FRASER'S RIDGE - BIG HOUSE - DAY (D5)**

ON FERGUS AND MARSALI - Brianna and Roger have just told them the news -- that they'll soon be leaving Fraser's Ridge.

MARSALI

Leaving?! When?

ROGER

In two weeks.

BRIANNA

Roger has been offered a teaching position in Boston.

FERGUS

Boston? That's so far away.

If only they knew how very far...

MARSALI

What will yer parents do wi' out ye? What will I do wi' out ye? Ye're like a sister to me...

Marsali starts to tear up...

BRIANNA

I know. Leaving everyone... it's... going to be the hardest thing I've ever done.

ROGER

Aye. We'll miss ye both.

As the foursome embraces --

**EXT. FRASER'S RIDGE - MONTAGE - DAY (D5)**

Brianna and Roger make the rounds, breaking the news of their departure and bidding goodbye to people -- the Bugs, other settlers, giving out the Boston story. There are tears and hugs... Claire WATCHES from a window.

Brianna is walking away from the group when Lizzie approaches.

ON BRIANNA AND LIZZIE -- who stand in a more private area.

LIZZIE

I s'pose I should start sayin' my goodbyes to everyone, as well, while they're all gathered --

She glances over at Marsali and Fergus --

LIZZIE (CONT'D)

I'll miss them and their wee puddin' faces so much... I dinna ken how I'll bear it -- Germain has been a wee angel of late. Joanie too. Bless them.

BRIANNA

Lizzie --

LIZZIE

(excited)

Course I'm looking forward to goin', though it will be colder in Boston will it no'?

Brianna is devastated to have to break Lizzie's heart in this way --

BRIANNA

Lizzie... we can't take you with us...

LIZZIE

Oh...

(after a beat)

Ye'll send for me in a few weeks then?

BRIANNA

No... You'll have to stay here, at Fraser's Ridge...

Lizzie is completely taken aback, and almost at a loss for words --

LIZZIE

But... why?

Brianna takes a beat. How to explain? Lizzie desperately wants to convince Brianna to change her mind --

LIZZIE (CONT'D)  
 I was with ye in the darkest  
 time... When that beast attacked  
 ye and --

Lizzie stops herself. Even in her own distress, she doesn't  
 want to hurt Brianna.

LIZZIE  
 And through the good times as well,  
 on yer wedding day and when wee  
 Jemmy arrived... You're the one  
 who saved my life. I'm meant to be  
 wi' you always.

Brianna is moved -- and heartsick, knowing that there's  
 obviously no possibility of taking Lizzie with her.

BRIANNA  
 Yes, I needed you. You've always  
 been there for me -- and I'm so...  
 grateful.

(after a beat)  
 But now I need someone to watch  
 over my parents for me. They'll  
 need someone like you to take care  
 of them.

LIZZIE  
 Of course I will. If that's what  
 ye wish...

BRIANNA  
 And... your life is here. I want  
 you to find all the happiness you  
 deserve.

Lizzie's eyes well up --

BRIANNA (CONT'D)  
 Don't cry Lizzie, you'll make me  
 start -- I'm trying to be brave...

LIZZIE  
 Ye are brave. One of the bravest  
 I've ever known. I willna forget  
 ye.

BRIANNA  
 I won't forget you either.

OFF these two women who have been through so much together.

EXT. FRASER'S RIDGE - NEAR THE BIG HOUSE - DAY (D5)

Roger finds Young Ian throwing a STICK for Rollo to retrieve. Ian hands the stick to Rollo and stands waiting.

ROGER

I want -- well, Brianna and I want --  
to ask a favor of ye.

YOUNG IAN

Aye, of course. Whatever it is.

ROGER

Will ye come with us? To the stone  
circle, I mean. Someone will need  
to bring the wagon and horses home --  
and we... we don't want Jamie and  
Claire to do it.

YOUNG IAN

Why not?

ROGER

Brianna's afraid that if her  
parents are there, that she might  
not find the courage to leave them.

Ian nods, understanding.

YOUNG IAN

I'll come wi' ye.

ROGER

Thank you.

Roger takes out a piece of paper.

ROGER (CONT'D)

I want you to have this. For  
everything you've done to help us.

Young Ian reads the paper. It's the deed for the five  
thousand acres that Tryon gifted Roger as compensation for  
his hanging. He's overcome.

YOUNG IAN

I can't accept your land.

ROGER

Then, look after it for me and do  
with it what you will. I hope ye  
find happiness.

OFF Young Ian --



EXT. FRASER'S RIDGE - BIG HOUSE - DAY (D5)

Brianna finds Lord John on the back porch, overlooking the fields behind the house.

JOHN GREY

Your father tells me you and Roger are going to Boston.

BRIANNA

Yes. But... I've just learned something that will make it even harder to leave --

(after a beat)

I have a brother.

JOHN GREY

Ah -- so he's told you. I'm glad.

John looks at her with affection.

JOHN GREY (CONT'D)

He is very like you. And both of you are very like your father -- in disposition as well as appearance.

BRIANNA

So William's got a temper, too, then?

JOHN GREY

Yes. He possesses your kindness and courage -- Jamie's -- as well.

John can see Brianna's eyes light up at hearing about William. But he must be honest.

JOHN GREY (CONT'D)

I can never tell him about you.

The realization dampens her spirits.

JOHN GREY (CONT'D)

I wish I could, but...

BRIANNA

I know. My father explained.

JOHN GREY

Well... life is long. Perhaps some day...

Brianna shakes her head sadly, but pulls herself together.

BRIANNA

Perhaps. And life is long. Maybe long enough that we'll meet again.

But she knows it will never be. It makes leaving even harder.

BRIANNA (CONT'D)

I just wanted to say goodbye. And thank you. For everything.

Lord John smiles.

JOHN GREY

I will be leaving myself, in two days time. With my new man-servant.

BRIANNA

Man-servant?

JOHN GREY

Ulysses.

BRIANNA

You're taking him to England?

JOHN GREY

He can travel safely in the guise of my servant, and once he steps foot on a British ship, he will be a free man. I understand that he's educated... I'm confident I'll be able to find him a position where his knowledge will be of use.

BRIANNA

That's a good idea --

JOHN GREY

Your father suggested it. He reminded me that I might need someone to play chess with me on the way to London.

BRIANNA

I've heard that you are quite the master at chess. And... a wonderful father. My brother is lucky to have you in his life -- and so am I.

John smiles, moved by the magnitude of her compliment.

JOHN GREY  
 You really are impossible not to  
 like.

Brianna smiles at his echo of her words to him in Episode  
 412.

OFF the two friends, melancholy at the thought of parting.

OMITTED (MOVED TO SCENE A30)

OMITTED (MOVED TO SCENE A30)

EXT. FRASER'S RIDGE - BIG HOUSE - LATER - DAY (D5)

Lizzie snaps BEANS on the front porch when Lionel Brown,  
 with his young wife, ROSE BROWN arrives in a cart which is  
 driven by ONE of the Brownsville men. Jamie steps out of the  
 front door after hearing them arrive --

LIONEL BROWN  
 Fraser!

JAMIE  
 (swings Jemmy down into  
 his arms)  
 Mr. Brown.

LIONEL BROWN  
 My brother's sent me to tell you  
 the Committee of Safety's gathering  
 in a week. He wants an answer --  
 are you and your men with us?

JAMIE  
 Tell your brother I've considered,  
 and with respect, I must decline  
 his invitation. I've spent the  
 last year serving the Crown, it's  
 time to serve my family. The best  
 of luck to ye, Mr. Brown.

LIONEL BROWN  
 Richard will not be best pleased to  
 hear that, Mr. Fraser.

JAMIE  
 I'm sorry. But my answer is final.

Jamie turns to go, but Lionel hops down from the cart, and  
 reaches to get his wife down as well.

LIONEL BROWN

I've brought my wife to see Mrs.  
Fraser. She's in need of a healer.

Rose is much younger than LIONEL, and is cradling an obviously injured arm to her chest. She looks scared and in pain, but bobs a curtsey to Jamie.

JAMIE

Of course. She's in her surgery.

**INT. FRASER'S RIDGE - BIG HOUSE - SURGERY - DAY (D5)**

Claire examines Rose's wrist, which is bruised and swollen, as Marsali looks on. She pushes gently on the inner wrist bone (the ulna) with her thumb, while holding Rose's hand. Rose seems nervous, as Lionel slouches by the door, watching.

CLAIRE

How long have you and Mr. Brown  
been married?

LIONEL BROWN

(answering for Rose)  
Almost a year, now.

CLAIRE

(to Rose)  
I think your wrist is broken. What  
did you do to it?

Rose glances toward Lionel. It's apparent that she is scared of him.

CLAIRE (CONT'D)

This kind of injury can happen if  
someone falls... or perhaps  
when... someone twists the wrist.

LIONEL BROWN

Just mend her like you mended me.

Claire senses something amiss.

CLAIRE

Marsali, can you fetch a bandage?  
And the plaster of Gilead?

(to Rose)

I'm going to wrap your wrist to  
keep the bone from moving. Try not  
to use your arm too much.

Rose nods timidly.

CLAIRE (CONT'D)

(to Lionel)

Would you go and ask my husband for a bottle of whisky? I'd like to make your wife a tonic. For the pain.

Lionel hesitates, but nods and leaves, with a glare back at his wife.

ON LIONEL - as he exits into the BREEZEWAY.

**BACK WITH CLAIRE AND ROSE**

Rose rambles nervously in his absence.

ROSE BROWN

I don't know how I'll chop wood and do the washin' with one hand. My husband expects the chores to be done...

CLAIRE

Perhaps he could help with some of the chores?

Rose's expression betrays the absurdity of the suggestion.

CLAIRE (CONT'D)

Will he get angry with you if they're not done?

ROSE BROWN

O'course. What husband wouldn't?

CLAIRE

I've seen him get angry myself. It can be rather frightening.

ROSE BROWN

Lionel has a temper, if that's what you mean. But I don't mind it too much...

As Claire and Marsali treat and bandage her wrist, the story comes out --

ROSE BROWN (CONT'D)

He hasn't been himself since his Alicia's gone off. He gets sad and he drinks... he wants another babe to raise...

Seeing how distressing this thought is to Rose...

CLAIRE

Do you want a child, Rose?

ROSE BROWN

It's my duty, isn't it? He's... a good man.

CLAIRE

It doesn't sound as if he's a good man, Rose. It sounds as if he's hurting you.

ROSE BROWN

It was my own fault, you see... because I wouldn't -- wouldn't lie with him.

Rose looks at Marsali's large pregnant belly.

ROSE BROWN (CONT'D)

I don't mind what he does to me, but if he was cruel to a babe...

(whispering)

Dr. Rawlings says that if you don't lie with a man two weeks before your courses, then you won't come to be with child. Said so in the newspaper.

(adds with modest pride)

My mother taught me to read.

Just then, Lionel returns with the whisky.

LIONEL BROWN

Everything well in here?

ROSE BROWN

(covering)

Very well indeed. Mistress Fraser's almost finished.

As Rose takes a sip of the whisky, Claire realizes that through 'Dr. Rawlings' advice, she's inadvertently responsible for Rose's injury.

Meanwhile, Lionel has wandered further inside the surgery and is glancing around -- intrigued by the odd modernity of the room and equipment.

Something catches Lionel's eye: Claire's medical box. He gives it a closer look.

(Note: what the audience will not realize but learn later - he has clocked the name "Dr. Rawlings" on the box.) Lionel turns back to Rose as Claire finishes --

LIONEL BROWN  
I'm obliged to you.

CLAIRE  
You're welcome. Mistress Brown --  
Rose -- take care.

Lionel ushers his wife out. After they're gone, Claire turns to Marsali --

CLAIRE (CONT'D)  
I think he beats her.

And this time, at least, it's partially Claire's fault. It weighs on her, but there's nothing she can do for now.

**EXT. FRASER'S RIDGE - BIG HOUSE - DAY (D5)**

ON Jamie and Jemmy on horseback. Jamie is helping Jemmy hold the reins and Jemmy is laughing. Brianna is watching from the parlour window.

**INT. FRASER'S RIDGE - BIG HOUSE - PARLOUR - DAY (D5)**

Brianna buries her face in Roger's shoulder, overcome by the sight and the knowledge that Jemmy will never see his grandfather again.

BRIANNA  
I never had grandparents.

ROGER  
Neither did I -- nor even parents  
to begin with.

Both are heartbroken, knowing what they are sacrificing for the safety of life in the future. Brianna exits the parlour and into --

**INT. FRASER'S RIDGE - BIG HOUSE - FOYER - DAY (D5)**

Brianna enters the main hallway. Looking toward the back of the house, she sees -- Claire, who is in the kitchen. There's only the two of them now, staring at each other like two gunslingers standing opposite one another. They take a beat, then --

Mother and daughter come RUSHING toward each other. They meet halfway -- in the Breezeway -- and fly into each others' arms. They've been avoiding each other for days, not wanting to say goodbye. But it's real now, and close to time. And the two finally let out all the emotion they feel at parting once again, as the tears flow --

CLAIRE

Bree.

BRIANNA

Mama.

**INT. FRASER'S RIDGE - BIG HOUSE - DINING ROOM - NIGHT (N5)**

It's the LAST SUPPER, for the Frasers and the MacKenzies, and everyone is heartsick, but trying to hide it. Jamie, Brianna, Roger and Young Ian are seated at the table.

Claire comes in, bearing a PLATTER covered with a DISH CLOTH.

CLAIRE

Meet the future's answer to journey-cake.

Claire whips the cloth away, revealing -- PEANUT BUTTER and JELLY SANDWICHES, cut into triangles and oozing STRAWBERRY JELLY. Brianna bursts into slightly hysterical laughter, and the rest of the company joins in, though looking a trifle puzzled.

Claire sits down and starts passing the platter.

CLAIRE (CONT'D)

When I came -- back here, I brought two peanut butter and jelly sandwiches with me, for the journey.

YOUNG IAN

I wondered what ye meant to do wi' the roasted peanuts, Auntie.

CLAIRE

They were my last connection with the time I'd come from -- with home.

Jamie takes a sandwich and bites boldly into it. His eyes widen; it's good.



BRIANNA  
Do you like it, Da?

Jamie can't reply; the peanut butter has glued his mouth shut momentarily. The others laugh, and he manages to free himself and take a deep drink.

JAMIE  
Aye, very tasty. Ye're sure it's to be eaten, though? Ye could seal letters or mend shoes wi' it just as well.

Everyone laughs.

- Segue into silent MONTAGE of dinner;
- New dishes brought in and passed.
- Talk as the candles burn down and the family enjoys their last time together.
- The food is finished and the WHISKY comes out.
- Jamie pours ceremonially for everyone, then lifts his cup in toast.

JAMIE (CONT'D)  
To home, to family, to hearts that beat as one. Slàinte mhath!

ALL  
Slàinte mhath!

Claire rises and fetches a SMALL PACKET tied up in OILED CLOTH, which she sets down in front of Brianna.

CLAIRE  
A couple of sandwiches for the road.

BRIANNA  
Oh, Mama!

Brianna gets up and hugs her mother.

BRIANNA (CONT'D)  
They'll be the best thing we've ever tasted.

**EXT. NORTH CAROLINA - COUNTRY ROADS - DAY (D6)**

SERIES OF SHOTS: as Roger, Brianna, Jemmy and Young Ian make their way to the stone circle.

**EXT. BRIANNA & ROGER'S CABIN - DAY (D7)**

TWO WEEKS LATER. Jamie walks up and enters to find --

**INT. BRIANNA & ROGER'S CABIN - DAY (D7)**

Claire standing amongst everything Brianna, Roger and Jemmy left behind, including the half-finished rocking horse we've seen him making earlier. Jamie comes up behind her.

JAMIE

I thought I might find ye here.

CLAIRE

It's only been two weeks, it feels like Bree has been gone for an eternity.

JAMIE

If Roger was right, they should be reaching the stone circle about now.

Claire looks around.

CLAIRE

We started our life on the Ridge in this cabin.

(then)

Now it's just you and me...

JAMIE

Should we have Fergus and Marsali move in if they'd like?

CLAIRE

It's not big enough for them, with the children.

JAMIE

Then who?

CLAIRE

Let's not think about that just yet.

She shows Jamie Brianna's PORTFOLIO she's found on the desk, with all her various drawings -- people, buildings, plans.

CLAIRE (CONT'D)  
She's so talented.

JAMIE  
Maybe in the future, she can finally be an engineer.

CLAIRE  
Maybe.

OFF Jamie and Claire as they feel the emptiness without their daughter, but hold hope for her happiness in the future.

**EXT. WOODS - THE STONE CIRCLE - DAY (D7)**

Roger, Brianna, Jemmy and Young Ian stand before the tall MONOLITHIC STONE surrounded by the CAIRNS which make the circle. Roger is holding the WOVEN ROPE he's prepared. Brianna is holding Jemmy's hand. Roger starts to tie the three of them together.

ROGER  
(to Bree)  
Ready?

BRIANNA  
As we'll ever be.

ROGER  
Each strand of this rope is delicate and fragile. But braided together, it's strong. And it'll hold us --

The MacKenzies are roped together; Young Ian holds the last end of the KNOTTED rope. Roger carefully hands Brianna one of the two small RUBIES [Episode 409] he carries, and then folds the BLACK DIAMOND into Jemmy's hand and closes his own hand around it.

Brianna, breathless and terrified, looks at Young Ian.

BRIANNA  
Ian -- thank you for everything you've done for us. Look after my parents... I love you!

YOUNG IAN  
 (choked up)  
 I love ye, too, Brianna!

He drops the rope, and the MacKenzies walk into the stone circle. Young Ian CLOSES HIS EYES for a moment. When he opens them -- he's alone.

ON a gob-smacked Young Ian as he approaches the stones cautiously. Knowing Brianna and Roger traveled through time is one thing. Witnessing it himself is another entirely.

He reaches out and touches the stones himself, but to no effect. Frustrated, he BEATS his hands on the solid rock, overwhelmed by his desperation to return to the past and maddened at his inability to do so.

Sometime later, we see him from above, small and forlorn, sitting in the middle of the empty circle, the stone's shadows lengthening as the sun goes down. He's looking up and we see that his hands are bloodied from his efforts. Then his head falls onto his knees in despair and we draw back, Ian growing smaller and smaller.

FADE TO BLACK.

**EXT. WOODS - THE STONE CIRCLE - LATER - DAY (D7)**

The MacKenzies WAKE, lying on the ground, their rope in shreds, but -- all together! Roger sits up, looks around, and opens his hand; nothing remains of the gem. They did it! They travelled through time! He crawls over to Brianna, who's sitting up groggily, reaching for Jemmy.

ROGER  
 Jem -- are ye all right?

BRIANNA  
 I feel like I've been turned inside out. Jemmy -- come here, baby.

She lifts and cuddles him, but he's bright and alert.

BRIANNA (CONT'D)  
 Are we -- where we're supposed to be?

ROGER  
 (looking around)  
 Aye. Aye, I think so. The trees are...

BRIANNA

Well, two hundred years is bound to  
make a difference, isn't it?

ROGER

But I could swear the stones are --  
but no, they can't be. Can they?

Suddenly, there's the loud crack of a FOOTSTEP. The  
MacKenzies whirl toward the sound and Brianna's and Roger's  
faces go drop-jawed with shock. Jemmy WAVES and smiles.

**EXT. FRASER'S RIDGE - BIG HOUSE - SIDE YARD - DAY (D8)**

TWO WEEKS LATER. Jamie, Fergus, RONNIE SINCLAIR, and JOSIAH  
BEARDSLEY are digging a hole for a new PRIVY.

JAMIE

About time we dug another privy.  
What d'ye think?

FERGUS

(teasing)  
What a privilege to help with such  
a task --

RONNIE SINCLAIR

Aye. I'm honored.

The men laugh. Jamie continues to shovel dirt --

JAMIE

You may laugh but there's an art to  
it --

FERGUS

(wry)  
Wasn't it Voltaire who said that  
the perfect is the enemy of the  
good?

JAMIE

And I'm sure Voltaire never dug a  
privy in his life --

Fergus laughs. Josiah spots something alarming.

JOSIAH BEARDSLEY

Fire! It's the still!

Suddenly, there's an EXPLOSION in the distance. Jamie and  
the others scramble out of the pit, and abandoning their  
tools, run with Fergus toward the distant STILL.

Claire appears from the end of the BREEZEWAY having heard the commotion, catches him --

CLAIRE  
Did you hear that noise?

JAMIE  
Aye. The still --

CLAIRE  
I'll come with you --

JAMIE  
No, you have patients. We will  
take care of it --

And he's gone in a hurry.

**INT. FRASER'S RIDGE - BIG HOUSE - SURGERY - DAY (D8)**

Claire returns to the surgery and shows Marsali how to reduce a dislocated shoulder on their patient, GEORDIE CHISHOLM. GERMAIN is playing in the BG, building a TOWER with some of Claire's MEDICINE BOTTLES.

CLAIRE  
(taking hold of Geordie's  
wrist)  
Now, the trick is to get the  
humerus -- that's the upper arm  
bone -- at the right angle so that  
when you apply force, the head will  
slip back into the shoulder joint.

MARSALI  
Aye... sort of the opposite of what  
ye do when ye joint a hog?

Geordie is sweating in pain, but beginning to look alarmed.

CLAIRE  
Yes, though in this case you don't  
need to make an incision around the  
joint or cut through the tendons.

GEORDIE CHISHOLM  
Thank God for small mercies...

The ominous SOUND of the FRONT DOOR being BASHED OPEN and POUNDING OF FOOTSTEPS down the HALL and on the Breezeway makes them whirl around to look. Marsali grabs Germain and shoves him under the SURGERY BED.

MARSALI

(whispering)

Hide! Stay there! No matter what happens!

Arvin Hodgepile, with Wendigo Donner, Garrick, Hanlon, Cuddy Brown and a few other men behind him, fling open the SURGERY DOOR.

CLAIRE

What's the meaning of this, you --

Hodgepile backhands her across the mouth, sending her reeling. He then grabs Claire by the arm and jerks her forward. WENDIGO throws a SACK over her head and pulls it down over her shoulders.

GEORDIE CHISHOLM

You bastards get out of here! Let go of her!

Geordie goes to defend the women and Hodgepile draws a knife and stabs GEORDIE, who sinks to the ground at Marsali's feet. Marsali grabs a sharp medical implement off the counter, and charges at the attackers but is KNOCKED OUT before she can put it to any use.

Marsali falls on the floor, and we see her, unconscious, from Germain's POV under the bed.

**EXT. FRASER'S RIDGE - BIG HOUSE - LATER - DAY (D8)**

Jamie, Fergus, Sinclair and Josiah make their way toward the house. They're plainly exhausted and down-hearted, dirty with a bit of soot. Fergus spots Germain, wandering outside the house.

FERGUS

Germain! What are you doing out here by yourself, mon p'tit? It's nearly dark! Where is Maman?

GERMAIN

(crying)

Maman won't wake up, Papa!

JAMIE

Where's your grannie?

Germain looks frozen, terrified. Then:

GERMAIN

The bad men took her.

OFF Jamie's reaction, as he hurries toward the house --

**INT. BIG HOUSE - SURGERY - A MOMENT LATER - DAY (D8)**

Jamie bursts into the surgery, closely followed by Fergus. They see the chaos and destruction left by Hodgepile and the others -- including Marsali and Geordie on the floor --

**EXT. FRASER'S RIDGE - THE RIDGE - WIDE - DUSK (D8)**

Jamie runs up the mountainside, a torch in his hand. He reaches the top to reveal the UNLIT WOODEN CROSS [Ep. 501].

He lights it, and the image of the FIERY CROSS burns through the night, summoning help from the men on the Ridge.

Jamie Fraser is once again going to war - this time, for Claire's life.

FADE OUT.

**END OF EPISODE**