

G: This podcast is in no way affiliated with Starz production or Diana Gabaldon. All views expressed are solely our own. Welcome to the Outlander podcast

S: where the men are kilted, the women are winsome

G: and the whiskey is neat. Welcome to Episode 301 of the Outlander podcast. I'm Ginger

S: and I'm Summer and we are in love with all things Outlander.

G: It's not gonna last for every single episode over 300. But for example, when we did well, I guess it could last for the tens. So when we got up to the mids, highs, anything like what we did, you know, 225 or two hundred and twenty five. I don't know. Do I typically, like, read the long form of the of the number? Like if we get to 345 do I say three hundred and forty five? Fair enough. But three hundred and one? Three hundred and two?

S: I know I feel like you. Oh, I feel like you always say all the numbers.

G: I think I probably do, because that's kind of what came into my brain, naturally, so I believe the rote, or the—I have a very 301 times now have had a, um, a mental path that I've done that. So if that's what comes out, that's why I believe. I think you're right.

S: And now on to our read-along. This week we will be continuing our The Fiery Cross read- starting with Chapter 30 entitled Spawn of Satan.

G: Regarding this title, Eileen P. writes “Who could be the spawn of Satan referenced in the chapter title? Highly likely candidates: Black Jack Randall. Yes, I know he's dead. Maybe it's his ghost. After all, Frank's spirit has been hanging around. Maybe the goes to B. J. R. finds his way to the Colonies and has been quietly watching Jamie all this time. Okay, next candidate, Stephen Bonnet. Do I need to even explain? Or the White Sow? Pure evil even eats her babies. You've been warned.”

S: I think it's all of the children.

G: Yeah, “Regarding the Chisholm children as the spawn of Satan, I'm a wee bit offended.” This is still Eileen. “I'm a wee bit offended by the Chisholm children being labeled the spawn of Satan by Mrs. Bug. I come from a family of five children four boys and me and I'm a twin. Five kids and a family does not mean they are horrors running amok. We were perfectly lovely children—in time. Okay, before my twin brother and I were born, my oldest brother did write a heartfelt confession detailing all the nasty things he did to brothers two and three. But nothing happened after that. Or at least we haven't unearthed any further written confessions.” So Summer and I can say a little bit, we don't have a lot of lot of detail because we only know, you know, we know various stories that have been shared with us, but we can say that we both—there are two of us in our family, right? Summer and I. And two children and our parents both came from rather good size families. Our dad was one of seven, and our mom was one of 12. So one of 10 born and then they adopted, um, fostered and adopted two more it later in life, but 10 naturally birthed. I think one died quite early. Quite young, but, um yeah, so our parents definitely came from ah, large households, but I don't know—we haven't gotten many tales from Mom or Dad about whether or not they were rambunctious or they could be called the spawn of Satan, Have we?

S: I, honestly, I think it's when any group of children amass they become like, straight up *Lord of the Flies*.

G: Oh!

S: They might don't decisions. They make poor decisions and they don't think through the consequences of any of their actions. So while they may be unintentional spawns of Satan, they are pretty spawns of Satan in in groups.

G: So the chapter begins. We are at the Big House with Brianna, and the big house is still full. Mrs. Chisholms' kiddos. Yeah, no. They were the spawn. I gotta express mad respect for Mrs. Bug spreading the line that Claire is a witch and that if the boys should harm her surgery... Alas, it didn't keep them out, but it had mostly prevented anything from being broken. So what did you think about, um But I know we way say this almost every episode, and so it may seem ad nauseam, but the major things like we know we didn't forget about the Beardsley's house. You know what we know those are major or big and dramatic things. But smaller things like Mrs. Bug, uh, spreading the word about Claire being a witch. I mean, those are the things that are funny and entertaining to come upon again because I didn't remember that.

S: It did remind me of Jamie using the La Dame Blanche in France to protect her, quote unquote.

G: Yeah, that's interesting, that that could be an episode in and of itself. So outside of Jamie, maybe. So, Mrs. Bug she is. She is a clear fan, very much in general.

S: Well, in so far as they they're dependent upon them.

G: Yes, but she also at least in the scenes we've seen, she is respectful of her and almost, not kowtows, but she's very like she's, she's just very respectful of her. And yes, they're depend-. Their servants, their servants. Her husband's the factors. She's basically the housekeeper. So yes, they're bosses. But it's she's just very not subservient because Mrs. Bug is definitely her own person, and they and they do clash. But Mrs. Bug is like she will defend Claire to the death, basically. She wants Claire to be taken, and Jamie, especially who's taken care of. And they do, like I said, they do clash. Um, she was butt hurt, but I kind of understand because Claire didn't give her any really warnings. But she was butt hurt when Claire got really pissed off about her cleaning up all the bread, the moldy bread.

S: Yeah, her penicillin experiment.

G: Absolutely. So I understand Claire being pissed, I get it. And at the same time Mrs. Bug is just trying to do her job, right? So anyway, so they do clash at certain things. But at the end of the day, Mrs. Bug is always going to have Claire and Jamie's back because that's her—yes, they're dependent on them, but that's her employer, that's her *familia* right there. Like that's their That's their clan right there. So even though they have times of clash like I just said, and even though Mrs. Bug is like I don't know, that she ever, like, made the sign of the horns, you know, to protect against evil. I don't know that she ever did that against any of Claire's, like, little hoogie-what's-it's, that she's got laying around. But we know that Mrs. Bug--something happened and she was cleaning or Claire came back and saw something had been cleaned. But one thing that hadn't been touched was that little amulet bag from Nayawenne. So she's very—like all Highland Scots of at the time. She's very superstitious, so she is definitely a Claire fan. A Jamie fan. Will defend them to probably near the last against anyone else, but she also is very, as her countrymen are, and as the people of the time are, very superstitious. So she's not gonna necessarily be a fan of anything that to her seems like witchcraft or seems like, you know, magic. And so that's why I found it so funny that Mrs. Bug was the one who uses that thing. The thing that she's really not a fan of, and she basically it remains just like the unspoken thing between her and Claire. She's like, fine, I'll leave that stuff alone. But she kind of gives Claire a side eye like all the time, I'm sure. Here where the domain of her mistresses threatened, regardless of her own personal feeling, about some of the stuff that her mistress might be doing, she is going to defend it. Not only because it's her mistress, but also because these little hooligans are like—it's not just making a mess, right, like they would destroy because there's

so much, um, all plastic. There's no plastic. There's so much glass and, you know, stuff in glass. So it's not just that bottles would be destroyed. But if stuff fell like, it's gonna all the powder's, all the leaves, all the whatever you know, they're going to start, they're gonna mix. You can never tease those out from each other. So I just found it, the reason I found it funny that Mrs. Bug defends—her first reaction or her first the first thing she does, or at least that we read about, is to try and protect Claire surgery is to scare the poop out of these kids by capitalizing on the thing that she is probably the least amount of a fan of when it comes to Claire. So I was just like you rock on you party on with your with your hard self. Hard self?

S: Wow.

G: With your bad self. Bad self—

S: Nasty.

G: Mrs. Bug. Summer—it's a woman. Hush.

S: Uhuh.

G: Anyway, so when I read that, that's why I thought, "Oh, that's hysterical." Because there's two ways to look at it. Either she was, like I just said, she's capitalizing on it and trying to, you know, scare the kids away, thinking that they'd be just as freaked out as she was or she legit was still not a fan. Still kind of freaked out about it. And she's like trying to, and I can't even like I can't even deliver this with conviction. So I don't think it's this. She either did it because she was using it as a threat, which I believe what it was regardless of her feelings about the matter or some of Claire's doings. Or she was truly scared, whatever, and with the side benefit of delivering this would also hopefully protect her mistress's stuff, which it didn't. But, um, yeah, I think it was completely on purpose. She's still not a fan of whole, you know, the magical stuff, but she's gonna try and capitalize on that and scare these little hooligans, but, or the spawn of Satan. But they're not scared.

S: But it's not even the magical stuff. It's perceived magical stuff. She's not into the science stuff.

G: Yeah, I know that. But they don't know about science. That's what I'm saying.

S: Do you even science, bro?

G: "Do you even science?" So Brianna grabs a few silent moments to write in Jamie's, I think it's called the speak-a-word room? She's journaling about her dream, this dream she had about making soap, and she was stirring this up in a pot and things kept, people were, like Roger brought her something and things to keep pouring in. And first it was all lye and then—

S: Weren't there baby fingers?

G: Roger brought her some suet. And as she's stirring it, there's baby fingers!

S: Yeah! That's what I thought. Wasn't there baby fingers? Gross.

G: I mean, I don't even know how did, I mean... I don't I don't know if that is symbolic of—I mean the baby part, no. But like, kids getting into Claire's things with their hands? Probably not. But I'm not trying to, like, read deep symbology here, but I'm just like, baby fingers? Not even baby's hands connected to bodies. It is just their fingers, disembodied or their fingers cut off from their hands. I mean, or their body. Oh, that's weird. So maybe that will come back to us. Maybe that won't. But yeah, it's definitely an interesting, disturbing dream. And that's about when she wakes up. So Bree had been left formally in charge. So there are still things that some of the people do, but as far as, like debating things, as far as

making decisions and, you know, calling a tie. Deciding on something, if there were a tie, I don't know. A vote.

S: Breaking the tie.

G: Yeah, breaking the tie. Thank you. That was fun. I loved the fact that—so Diana tells us that she was formally in charge. And then she goes straight into this line, “Herself flung open the study door and glowered at the mob.” I just love that whoever—and this, if nothing else, especially if you've read the first four books—if nothing else, this is a wonderful example of how a little or a lot in those times how little a change it takes for someone to be called Herself, Himself. It was the man or woman of the house, period. Full stop. So Bree is for the first time that I've ever seen or remember, called herself, and I thought, that's interesting. So she was, she would be Herself of her own little cabin. The thing is, there's not more than one Herself on the Ridge, so that's for Himself. So that's kind of the big thing here. It's that's not just like you own or you're the lady of that of your house, of your home. It is like of the Ridge, so she's definitely been almost graduated. She's been promoted for a little bit, and, uh, she's slamming open the door and, like, you know, why is she so agitated? Right? What's going on? Well, we know there's some something's got to do with something about some spawn of Satan. She slams the door and closed behind her and she has Jimmy in the room with her. Jimmy's in the room behind her that she just closed the door on. She slammed the door and tells the people in the hallway that she's writing something important. She says she'll talk to them later, and you know, I'll handle this later and she thinks about her parents' individual strategies. Jamie would have handled it right quick. He has that kind of temperament and ability. Claire would have found a reason to leave and avoid it all. So she says she knows because she's there. She's Herself. She has to find her own strategy, and she will in time. But she definitely she's like, I can't do what my mom does because there's no Jamie to take care of it if I leave. But she does know that she will have to find her own way and her own unique way of handling it. But she does understand what why her mom felt the way she did. She's like I wanted nothing more than they like take Jem and just go away.

S: She just wants to run and hide. She's she doesn't--and I don't blame her there. I wouldn't want to deal with any of that nonsense. It's not her nonsense, you know. I mean, it's her parents nonsense that she's helping out when they're in their absence. But I wouldn't want to deal with that. And especially cause it's let's be honest. It's all the women and women are... they're all catty and they're all being mama bears, and everyone is defending their own children and there is no winning. There's no winning in any of those arguments. So no matter what you do, you're gonna be on somebody's poop list.

G: Yep. Eileen, P. writes, “Brianna has Jamie and Claire’s problem solving skills nailed. Jamie would use a combo of his authority and charm. Claire would abandon ship on. As for Bree, she uses logic. Okay, she avoids. She also avoids a wee bit. She is Claire's daughter.” So, yeah, we'll find out. We'll talk about exactly what she does, comes up with in a bit. So she really would, as Eileen said, and as I said earlier, Brianna really would have liked to just go. She tries to logic it all out. She starts to look through Jamie's logbook entries that she's not sitting down and saying “Okay, here's the thing. Here's possible solutions. What are all my options?” So she is working there at logically. But she's not like putting pen to paper and, like trying to figure things out. She has an idea. She's represented the problem in her mind, and she goes back to her father's desk and she reads through Jamie's log. And because not the movement but the experience of reading through his logs, Diana tells us it soothes her. She's soothed by the regularity by the mundanity of his writing about just the daily things that happened on the Ridge. And so it calms her until she gets to a reference about her temperament being compared to that of the White Sow.

S: Right?!

G: That was a big mucho. But that was funny, but it wasn't wrong, necessarily. I mean, it was a little bit it was blatant, but yeah. She slowly comes to think of a solution regarding the women. She thought, what about shifting Mrs. Chisholm and her kiddos to the old cabin, which is her in Roger's place? The thought is tempting, but she immediately her logical mind, right. She logically comes up with huh? Well, what if we separate? So if we put her in her spawn in our cabin, that would bring the numbers here in the Big House to would be much more manageable unless you know people walking all over each other, let alone the spawn, right? But then she has her emotional reaction to this possible problem she thought out logically. And that is she would miss the sanctuary of having her own place, meaning the one she and Roger and Jim shared. But she knows that number one is not forever. So she has to kind of for a hot minute kind of work through that. You know, if you ever thought of something, you could look something black and white, and think, OK. What's the best way out of this? Sometimes it's easy to look at something and say OK, objectively, this makes the most sense. There's going to be a little bit of, you know, push back or a little bit of, not pain, maybe discomfort, but it's the it's the least amount of discomfort of all the options. Something like that. It is the one that makes the most sense and helps out the most number of people. Well, I think we've all come to those types of decisions. And she thinks about the moving of her and her kids and then pretty much immediately has, her or her emotions understandably come in because that's where she and Roger spent time. You know, that's where all their things are. That's where they basically kind of, you know, made up after their being apart for so long. So that's where they're building their little family. It's kind of a spiritual and emotional and family thing. I get it. I totally understand it. But then she like, Okay, you know, like her mom would call herself. Okay, Beauchamp. Well, Brianna, I don't know what Brianna calls Brianna.

S: Randall?

G: Randall, maybe. But she's working through it like she's. She knows it's probably gonna be the best solution. So she tries. She's as I said she was reading through Jamie's ledger, and as she tries to put the letter back on the table, I think she had Jemmy by this point back in one arm. So she's, you know, she's a little bit, she only has one hand or one arm to work with. As she puts, tries to put the ledger back on the table, some loose sheets have fallen out of a book, and she puts them back in as well as she can and notices that one of them has some wax remnants. And she knows it recognizes it to be John's seal or from one of John's letters. Thinking it was a particular letter that Jamie had already read to them all, she opens it and finds it to be something quite different. Oh, dang. It's about the Bonnet. So behind her back, Jamie has been continuing his search for information about Bonnet. In this letter, John reports that Bonnet is still alive. Uh, just not easily detectable at the moment. He had had a dinner guest tell him some of Bonnet's history. That there had been a fight between Bonnet and a Captain Marsden. The Bonnet had won, but it wasn't, I think it was over gambling table or cards or something. But Bonnet had won the fight, or they were betting on something. But Bonnet had won the fight like he knocked Marsden down. But it wasn't enough for him to say, OK, got it. He's down. I won. He went back to him and blinded and mutilated him. And stole his purse before leaving. Because, of course. Summer, does that surprise you about Bonnet?

S: That he steals things from dead people? No. Should it?

G: No, I guess not.

S: I mean, were you expecting me to be like, No! Never!

G: And then he finishes his letter and he has a PS that says I've been in search of an astrolabe at your request. Excuse me? What? That's very random. It gives us it least puts the term "astrolabe" this early in the—

S: I believe it's astrolabe. Isn't it?

G: Ah, it could be. Yeah, I'm thinking of the—

S: You're thinking of a space station where they do science

G: Summer. So, yes, he asks for one. Or he says, I'm looking for one of those at your request. And so Brianna, not reacting to the astrolabe part, Brianna in reacting too, of course, all about the Bonnet, says—she's been saying some bad words successively and then telling Jem,

S: I thought you said successfully and I was like I didn't think she had a problem saying bad words.

G: Successively. So now she has another bad word that she preemptively covers Jem's ears for. Before she just popped 'em out and said, Oh, you didn't hear that? Oh my goodness. Eileen P. writes, "I am laughing about what Jamie would about the White Sow. 'The White Sow had broken through her pen again and escaped into the forest. I am in two minds whether I shall pursue her or only express sympathy to the unfortunate predator that first encounters her.' While the Chisholm children might have been labeled the spawn of Satan, Stephen Bonnet really wins the prize." And further on the spawn of Satan, Eileen P. writes, "While the Chisholm children might have been labeled the spawn of Satan, Stephen Bonnet really wins the prize. It was difficult to read the story about Bonnet blinding and disfiguring his opponent. There is such a lack of empathy, combined with a joy in inflicting pain and long-term suffering. Bonnet is truly evil and mentally ill. I hope that in sharing the story, Lord John Grey stops Jamie from going after Bonnet. However, Lord John knows how stubborn Jamie is, so he advises him to discover the identities of Bonnet's powerful friends before he goes after Bonnet, the spawn of Satan.

S: I think there were lots of spawns of Satan has, but I think I think that saying that any one character is the titular spawn of Satan is probably not an accurate assessment. I think it's a chapter full of the spawns of Satan.

G: I agree. I think it's more of a theme than trying to trying to label one person or one specific group.

S: I just really wanted to say titular. Okay, and that was Chapter 30. Moving on to complete our read-along this week with Chapter 31 entitled Orphan of the Storm.

G: You know, you know what I just thought of or you know what came to my mind when you—

S: I know it's Hamilton. Eye of a hurricane. I know what you're saying.

G: Now that it's done and we have no chance of not making it, do you want to say what we did this week?

S: Was that our announcement this week?

G: I don't know. I was thinking, but I remember last time I asked you, something came up and you said No, I don't want it. And I took it out of the show. So, yeah. Okay. We'll take a little bit of ah, not really an announcement, but a quick little chat break between chapters. This is a good time to break. So what did we do this week, Summer? After years?

S: So for my daughter's 11th birthday, I bought us tickets to go see Hamilton in San Francisco. And, of course, Ginger was not to be left behind and insisted that she come along. So I bought her a ticket as well.

G: Well, I mean...

S: She reimbursed you reimburse the ticket.

G: Yeah. Ginger bought herself a ticket. Yes, exactly.

S: But you were not to be left behind.

G: No, I think that would have been... Well, I appreciate your, well, OK. So it was definitely the intent was not a family trip. The intent was a birthday trip was a birthday gift. So obviously I'm not automatically included in all mother-daughter birthday things. I get it. But because of what it was not just first of all, it was a musical. Second of all, it was Hamilton, right? So because of what it was, I was surprised that she mentioned it to me. She wasn't hiding it from me, but I was surprised that you didn't ask me. I say I see both sides because it wasn't you weren't trying to make a family trip out of it. And it involved taking a significant amount of time, you know, off of work. So and we both are protective of our leave because of the travel we do. So I get it. It wasn't It wasn't. It wasn't easy. It was an easy choice for me to make or question for me to ask. But anyway, so she was sharing with me, and she showed me these little-- It was really cute. She had a whole reveal on everything, and it was really sweet. So she told me about it and I said, that's amazing. And I'm like, I think then you told me that how much the tickets were, and I was like, Okay, girl, you better go get me one. She's like, you want to go? I'm like, you're kidding me. So summer went and got me a quick ticket. We were able to get them together, so that was nice. Anyway, so that's really so that was what, that's the start of this thing. Yes, the Summer got it for herself and her daughter. And after I found out it was early enough or close enough to the time that she bought the tickets, that they were able to get one next to them.

S: Well, she I told her right after I bought them. So it was not. It's not like somebody sneaked in and took it. The one seat next to you or next to us.

G: That's true. There was that there was a single on the right. That's odd, but yeah.

S: No, but they were having a special Let's be honest, I could not generally afford Hamilton seats because they want, like—

G: What was the experience like for you? Some? What did we do? Like the first entire like 5 to 7 minutes?

S: I mean, do you want me to discuss how you made me hold your hand.

G: That is not true.

S: While you wept and I had [daughter] next to me, also holding my hand while she wept.

G: Aww, that's so sweet.

S: And I was holding everyone's hands while I wept. It was bad. We were weepy people.

G: Oh Lord.

S: It was a very emotional experience. For sure.

G: I can get emotional over almost any musical. Let's just be honest. However, the longer the lead-up, especially if it's a really good musical, a really big and meaningful musical, and our, you know, especially at this moment in time in our history it has been, for Summer, more than three years. Well, for me, more than three years to probably three, three years, three months, three years, four months something like that in three years, five months. But for Summer it's been since fall of 2015. And for me it's been since early like January February of 2016. But yeah, it's been a long time coming, especially, and

we're so happy we're so happy when anyone we know is able to see it. But especially you know, because we were... I think I was sending it in New York twice, or was it just once? But I was in New York. I took a picture in front of the theater, obviously knowing I didn't have time to see it anyway. But knowing that I wasn't going to see it, I flew through London, but I wasn't staying in London, so that was a no go. But it's been in San Francisco for like a year, right?

S: Um not the whole time, because it left. We he had a touring company here.

G: Oh, I see.

S: And they were in residence for a while. And then they continue their tour. And when Lin Manuel started a new tour that did ah, of the stint in Puerto Rico that he was a part of he went back and played Hamilton for, I don't know, a couple weeks in Puerto Rico with the And Peggy Tour. That tour left Puerto Rico and went straight to San Francisco. So this is these are all the cast members who performed with Lin Manuel in Puerto Rico. So it's the second residency that they've had. So I don't remember which tour came the first time around. But we definitely have the And Peggy Tour.

G: So for however long it stays, we're just grateful that we were able to go. But yeah, I agree. So it's not just the fact that it wasn't here, and now it was, and then it wasn't and is again. It was really kind of a perfect storm and so many of our friends, and we're so happy for them. We're not. I mean, as I say or have said in the past, jealous with love. It's something that I would love to be able to do, but I'm not holding anything against anyone. I'm also very happy that these other people, especially those people who are meaningful to us, are able to see it. So it's to me that's always it's only a good thing, but we have friends like who have seen it like six or seven or eight times and again no shade because they are in a situation, whether it's so typically its location. But whether it's location or financially, you know, I get it. We're just on the on the West Coast. There's not a lot of options, unless you fly somewhere. So actually, the funny thing was when I was in Chicago in 2016, it hadn't opened yet. They were in their, just about to start previews, I think. But they were just about to open the Hamilton Chicago. So I missed that by probably a month or so. But anyway, so, yes, it was definitely a long time coming. And, uh um, the first, the entire first thing with the whole opening, uh.

S: Well, it's one of those shows, you don't get an overture to kind of prepare for it. You know what you're kind of like, they give you a little hint of all the different music styles and things you're about to hear. That's what overtures are, right? We didn't have one of those. It's just like it starts and it's in and you don't, there's no slowdown until intermission, like it just goes. And it was, it's weird. It's weird seeing all these seeing the show that you've been listening to for like three years.

G: Yeah.

S: It's weird. It's just weird. I enjoyed it. It was weird.

G: It was definitely, yeah, definitely interesting. The last time I had seen a show, I think at the same theater was, I don't even know what year.

S: Did you say Wicked?

G: Yeah, it was wicked in 2009? It was before 2011. It was either 2009 or 2010 maybe 2008. Our cousins, my parents' godchildren, they even if it was just what is one or two of them. We all went, I think it was between '08 and '09, '0-10, which is not a thing, but whatever. We went to see Wicked. And Wicked was one of those shows that I had didn't find out about until 2005 and then listened to the soundtrack and fell in love with it. And that was emotional like not as, I don't know, a different kind of emotion, but it's still a musical emotional thing. That has a very nice overture and so when you're listening and that starts

when the overture started, I like with a basket—not a basket case. I lost it. I was like, oh! And you know, no one else in my family knew it. I think the kids I don't even know that the kids... They enjoyed it, but I don't know that they had the soundtrack, like, halfway memorized, you know what I mean? So me watching it, I was just like, you know, our parents enjoy musicals, but they're not, they're not into it like we are. So, um, that was that was an emotional experience. But Hamilton was like, yeah, a different kind of emotional experience, but definitely a hugely emotional experience and once kind of not the newness, but once the opening finished and I was able to, we were all able to unclench hands, and the tears paused because we're at least into it now. We weren't like being thrown into it anymore. We were kind of acclimated. Of course, there are emotional parts of it, and, uh, there were tears off on and off throughout the entire night. But as most of you guys have been listening for a long time. Especially the last one last three years. Two years? Know we have a little Hamilton love or ham love. And, uh, we meaning probably Ginger has been and is that it's not just Hamilton. I'll throw in a musical reference if it just brought pops in my brain. But a lot of those have been Hamilton. I will say. So it's been really nice. It was really, really good to finally be able to see it. And it worked out location wise, timing. And as Summer said, they had a really, really great sale.

S: But the sale was you had to go during the weekday and you and it was only for rear orchestra, rear, mezzanine and rear balcony. So if those are your choices, why would you not pick the rear orchestra?

G: I know, right? Yeah, we were in the orchestra rear orchestra, but still, orchestra. It was pretty dang good seating. We could go on, but we won't. But there was interesting things about this show and interesting things about the people who were sitting kind of close to us doing interesting things. Um, but that's another show, maybe an after show one night. Um, but yeah. So we finally got we finally were able to see it, and we've been looking forward to it for weeks, but and I understand why, but Summer didn't want to say anything in case, you know, God forbid, traffic or something happened. Someone got sick, and we didn't get a chance to actually go. And I get that.

S: But we did. So that being said.

G: Yes, we did. And there was much I mean, come on. You guys have heard me and Summer, even though she's maybe not as vocal about it. Um, you all know that we're kind of musical hoors. Who wished So, um, you know, we're gonna have a reaction. I mean, this is not like a surprise to anyone, is it?

S: Do you think they're gonna answer you back? Or was that a rhetorical question?

G: It was rhetorical. Okay. So as Summer said 31 Orphan of the Storm, which oh, my God makes me want to sing that in the eye of a hurricane, which I won't. So Clair and Jamie are out. This is the day after the Beardsley's shenanigan all, and they're on their way to Brownsville. But Jamie wasn't feeling well and they had too much shizzle going on, so they needed to stay there for the night and mostly because, well, he was sick, but mostly because they couldn't find the path at night. So it was just too much. But first light in the morning, the plan was to get going and make their way to Brownsville. So within an hour or so, he said. So we saw them setting up camp the night before. Claire wakes up. There's snow coming down and she's tangled in Jamie. So what had awoken her? She's been having a very interesting dream, and she was woken up by a cry, but she thought it was maybe a goat, a kid. But she quickly sees it wasn't a goat. She wakes up Jamie, and before long he's able to find the source of the cry. It was a baby.

S: Can you? Can you imagine?

G: No.

S: Like the randomness of waking up to a crying baby where there was not previously a crying baby?

G: And not previously a pregnant woman.

S: Well, that they knew of that.

G: That's what I'm sayin'. As far as they knew, there was no pregnant woman.

S: Lord. I just—that's jarring. What a very scary way to wake up.

G: Definitely odd. So this baby, it was alive, but maybe not for long. They're thinking, OK so since Clair didn't give birth unknowingly, it had

S: Could you imagine in her dream?

G: Well, since it wasn't Claire, it had to be Fanny. But they don't understand how. I mean, she obviously had concealed her pregnancy but wow. So Claire puts the baby up against her, and she goes skin to skin because baby was, like, already mottled and blue. So it was not long for this world. So she first has to raise his temperature. Jamie wraps himself around the two of them. So it's like this big ball of Jamie and Claire and baby. So Fanny hadn't taken a horse with her, which means she'd left on foot.

S: Right after giving birth to a baby by herself with no medical intervention.

G: Leanne F. writes, "We wake up from a troubling dream full of lurid sounds of quote, she-panthers and the crying of motherless children unquote in Claire's P. O. V. The dream echoes the disconcerting nature of Brianna's dream that she describes in her journals in the previous chapter. Remember the baby fingers. The Snow is falling and Claire and Jamie and the unlikely appearance of a newborn baby is suddenly the Frasers' reality. As if yesterday's physically exhausting and emotionally unsettling dealings with the Beardsleys wasn't enough, they wake to find they are in charge of Fanny's newborn with the mother nowhere to be found. So understandably, the baby tries to nurse on Claire, and she's like, yeah, OK. Jamie goes and feeds the goats, and also because they had brought wow, they had, like, totally, like, prepped for this. They had nets with them in which they had carried hay so he wouldn't get prepped for the journey. So he fed the goats and then milked them, so he was able to bring some milk back for them as well as for the baby. So why had Fanny hidden her pregnancy, and why wouldn't she have told them? Claire is trying to clue it out. Like, where have they been, baby? We're had the been baby?"

S: Wow.

G: Where the baby been born? That's a lot of Bs. Et cetera. The baby had been very carefully wrapped and left as close to the fire as possible without, like, you know, burning it. So they believe that the baby was left on purpose, obviously because of those things. And they believed that Fanny had left willingly. Jamie points out that there near the treaty line. So it could have been some Native Americans were some Cherokee who either took her or whom she went with. But why? You know why? What interest would they have, right? What would be the reason behind that? And Claire is reminded of the changeling, and even Jamie calls the baby changeling. They find out it was a wee lassie, and Jamie says something about it having her having a decent dowry, even. Leanne F. writes, "I do like the callback in this chapter to the changeling child in Outlander and the atmospheric, snowy scene that makes the experience seem otherworldly and a continuation of the eeriness with the ghost wife that Fanny wants to avoid encountering again. Quote, was as though the woman had suddenly vanished through some sorcery, leaving the small substitute in exchange. It reminded me bizarrely of the Scottish tales of changelings, fairy offspring left in the place of human babies. I couldn't fathom what the fairies could possibly want with Fanny Beardsley, though unquote. Oh God, I don't remember. That's funny. So it's not. Why would they? Why would they leave a baby and take Fanny Beardsley? Yeah, that's not the typical changeling tale. Good thing they brought the goats along. So the bairn and the Frasers have

something for breakfast makes me wonder if Fanny knew the baby's arrival was imminent and wanted to make sure the child had some sustenance after she skedaddled for greener pastures. I had completely forgotten about Fanny's baby since my first reading of the book, even though the horrendous episode with the Beardsleys was seared into my memory forever." And that's kind of what I was talking about earlier. Some is that once you've read it, I don't think you'll ever forget like that Beardsley cabin. You may forget some details, but you won't forget the fact that there was that dude in his own filth, who is gangrenous? You know what I'm saying? You don't forget that you don't forget the cabin. You're like, Oh, the cabin. You don't forget that. I mean, I didn't forget about the baby. That's pretty major. However, I could see forgetting that the baby was wrapped a certain way. I definitely can see forgetting details about baby, but, um, definitely the cabin or the home whatever. The Beardsley's place is definitely more dramatic than the baby, I think. In hindsight, in memory of what sears into your brain. I think that's right. That's a good way of putting it that it definitely sears into your memory, right? Because you don't forget the shenanigans at that cabin.

S: No. Shenanigans.

G: Like it's a fun thing.

S: Right.

G: This little girl back to what Jamie had implied about this little girl having you know, quite a dowry for that time. Well, the father's dead. Her father's dead. The mother's gone there. No siblings. So she's the sole heir to the Beardsley property. Then, as Jamie... I don't even know. I'll just read it from the book or I'll just describe it as described in the book. Jamie is wiping ish from the baby. He finds a spot and Claire calls it—this is probably so extremely not politically correct. Quote a Mongol spot Unquote.

S: I looked online and I was like, oh, I don't even want that my search history. But I did it anyway and what came up was Mongolian spot, and it's just because I wanted to know what it looked like. You know, I didn't know if it was like, just one dark spot or what not. But it's like it's almost like little cheetah spots. It's a bunch of spots all over their backs, and they do look like bruises. But I don't even know if Mongolian spot is the appropriate.

G; I don't know what it would have to do with that. I mean, with that term. Yeah, that's odd.

S: And you know what's funny is they didn't even relate it on the website, I looked at, to mixed race babies. It just had to do with babies who have melanin. It's a melon in thing and I'm looking up again, Because now I'm gonna look it up with the right term instead of the one that makes me sad. Mongolian spots are a type of birthmark caused by the pigment in the skin. The medical term for a pigmented birthmark such as a Mongolian spot, is a congenital dermal melanocystosis. Mongolian marks are often present at birthday, but may appear in the infant's first weeks of life, and sometimes they don't go away.

G: Claire also says that having these spots means the child is black is African or partly so.

S: Yeah, it says it's most commonly found in individuals of African or Asian ethnic background.

G: So that introduces a whole different, a whole new side of Fanny or side of the baby. Like what we know that thought from Fanny, most likely. But that's another discussion for another day. So they pack up the baby after they fed her and changed her, and they get a move on to Brownsville. This kind of made me sad, but I understand it. They leave the goats behind while they go into town. The goats have... I'm sure he leaves them hay, but they're around each other to keep Hiram... Hiram is not going anywhere. Anyway. He's got a broken leg and the other goats keep him calm. And, yeah, so they're OK

for a little bit. But I would argue that not OK for longer than a little bit, because we've already had one killed and eaten by a panther. So yeah, may have been a baby, but still, they could probably do a nanny goat just as easily as a baby. And Hiram's not going anywhere, so he's definitely at risk. But for the moment, they're okay. They finally make it to Brownsville, and Fergus is coming out to greet them. Claire asks to be taken immediately to any woman who is nursing, but before they can do that, Fergus gives them an update. Isaiah Morton is staying out with the horses in the barn or whatever. And the rest of their men are enjoying the hospitality of the village. Ha ha. Hospitality. Morton hadn't left. Meaning after he was shot at he like bolted, he didn't run away, run away. He may have run away like into the woods, but he came back and he's now with the horses. And he hadn't left because he says he couldn't afford to pass up the bounty to serve in the militia. So he's basically trying to hide out until the militiamen are ready to leave so he can rejoin them. The problem is, he is married, right? We know he has a woman in Granite Falls, something like. He has a wife. And he needs this money that him being in the militia will bring him. However, the people in the village want to kill him, so he's hiding out to be safe. OK. They're like, well, why can't you just, you know, marry this girl, that you've sullied, whose reputation you've sullied? And he's like, I can't because when someone says he can't, he already has a wife. So this part made me laugh. Like I guffawed. So they had planned to get rid of Morton like they tried to shoot him and that didn't work. They were gonna go out and finish him, but they were distracted by le petit Roger. That made me laugh like, how is he? How did he distract them? He sang to them. So that made me like that was, that's a good distraction. So then, and only then can they go off to find the women avec lait. And Jamie would come back once he had a moment to, like, go in, introduce himself all that and, like, settle a bit, and then he could take a moment to leave. To step out with that that wouldn't be suspicious. He would come back and chat with Morten as soon as he could. So what to do about the Browns? Well, Jamie's gotta figure that out, too. Leanne. F. writes, "I am so glad that Jamie's cold is getting better. Poor sick Jamie, with this cold, had to deal with the Beardsleys' drama and then get tackled and smeared all over with stinky goose grease from Dr Claire. He deserves a break from feeling ill and exhausted beyond human endurance. The chapter has a lot of humorous moments, as though Diana wanted to lighten the mood for Jamie and Claire after the previous day's challenges. Jamie's diapering of the baby Claire's experience with trying to warm the baby up and the misunderstandings about Claire's poetry quote and her use of the word kid instead of children all helped to lighten the tone. And I have never been more happy to see Fergus when he welcomes Jamie and Claire back to civilization. The levity with Fergus relaying the events so far in Brownsville are a great way to end the chapter. My favorite part of the conversation, however, is when Fergus gets cheeky and says, Quote quelle verilite, Monsieur, to Jamie in tones of deep respect, which means my congratulations about the baby quote. Jamie gave him a scathing look and a Scottish noise that sounded like boulders rolling under water unquote." Yeah, I didn't include that part, I can't always include every single funny bit. But that was unexpected and funny. Fergus is nothing if not entertaining. I will say that.

S: He has been since birth. Since we've known him, you know what I mean? All right. And that was chapter 30 and 31. Join us next time when we will be discussing Chapter 32 entitled Mission Accomplished. And if you'd like to join the conversation and be a part of our read-along as a contributor, there are still chapters available. I am putting up the last spreadsheet online, pretty much as soon as I'm done saying this out loud. For chapters that people can sign up to contribute for, and that is found at www.outlanderpod.com/fierycross.

G: As always, we'd love to help you help us. That was a little around about, Ginger. We'd love to have you help us. Is that better? Continue the conversation in our Facebook community. You can join us there at outlanderpod.com/group. So thank you as always so much for listening. We look forward to our next episode.