

Marcus wants to reach across the table for more of her peas but he sits in the silence.

MARCUS

May I have some of  
the peas?

No one has noticed him in all this, the innocent and unaware boy.

Yes, of course.

She hands him the peas and he continues to sit in silence.

63 INT. TIMBERLAKE'S CABIN 63

Mabel wakes up in her small bed. Morning light comes through the window and she looks out of it to see the three generations of men outside with the horses.

64 EXT. TIMBERLAKE'S RANCH - CORRAL 64

Mabel approaches the corral once again. Marcus has pulled one of the horses into a separate area and is trying to break it. He falls off with just a couple bucks from the animal. Covered in dirt, he just bounces right back up with a smile on his face.

Mabel can't help but smile at this too. Paul notices this from across the way and she hides it as soon as he does.

A horse comes up to her. She runs her fingers down its nose. As it turns, she catches something on its rear side: a brand.

She looks at another now in the herd. It is branded too but with a different mark. And then another and another. The horses were not wild; they were stolen.

Mabel brushes the hair out of her face and rushes away.

65 EXT. TIMBERLAKE'S RANCH - CABIN 65

She comes out, ready to mount her horse who is tied up just yards away, but Paul is waiting for her.

MABEL

They're not wild.

She puts a foot in the stirrup and lifts herself onto the saddle.

PAUL  
They were once.  
(beat)  
Just as you were once.

This goes straight to her core.

MABEL  
I'll be going to town to fetch my  
husband...

She realizes now in mentioning him that this might in some way but a reaction to her attraction to him.

MABEL  
He and the sheriff will be here  
shortly. I suggest you leave.

She rides off.

66

EXT. TIMBERLAKE'S RANCH - TOP OF THE HILL

66

As Mabel's horse makes it to the crest of the hill, Paul catches up to her, riding bareback.

He cuts her off between two trees.

MABEL  
Those horses aren't yours to sell.

PAUL  
And why's that?

She tries to back up and go around him but he's too good of a horseman, blocking her.

PAUL  
Someone else stole them first.

This confuses her for a moment as she continues to struggle.

PAUL  
They were taken. From the land.  
From their own.

She begins to listen.

(CONTINUED)

PAUL

So what does it mean that I took  
what was never theirs to begin  
with?

Their horses settle, breathing hard from the climb and  
confrontation. His words resonate with her.

MABEL

Then why don't you set them free?

She is speaking as much about herself as the horses. This  
time, it's her words that sink in: Paul feels his place in  
the cycle of ownership.

PAUL

If you want to go, I won't stop  
you.

He moves his horse, clearing the path.

PAUL

Tell your husband.

He turns back to the ranch.

PAUL

But I will not leave.

He rides down. Mabel watches him, her skin glistening from  
the energy of this intense moment. She gazes the other way,  
at the small town in the distance.

MABEL (V.O.)

I should have come to you. Part of  
me will never know why I didn't.

She descends back to the ranch, lured by something new and  
unusual.

67

EXT. TIMBERLAND RANCH - CORRAL

67

Mabel rides back to the ranch but now notices a black  
horse tied up outside the corral.

MABEL (V.O.)

When I returned a stranger had  
come.

She gets off her horse, ties off the reins to a tree and  
continues on foot to the cabin.