

Jonathan steps forward and flips open Lemmy's coat to reveal the paper's stuck in it but before he can grab them, the sheriff knocks his hand away.

There's a beat of stillness between the two men as the last light of day leaves the sky. Jonathan, full of all the rage from what's happened, yanks Lemmy by the collar and goes again for the letter.

This time, Lemmy doesn't hit his hand but his face with a clawed swipe. What proceeds is a messy fight, not the kind you see in the ring but full of pulling, scratching, choking, stirring up dust and spit, and hitting wherever it is possible to hit: the kind of fight two desperate men would have.

Ultimately, Jonathan has the upper hand as the more sober of the two. He knocks Lemmy unconscious by ramming his head into the outhouse door. The new sheriff is sprawled out in the dirt.

Jonathan, breathing harder than he ever has, pulls at Lemmy's coat once more and pries the letter from its pocket. As he does so, he notices Mrs. Wade watching from her window a couple buildings away.

Through the glass, he can see she's cleaning Marcus' half-bare corpse. The woman carries a look of pity for him, the deputy, for all of them.

Jonathan holds the letter tight in his fist and stumbles away from the scene of the fight.

63

EXT. OUTSKIRTS OF TOWN - TWILIGHT

63

The sky is light blue, about to be black. Jonathan comes to a fence post on the outskirts of town and collapses against it. He breathes deep. His good hand pulls the pages open; his other is bleeding again through the bandage.

CLOSE ON those first words: "For my husband". We hear Mabel's voice now:

MABEL (V.O.)

I have not been your wife for some time now. And perhaps I never was in the ways you wanted.

64 INT. JAIL

64

We continue to hear Mabel as the camera moves in on her. She lays on the cell cot with Paul behind her. We move so close we can see the flickering candle in reflect in her eyes.

MABEL (V.O.)

For a long time, I believed they were also mine... You will remember the Sunday four weeks past.

65 EXT. CEMETERY

65

A small group of townspeople, including Mabel and Jonathan, gather around a grave, clad in black. TIMBERLAKE, an aging rancher, stands at the foot of the hole, the pastor of the church beside him.

MABEL (V.O.)

The widower, his ranch not so far from town. He was alone now and shouldn't be.

Dirt is shoveled upon the coffin. Timberlake, stoic, looks from his deceased wife's final resting place to the horizon.

MABEL (V.O.)

None of the women from church would make the journey. The pastor asked if I would.

The pastor shakes Jonathan's hand as if he's made a deal with the husband for the wife's work. The church leader nods his head to Mabel and leaves the cemetery.

MABEL (V.O.)

The lie I told to myself, that you would be glad to see me go a while, was the turn side of the truth.

66 EXT. TIMBERLAKE'S RANCH - TOP OF THE HILL

66

Mabel comes through a thicket on horseback. She carries a basket of things and a quilt tied to the back of her ride. The sight of this ranch takes her breath away: the trees swaying in the breeze, the creek, the mountain slopes around it all.

MABEL (V.O.)

I did know it yet. But it was I who wanted to be gone.

(CONTINUED)

From a distance, she sees Timberlake come out from his small cabin. He is glad to see her.

MABEL (V.O.)
To be free.

She gives her horse a nudge and they ride down onto his ranch.

67 INT. TIMBERLAKE'S CABIN

67

Mabel sets out a meal of biscuits and dried meat while Timberlake pours her a cup of coffee.

MABEL (V.O.)
And that is something I didn't know
was missing, until I felt it.

When Timberlake turns around to give her the cup, the table is set for his dinner but she has vanished.

Through the open door, he sees her out in the field, exploring.

68 EXT. TIMBERLAKE'S RANCH

68

We see Mabel walking, sitting, riding. She's alone and happy to be so. She responds to the light, to the feeling of the earth under her feet.

MABEL (V.O.)
I think a woman doesn't know what
it means to be on her own. She
grows up with her mother, her
father telling her, keeping her.
And before she's old enough, a man
comes along.

In this montage, we see Mabel find peace in solitude, in being on her own. She works with Timberlake, helping him gather wood, make food, but we see that she likes to keep her distance.

MABEL (V.O.)
She has no time. She doesn't really
know if this is for her because
she's never been just her...

The montage ends as nearly fifty horses are driven into the ranch by Paul and Marcus. This surprises, startles Mabel as she watches from one of her quiet places. She's intrigued as well, but this has disrupted her world.