

AUSTIN. (*Ushers him toward exit*) It's good seeing you, Saul.

(AUSTIN and SAUL shake hands)

LEE. So ya' think there's room for a real Western these days? A true-to-life Western?

SAUL. Well, I don't see why not. Why don't you uh—tell the story to Austin and have him write a little outline.

LEE. You'd take a look at it then?

SAUL. Yes. Sure. I'll give it a read-through. Always eager for new material. (*Smiles at AUSTIN*)

LEE. That's great! You'd really read it then huh?

SAUL. It would just be my opinion of course.

LEE. That's all I want. Just an opinion. I happen to think it has a lotta' possibilities.

SAUL. Well, it was great meeting you and I'll—

(SAUL and LEE shake)

LEE. I'll call you tomorrow about the golf.

SAUL. Oh. Yes, right.

LEE. Austin's got your number, right?

SAUL. Yes.

LEE. So long Saul. (*Gives SAUL a pat on the back*)
(SAUL exits, AUSTIN turns to LEE, looks at T.V. then back to LEE)

AUSTIN. Give me the keys.

(AUSTIN extends his hand toward LEE, LEE doesn't move, just stares at AUSTIN, smiles, lights to black)

—END SCENE 3—

SCENE 4: *night, Coyotes in distance, fade, sound of typewriter in dark, crickets, candlelight in alcove, dim light in kitchen, lights reveal AUSTIN at glass table typing, LEE sits across from him, foot on table,*

drinking beer and whiskey, the T.V. is still on sink counter, AUSTIN types for a while then stops

LEE. All right, now read it back to me.

AUSTIN. I'm not reading it back to you, Lee. You can read it when we're finished. I can't spend all night on this.

LEE. You got better things to do?

AUSTIN. Let's just go ahead. Now what happens when he leaves Texas?

LEE. Is he ready to leave Texas yet? I didn't know we were that far along. He's not ready to leave Texas.

AUSTIN. He's right at the border.

LEE. (*Sitting up*) No, see, this is one a' the crucial parts. Right here. (*Taps paper with beer can*) We can't rush through this. He's not right at the border. He's a good fifty miles from the border. A lot can happen in fifty miles.

AUSTIN. It's only an outline. We're not writing an entire script now.

LEE. Well ya' can't leave things out even if it is an outline. It's one a' the most important parts. Ya' can't go leavin' it out.

AUSTIN. Okay, okay. Let's just—get it done.

LEE. All right. Now. He's in the truck and he's got his horse trailer and his horse.

AUSTIN. We've already established that.

LEE. And he sees this other guy comin' up behind him in another truck. And that truck is pullin' a gooseneck.

AUSTIN. What's a gooseneck?

LEE. Cattle trailer. You know the kind with a gooseneck, goes right down in the bed a' the pick-up.

AUSTIN. Oh. All right. (*Types*)

LEE. It's important.

AUSTIN. Okay. I got it.

LEE. All these details are important.
 (AUSTIN types as they talk)

AUSTIN. I've got it.

LEE. And this other guy's got his horse all saddled up in the back a' the gooseneck.

AUSTIN. Right.

LEE. So both these guys have got their horses right along with 'em, see.

AUSTIN. I understand.

LEE. Then this first guy suddenly realizes two things.

AUSTIN. The guy in front?

LEE. Right. The guy in front realizes two things almost at the same time. Simultaneous.

AUSTIN. What were the two things?

LEE. Number one, he realizes that the guy behind him is the husband of the woman he's been—
 (LEE makes gesture of screwing by pumping his arm)

AUSTIN. (Sees LEE's gesture) Oh. Yeah.

LEE. And number two, he realizes he's in the middle of Tornado Country.

AUSTIN. What's "Tornado Country"?

LEE. Panhandle.

AUSTIN. Panhandle?

LEE. Sweetwater. Around in that area. Nothin'. Nowhere. And number three—

AUSTIN. I thought there was only two.

LEE. There's three. There's a third unforeseen realization.

AUSTIN. And what's that?

LEE. That he's runnin' outa' gas.

AUSTIN. (Stops typing) Come on, Lee.
 (AUSTIN gets up, moves to kitchen, gets a glass of water)

LEE. Whadya' mean, "come on"? That's what it is. Write it down! He's runnin' outa' gas.

AUSTIN. It's too—

LEE. What? It's too what? It's too real! That's what ya' mean isn't it? It's too much like real life!

AUSTIN. It's not like real life! It's not enough like real life. Things don't happen like that.

LEE. What! Men don't fuck other men's women?

AUSTIN. Yes. But they don't end up chasing each other across the Panhandle. Through "Tornado Country".

LEE. They do in this movie!

AUSTIN. And they don't have horses conveniently along with them when they run out of gas! And they don't run out of gas either!

LEE. These guys run outa' gas! This is my story and one a' these guys runs outa' gas!

AUSTIN. It's just a dumb excuse to get them into a chase scene. It's contrived.

LEE. It is a chase scene! It's already a chase scene. They been chasin' each other fer days.

AUSTIN. So now they're supposed to abandon their trucks, climb on their horses and chase each other into the mountains?

LEE. (Standing suddenly) There aren't any mountains in the Panhandle! It's flat!

(LEE turns violently toward windows in alcove and throws beer can at them)

LEE. Goddamn these crickets! (Yells at crickets) Shut up out there! (Pause, turns back toward table) This place is like a fuckin' rest home here. How're you supposed to think!

AUSTIN. You wanna' take a break?

LEE. No, I don't wanna' take a break! I wanna' get this done! This is my last chance to get this done.

AUSTIN. (Moves back into alcove) All right. Take it easy.

LEE. I'm gonna' be leavin' this area. I don't have time to mess around here.