

THELMA & LOUISE

by

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FADE IN:

INT. RESTAURANT - MORNING (PRESENT DAY)

LOUISE is a waitress in a coffee shop. She is in her early-thirties, but too old to be doing this. She is very pretty and meticulously groomed, even at the end of her shift. She is slamming dirty coffee cups from the counter into a bus tray underneath the counter. It is making a lot of RACKET, which she is oblivious to. There is COUNTRY MUZAK in the b.g., which she hums along with.

INT. THELMA'S KITCHEN - MORNING

THELMA is a housewife. It's morning and she is slamming coffee cups from the breakfast table into the kitchen sink, which is full of dirty breakfast dishes and some stuff left from last night's dinner which had to "soak".

She is still in her nightgown. The TV is ON in the b.g.

From the kitchen, we can see an incomplete wallpapering PROJECT GOING ON IN THE DINING ROOM, AN OBVIOUS "DO-IT-yourself" attempt by Thelma.

INT. RESTAURANT - MORNING

Louise goes to the pay phone and dials a number.

INT. THELMA'S KITCHEN - MORNING

Phone RINGS. Thelma goes over to answer it.

THELMA
(hollering)
I got it! Hello.

INT. RESTAURANT - MORNING

LOUISE
(at pay phone)
I hope you're packed, little housewife, 'cause we are outta her tonight.

INT. THELMA'S KITCHEN - MORNING

THELMA
Well, wait now. I still have to ask Darryl if I can go.

LOUISE (V.O.)
You mean you haven't asked him yet?

For Christ sake, Thelma, is he your husband or your father? It's just two days. For God's sake, Thelma.

Don't be a child. Just tell him you're goin' with me, for cryin' out loud. Tell him I'm havin' a nervous breakdown.

Thelma has the phone tucked under her chin, as she cuts out coupons from the newspaper and pins them on a bulletin

board already covered with them. We see various recipes torn out from women's magazines along the lines of "101 Ways to Cook Pork."

THELMA

He already thinks you're out of your mind, Louise, that don't carry much weight with Darryl. Are you at work?

LOUISE (V.O.)

No, I'm callin' from the Playboy Mansion.

THELMA

I'll call you right back.

Thelma goes through the living room to the bottom of the stairs and leans on the bannister.

THELMA (CONT'D)

Darryl! Honey, you'd better hurry up.

DARRYL comes trotting down the stairs. Polyester was made for this man, and he's dripping in "men's" jewelry. He manages a Carpeteria.

DARRYL

Damnit, Thelma, don't holler like that! Haven't I told you I can't stand it when you holler in the morning.

THELMA

I'm sorry, Doll, I just didn't want you to be late.

Darryl is checking himself out in the hall mirror, and

IT'S OBVIOUS HE LIKES WHAT HE SEES. HE EXUDES OVER-

confidence for reasons that never become apparent. He likes to think of himself as a real lady killer.

He is making imperceptible adjustments to his over-moussed hair. Thelma watches approvingly.

THELMA

Hon.

DARRYL

What.

THELMA

(she decides not
to tell him)

Have a good day at work today.

DARRYL

Uh-huh.

THELMA

Hon?

DARRYL

What?!

THELMA

You want anything special for
dinner?

DARRYL

No, Thelma, I don't give a shit
what we have for dinner. I may
not even make it home for dinner.
You know how Fridays are.

THELMA

Funny how so many people wanna
buy carpet on a Friday night.
You'd almost think they's want to
forget about it for the weekend.

DARRYL

Well then, it's a good thing
you're not regional manager and I
am.

He's finally ready. He walks to the door and gives Thelma the most perfunctory kiss on the cheek.

THELMA

'Bye, honey. I won't wait up.

DARRYL

See ya.

Darryl leaves. We see his Corvette parked out front. As he closes the front door, Thelma leans against it.

THELMA

He's gonna shit.

Thelma laughs to herself. She goes back into the kitchen and picks up the phone and dials it.

INT. RESTAURANT - MORNING

The pay phone on the wall RINGS. ALBERT, a busboy in his 50's, answers.

ALBERT

Good morning. Why, yes, she is.
Is this Thelma? Oh, Thelma, when
you gonna run away with me?

Louise comes over and takes the phone out of his hand.

LOUISE

(to Albert)

Not this weekend, sweetie, she's
runnin' away with me.

(into phone)

Hi. What'd he say?

THELMA (V.O.)

What time are you gonna pick me
up?

LOUISE

You're kiddin'! Alright! I'll
be there around two or three.

THELMA (V.O.)

What kind of stuff do I bring?

LOUISE

I don't know. Warm stuff, I
guess.

It's the mountains. I guess it gets cold at night. I'm
just gonna bring

everything.

THELMA (V.O.)

Okay. I will, too.

LOUISE

And steal Darryl's fishin' stuff.

THELMA (V.O.)

I don't know how to fish, Louise.

LOUISE

Neither do I, Thelma, but Darryl

does it, how hard can it be?
I'll see you later. Be ready.

They both hang up.

EXT. RESTAURANT - DAY

Louise pulls out in a green '66 T-Bird in mint condition.

INT. THELMA'S BEDROOM - CLOSEUP - SUITCASE ON BED - DAY

Going into the suitcase is bathing suits, wool socks, flannel pajamas, jeans, sweaters, T-shirts, a couple of dresses, way too much stuff for a two-day trip. REVEAL Thelma, standing in front of a closet, trying to decide what else to bring, as if she's forgotten something. The room looks like it was decorated entirely from a Sears catalog. It's really frilly.

INT. LOUISE'S BEDROOM - CLOSEUP - SUITCASE ON BED - DAY

A perfectly ordered suitcase, everything neatly folded and orderly. Three pairs of underwear, one pair of long underwear, two pairs of pants, two sweaters, one furry robe, one nightgown. She could be packing for camp.

REVEAL Louise. Her room is as orderly as the suitcase.

Everything matches. It's not quite as frilly as Thelma's, but it is of the same ilk. She is debating whether to take an extra pair of socks. She decides not to and closes the suitcase. She goes to the phone, picks it up and dials. We hear:

ANSWERING MACHINE (V.O.)

Hi. This is Jimmy. I'm not here right now, but I'll probably be back

'cause... all my stuff's here.

Leave a message.

Louise slams down the phone. A framed picture of Louise and Jimmy sits on the table next to the phone. She matter-of-factly slams that face down, too.

INT. THELMA'S BEDROOM - DAY

Thelma is still throwing stuff in, randomly now. She talks to herself quietly the whole time.

She is taking stuff off of her nightstand, a small clock, fingernail scissors, etc.

She opens the drawer of her nightstand. Her attitude is

purposeful; she looks as if she knows exactly what she's doing; although, frankly, she has no idea, and each decision is completely arbitrary. As she rifles through it, plucking various items from among the jumbled contents, we see there is a gun in there, one Darryl bought her for protection. It is unloaded, but there is a box of bullets. She picks up the gun like it's a rat by the tail and puts it in her purse.

THELMA

(muttering to
herself)

Psycho killers...

She grabs the box of bullets and throws them in, too. She tries to close her suitcase, but there is stuff hanging

out all over the place. She stuffs things back in the sides and heaves all her weight against the top.

EXT. THELMA'S HOUSE - DAY

Louise's green '66 T-Bird convertible pulls into the driveway of Thelma's house. The garage door goes up and Thelma is standing in the garage with all her gear. A suitcase that looks like it might explode, fishing gear, a cooler, a lantern. Thelma's car, a beat-up gray Honda, is parked in there, too. Louise gets out of the driver's seat.

LOUISE

We don't need the lantern. The place has electricity.

THELMA

I wanna take it anyway. Just in case.

LOUISE

In case of what?

THELMA

In case there's some escaped psycho killer on the loose, who cuts the electricity off and tries to come in and kill us.

LOUISE

(going along with
her)

Oh yeah, sure, Thelma, that lantern

will come in real handy. Maybe we could tow your car behind, in case he steals the spark plugs.

THELMA

We'd have to. That thing barely makes it down the driveway.

They load everything into the car. The trunk barely closes. Thelma heaves all her weight against it. They get into the car and pull out of the driveway. As they drive down the street, we hear Thelma let out a long howl.

She is laughing and she sticks her arms straight up in the air.

EXT. CAR - DAY

They are driving down the interstate. Thelma reaches for her purse and finds the gun.

THELMA

Louise, will you take care of the gun?

Louise shrieks at the sight of it.

LOUISE

Why in hell did you bring that?

Thelma wonders if Louise is really that naive.

THELMA

Oh, come on, Louise... psycho killers, bears... snakes! I just

don't know how to use it. So will you take care of it?

Louise reaches over and takes the gun out of Thelma's purse and holds it in her hand. She tests the weight of it, and then puts it under the seat. Thelma puts the bullets under the seat.

They are speeding off down the highway with the RADIO blaring. Louise puts in a TAPE of wild R&B MUSIC.

THELMA (CONT'D)

Whose place is this again?

LOUISE

It's Bob's, the day manager's. He's gettin' a divorce, so his wife's

gettin' this place, so he's just lettin' all his friends use it till he has to turn over the keys.

THELMA

I've never had the chance to go

out of town without Darryl.

LOUISE

How come he let you go?

THELMA

'Cause I didn't ask him.

LOUISE

Aw, shit, Thelma, he's gonna kill you.

THELMA

Well, he has never let me go. He never lets me do one goddamn thing that's any fun. All he wants me to do is hang around the house the whole time while he's out doing God only knows what.

They are both silent for a minute.

THELMA (CONT'D)

(looking straight ahead)

I left him a note. I left him stuff to microwave.

After a pause.

THELMA (CONT'D)

I guess you haven't heard anything from Jimmy... yet?

Louise's jaw tightens. The car speeds up.

THELMA (CONT'D)

... never mind.

A huge semi-tanker carrying gas passes them on the highway and HONKS. The mud flaps are the shiny silhouettes of naked women. There is a bumper sticker on the back that says: "Lick you all over -- ten cents."

LOUISE

One of your friends?

Thelma is watching herself in the side mirror, pretending to smoke a cigarette.

THELMA'S POV OF A SIGN ALONGSIDE THE ROAD THAT READS "SEE you in church on Sunday!"

Thelma pushes in the lighter and waits for it to pop out.

Louise gives her a sidelong glance, but does not say anything.

INT. CAR - COUNTRY ROAD - DAY

THELMA

How much longer is it gonna be?
I'm hungry.

LOUISE

Another hour of so. We've got
enough food for a month.

THELMA

I'll never make it... Can't we
stop just for a few minutes...

LOUISE

We've not gonna get to the cabin
till after dark as it is, Thelma.

THELMA

Then what difference does it make
if we stop? Come on. I never
get to do stuff like this.

Louise realizes that Thelma is going to revert to a teenager and continue whining unless she gives in.

LOUISE

Alright, but it's gonna be a
quick stop.

EXT. SILVER BULLET - NIGHT

They pull off at a place down on the right all lit up with neon. It's called the SILVER BULLET. The sign flashes COCKTAILS -- BEER -- DANCING -- FOOD. There is a huge gravel parking lot with lots of pickup trucks and older cars. Even though it's early, you can tell this place is a real night spot. It's already pretty crowded.

INT. SILVER BULLET - NIGHT

This place is jumpin'. There are ten pool tables with crowds all around. The long bar is filled with customers.

There are tables and booths. The room is dense with smoke. There is a dance floor, but no one is dancing yet because the band is still setting up. There are a lot of single men. Many heads turn and follow Thelma and Louise to an empty table.

LOUISE

I haven't seen a place like this
since I left Texas.

THELMA

Isn't this fun?

A WAITRESS comes over and drops two menus on the table.

WAITRESS

Y'all wanna drink?

LOUISE

No thanks.

THELMA

I'll have Wild Turkey straight up
and a Coke back, please.

AS THE WAITRESS LEAVES:

LOUISE

Thelma!

THELMA

Tell me somethin'. Is this my
vacation or isn't it? I mean,
God, you're as bad as Darryl.

LOUISE

I just haven't seen you like this
in a while. I'm used to seeing
you more sedate.

THELMA

Well, I've had it up to my ass
with sedate! You said you and me
was gonna get outta town and, for
once, just really let our hair
down.

Well, darlin,' look out 'cause my hair is comin' down!

AS THE WAITRESS RETURNS:

LOUISE

(laughing)

Alright...

(to Waitress)

I changed my mind. I'll have a
margarita with and a shot of
Cuervo on the side, please.

THELMA

Yeah!

As the Waitress leaves, a MAN comes over with a chair

which he pulls up to the table and straddles backwards.

He is in his late-40's, heavysset, his face is shiny in the neon light.

MAN

Now what are a couple of Kewpie dolls like you doin' in a place like this?

LOUISE

THELMA

Mindin' our own business, why you try it. wanted to try and have a good time. And because Louise here is mad because her boyfriend won't call her while he's out on the road...

Well, we left town for the weekend 'cause we don't the weekend 'cause we don't wanted to try and have a good time. And because Louise here is mad because her boyfriend won't call her while he's out on the road...

Louise kicks Thelma under the table.

THELMA

(quieter)

We just wanted to get somethin' to eat.

MAN

Well, you come to the right place.

You like chili? They got good chili.

The Waitress returns with Louise's drink.

WAITRESS

Harlan, are you botherin' these poor girls?

HARLAN (MAN)

Hell, no. I was just bein' friendly.

WAITRESS

(making eye contact with Louise)

It's a good thing they're not all as friendly as you.

Louise understands.

THELMA

Your name's Harlan? I got an uncle named Harlan!

HARLAN

You do? Is he a funny uncle?

'Cause if he is, then he and I got somethin' in common.

Harlan laughs. Thelma laughs, too, but doesn't really get the joke. Louise does not laugh.

LOUISE

(to Harlan)

I don't mean to be rude, but I've got something I need to talk to my friend about. In private.

HARLAN

Aw, I understand. I didn't mean to bother ya. It's just hard not to notice two such pretty ladies as yourselves.

(standing, to Thelma)

You better dance with me before you leave, or I'll never forgive you.

THELMA

Oh, sure. That'd be fun.

HARLAN LEAVES, THEN:

THELMA (CONT'D)

Jeez, Louise, that wasn't very nice.

LOUISE

Can't you tell when somebody's hittin' on you?

THELMA

So what if he was? It's all your years of waitin' tables has made you jaded, that's all.

LOUISE

Maybe.

THELMA

Well, just relax, will ya. You're makin' me nervous.

Thelma knocks back her shot of Wild Turkey and holds up her glass to the Waitress to bring her another one. The Waitress sees her and nods. She turns back to face her friend.

THELMA (CONT'D)

So, Jimmy still hasn't called yet?

LOUISE

Givin' him a taste of his own
medicine. Asshole.

THELMA

I'm sorry, Louise. I know you're
all upset. It's just I'm so
excited to be out of the house, I
guess.

(pause)

I wonder if Darryl's home yet.

LOUISE

I wonder if Jimmy's gotten back.

THELMA

Why don't you tell him to just to
get lost once and for all?

LOUISE

Why don't you ditch that loser
husband of yours?

They both drift off momentarily, contemplating their
domestic problems, until the Waitress comes over:

WAITRESS

(rolling her eyes)

This one's on Harlan.

Thelma looks over at the bar where Harlan is grinning at
her, making dancing motions. She smiles and waves at
him.

Her face becomes serious again as she turns back to
Louise.

THELMA

Jimmy'll come in off the road,
you won't be there, he'll freak
out and call you a hundred
thousand times, and Sunday night
you'll call him back and, by
Monday. He'll be kissin' the
ground you walk on.

Thelma's mind goes too fast for her mouth, and the speed
at which she speaks can be staggering. Louise is used to
it. Louise smiles wistfully at Thelma's assessment of
the situation.

LOUISE

Exactly.

THELMA

In the meantime, you said we were gonna have some fun. So let's have some!

She again drinks her whole shot of Wild Turkey and holds up her glass, as the BAND strikes up a lively tune.

Practically the whole place "whoops" and heads for the dance floor. Louise drinks her shot of tequila and holds up her glass, too.

LATER

Thelma is dancing with Harlan and has been for quite a while. Louise has been dancing with a quiet guy named DAN. Thelma is breathless, drunk and giggly. She holds a

beer bottle in one hand. She is laughing a lot about nothing, and Harlan is studying her closely. Louise notices this.

LOUISE

(over the noise)

Thelma, I'm gonna hit the little girls' room, and then we gotta hit the road.

THELMA

(eyes closed,
swaying with the
music)

Ready when you are.

Louise heads off to the bathroom.

THELMA (CONT'D)

(eyes still
closed)

Louise, I'm gonna come with you.
(she gets a funny
look on her face)
I don't feel so good.

She stumbles a step and drops her beer bottle.

Louise is heading towards the bathroom, where there is a line of at least fifteen women in front of her.

HARLAN

(catching Thelma,
copping feels)

Oopsy-doopsy. We need to get you some fresh air, little lady.

He steers her towards the door.

Louise leans against the wall, waiting in line.

CUT
TO:

EXT. SILVER BULLET PARKING LOT - NIGHT

Harlan is hauling Thelma out the door into the parking lot. She is pretty limp.

THELMA

Oh shit.

HARLAN

What's wrong?

THELMA

Stop.

HARLAN

What for?

THELMA

I'm spinning.

INT. SILVER BULLET - NIGHT

The Waitress is going over to their table. She picks up Thelma's purse off the floor and puts it on her chair.

She sets the check on the table, looks around to see if she can see them and walks away.

INT. BATHROOM - NIGHT

Louise goes into the bathroom. She stands in front of the sink and looks at herself in the mirror.

EXT. PARKING LOT - NIGHT

Thelma has been sick. She has Harlan's handkerchief and is wiping her mouth. Harlan has backed off for this part, but he's right back in there.

HARLAN

How you feelin' now, darlin'?

Harlan is leaning close to Thelma's head, and she pulls her head away.

THELMA

I guess I'm startin' to feel a little better.

HARLAN

Yeah, you're startin' to feel
pretty good to me, too.

He pulls her to him and tries to put his arms around her.

Thelma pulls away.

THELMA

(uncomfortable)

I think I need to keep walking.

INT. SILVER BULLET - NIGHT

Louise comes out of the bathroom as the next woman goes in. She scans the room looking for Thelma. She doesn't see her. She goes over to the table and sees Thelma's stuff there. She picks up the check and looks at it.

EXT. SILVER BULLET PARKING LOT - NIGHT

Harlan has led Thelma off to the far end of the parking lot. He is trying to kiss her now. He is pushing her arms down and turning her head away.

THELMA

Don't. I'm married. I don't
feel good. I've been sick.

HARLAN

It's okay. I'm married, too.

Harlan is pushing himself on her now, and she is beginning to push him away harder.

INT. SILVER BULLET - NIGHT

Louise is paying the Waitress. The Waitress is shaking her head, indicating she hasn't seen Thelma either.

Louise picks up Thelma's stuff and heads towards the door.

EXT. SILVER BULLET PARKING LOT - NIGHT

Harlan has now pinned Thelma against the back of a car and is kissing her neck. He has her ass in his hands. He is

beginning to hump her. She is pushing him away as hard as she can, but he is relentless.

HARLAN

(breathing
heavily)

You're beautiful. It's okay. I

won't hurt you. It's okay.

THELMA

(struggling)

Stop it! Goddamnit, I mean it!

Louise is gonna wonder where I am.

Let go!

HARLAN

Louise is alright.

LOUISE

is now standing outside the door
of the Silver Bullet.

She is looking around.

HARLAN

is pulling at Thelma's clothes.
Thelma gets one of her arms free
and hits him hard in the face.
He hits her back and grabs her
face, squeezing it hard.

HARLAN (CONT'D)

Don't you hit me! Don't you
fucking hit me!

There is no trace of friendliness in his face now. He
looks mean and dangerous. He lets go of her face and
pins her arms behind her. He holds both of her arms with
one

hand.

HARLAN (CONT'D)

You just shut up.

With his free hand, he reaches down and starts to pull
her dress up. Thelma is still struggling and there are
tears running down her face.

THELMA

Don't hurt me. Harlan. Please.

HARLAN

Shut up.

He turns her around, pushing her face down onto the back
of the car. He holds both her arms in one hand and

continues pulling her dress up over her hips. He starts
to undo his pants as we hear the CRUNCH of gravel.

LOUISE (O.S.)

Let her go.

HARLAN

Get lost.

THELMA

Louise!

TIGHT SHOT of the barrel of Thelma's gun being pressed into the nape of Harlan's neck. Louise's thumb pulls back the hammer.

LOUISE

You let her go, you fat fucking

asshole, or I'm gonna splatter your ugly face all over this nice car.

Harlan slowly raises his hands in the air, and Thelma darts out, pulling her dress down.

HARLAN

Now, calm down. We were just havin' a little fun.

Louise glances at Thelma. Thelma shakes her head no.

LOUISE

Looks like you've got a real fucked up idea of fun. Now turn around.

Louise starts to back away, but the gun is still close to his face. His pants are undone in the front. She is still backing away with the gun raised. Thelma is inching away as well.

LOUISE (CONT'D)

Just for the future, when a woman's crying like that, she's not having any fun!

Louise lowers the gun and stares at him for a second.

Then she turns and walks away. Thelma does, too.

HARLAN

(pulling up his pants)

Bitch. I should have gone ahead and fucked her.

Louise stops in her tracks.

LOUISE

What did you say?

HARLAN

I said suck my cock.

Louise takes two long strides back towards him, raises the gun and FIRES a bullet into his face. We hear his body

HIT THE GRAVEL PARKING LOT. LOUISE'S POV. THE CAR BEHIND

him is splattered with blood. Thelma and Louise are both silent. We hear the SOUND of the nightclub in the distance. Louise lowers the gun.

THELMA

Oh my God.

LOUISE

Get the car.

THELMA

Jesus Christ! Louise, you shot him.

LOUISE

Get the car!

Thelma runs to get the car.

LOUISE (CONT'D)

(quietly, to herself)

You watch your mouth, buddy.

Thelma comes careening up in reverse. Louise hops in and

Thelma PEELS OUT, spraying gravel. As they speed out of the parking lot back to the road, we hear MUSIC blaring from the nightclub. They hit the main road with tires

SQUEALING.

LOUISE (CONT'D)

Get back to the interstate.

Louise lifts her hand and notices she is still holding the gun.

THELMA

Shit! I... I, which way?

LOUISE

West. Left.

EXT. CAR - DISTANCING SHOT - NIGHT

They get onto the interstate going west.

TRAVELING SHOT FROM BEHIND -- VARIOUS DRIVING SHOTS

INT. CAR - NIGHT

Louise picks up the handkerchief from the car seat and wipes the gun off. Her movements are as if in slow motion. She puts the gun under the seat. Thelma is watching her.

THELMA

Louise.

Louise does not answer.

THELMA (CONT'D)

Louise. Where are we going?

LOUISE

(shaking)

I don't know, Thelma! I don't know!

Just shut up a minute so I can think.

Thelma starts to cry quietly.

THELMA

Shouldn't we go to the cops? I mean, I think we should tell the police.

LOUISE

Tell them what?! What, Thelma?

What do you think we should tell them?

THELMA

I don't know. Just tell 'em what happened.

LOUISE

Which part?

THELMA

All of it. That he tried to rape me.

LOUISE

Only about a hundred people saw you cheek to goddamn cheek with him all

night, Thelma! Who's gonna believe that?! We just don't live in that kind of world. Pull over!

EXT. INTERSTATE - NIGHT

Thelma pulls off to the side of the road. Louise gets out and starts to walk around the car. She stops when she gets to the back of the car, and she is sick. Thelma waits in the car and moves over to the passenger side.

Louise gets in the driver's side.

THELMA

Louise... Are you alright?

Louise rests her head on the steering wheel.

LOUISE

Oh Christ.

(to Thelma)

Thelma.

Thelma doesn't hear.

LOUISE (CONT'D)

Thelma.

Thelma looks at her blankly, without answering.

LOUISE (CONT'D)

I've gotta stop for a minute.

I've got to get it together. I'm gonna find a place to get a cup of coffee and I'm gonna sit down for a second.

Do you want to come?

Thelma's head moves almost imperceptibly. Louise studies Thelma's face.

LOUISE (CONT'D)

Is that yes? Are you up to this?

Again, Thelma slightly moves her head in a nod. Louise puts the car in gear and pulls OUT OF SHOT.

EXT. TRUCK STOP - RESTAURANT - NIGHT

The green '66 T-Bird pulls into a modern truck stop and parks. Louise turns to Thelma.

LOUISE

We gotta be inconspicuous. Do you know what that means?

THELMA

Yes.

LOUISE

It means you don't talk to anybody.

You don't draw attention to yourself in any way. Do you understand that?

Again, she twitches more than nods.

LOUISE (CONT'D)

Tell me you understand that.

Thelma nods more firmly now. She understands.

VARIOUS POV SHOTS OF TRUCK DRIVERS SEEING THELMA AND

Louise wind their way towards the restaurant portion of the coffee shop. They look small and incongruous with the surroundings.

INT. TRUCK STOP - TIGHT SHOT - WAITRESS' HANDS - 4 A.M.

slamming dirty coffee cups from the counter into a bus tray underneath the counter. REVEAL Louise and Thelma sitting at the counter. Louise is looking at a map. The car is parked outside, near the door.

LOUISE (CONT'D)

(halfway to herself)

We have to think this through.
We have to be smart. Now is not the

time to panic. If we panic now, we're done for. Nobody saw it.

Nobody knows it was us. We're still okay. Now all we have to do is just figure out our next move.

THELMA

Our next move? I'll say one thing, Louise. This is some vacation. I sure am having a good time. This is real fun.

LOUISE

If you weren't so concerned with having a good time, we wouldn't be here right now.

THELMA

Just what is that supposed to

mean?

LOUISE

It means shut up, Thelma.

THELMA

So this is all my fault, is it.

Louise looks at Thelma for a long time.

LOUISE

Just shut up.

The Waitress comes and fills their coffee cups.

Thelma stands up to go to the bathroom. She grabs her purse from the counter, and the strap catches on her

coffee cup and it falls to the floor with a CRASH. All heads turn and look at her.

THELMA

I have to go to the bathroom.

I...

Sorry.

HOLD on Louise.

EXT. SILVER BULLET PARKING LOT - 4:00 A.M.

Police cars are parked around. The activity has died down. Doors on the coroner's van SLAM shut. In the back of a police car sits the Waitress with the door open. A DETECTIVE in a suit leans over the car door with his note pad.

HAL

Could you identify 'em, if ya saw 'em again?

LENA (WAITRESS)

Hal, I've told you about twenty times, yes, I could identify 'em, but neither one of them was the type to pull something like this.

HAL

Well, you're not exactly an expert witness, but what makes you so sure?

LENA

If waitin' tables in a bar don't make you an expert on human nature,

then nothin' will, and I could've told you that Harlan Puckett would end up buyin' it in a parkin' lot.

I'm just surprised it didn't happen before now.

HAL

Who do you think did it?

LENA

Has anybody asked his wife?
She's the one I hope did it.

HAL

Lena, just cut the bullshit, will ya? Do have any ideas or don't ya?

BEEN STANDIN' IN THIS STUPID

parkin' lot all goddamn night, and I still got to go file a report before I can go home in time to get back up again!

LENA

Well, if I had to guess, I'd say it was some ol' gal, some ol' gal's husband. But it wasn't either one of those two. The tall one, the redhead, she left me a huge tip.

HAL

You didn't happen to notice what kind of car they were driving?

LENA

It's a nightclub, not a drive-in, Hal. I don't follow the customers to the parking lot.

HAL

Alright, Lena. Go on home. We might have to call you in for some more questioning.

Lena gets out of the back of the car.

LENA

Those girls are not the murderous type.

INT. PAY PHONE - NIGHT

Outside the bathroom there is a pay phone. Thelma picks it up and dials.

THELMA
(into phone)
Collect from Thelma.

There is no answer.

INT. THELMA'S HOUSE - NIGHT

Phone RINGS.

VARIOUS SHOTS of the interior of the empty Dickinson house:

THE BEDROOM
exactly as Thelma left it. The
drawer of the nightstand still
open.

THE NOTE TO DARRYL

taped to the refrigerator. The interior of the microwave with a now completely thawed microwave dinner still in the package in a little puddle.

INT. TRUCK STOP - NIGHT

THELMA
Thanks. I'll try later.

She hangs up and goes into the bathroom. As the door closes behind her, Louise comes up with a handful of

change and starts putting it into the phone. She dials a number. It RINGS for a long time. She hangs up and goes into the bathroom. She looks at herself in the mirror.

She notices a tiny speck on her cheek. She takes a paper towel and wets it and rubs the spot. She looks at the towel and there is a bright red streak.

LOUISE
Thelma... Come on, Thelma!

The door of the stall flies open and Thelma comes charging out and heads straight for the door, without even looking at Louise. Louise charges out after her. They head out of the restaurant and, THROUGH THE WINDOW, we see them get into the car and drive away.

EXT. CAR - DRIVING SHOT - DAWN

The T-Bird barrels down a fairly empty four-lane highway.

A truck passes going the other way.

INT. CAR - DAWN

The top is down on the car, and Thelma is slouched on the seat, her hair blowing wildly.

LOUISE

We're gonna go to the next town and stop. We'll get a motel room. I can rest for a while and then figure out how to get some money. We're

gonna need money. Thelma. How much money do you have with you?

THELMA

What? Oh, I don't know. Let me look.

Thelma is rummaging through her purse. She finds her wallet and takes it out. Thelma finds some bills stuffed in the change compartment and takes them out. She straightens the money out.

THELMA (CONT'D)

Sixty-four dollars.

As she is counting it, one of the bills flies out of her hands. Thelma's not that good at handling money.

THELMA (CONT'D)

Umm. Shit. Forty-four dollars.

Louise has not noticed any of this. She is so intent on her driving.

THELMA (CONT'D)

I'm cash poor.

LOUISE

Hmmm. We gotta get some money.

EXT. MOTEL - ESTABLISHING SHOT - DAY

The motel is near farms and agricultural areas with crops.

INT. MOTEL ROOM - DAY (6 A.M.)

The curtains are open and we can see the car parked right outside the room. Thelma is lying on the bed staring up at the ceiling. Louise is bustling around the room, putting things in drawers.

THELMA

Why are you unpacking? You said we were just gonna take a nap.

Louise did not realize she was doing it.

LOUISE

Oh, I don't know. I'm just nervous.

I gotta figure out what to do.

THELMA

Well, when you figure it out, wake me up.

LOUISE

Just what the hell is wrong with you?

Louise slams the closet door. Thelma jumps.

THELMA

What do you mean?

LOUISE

Why are you actin' like this?

THELMA

Actin' like what?! How am I supposed to act? 'Scuse me for not knowing what to do after you blow somebody's head off!

They are silent for a moment.

LOUISE

You could help me try and figure it out! I gotta figure out what to do, and you could try and help me.

THELMA

I suggested we go to the police, but you didn't like that; so, frankly, Louise, I'm all out of ideas.

LOUISE

Well, what's the big rush, Thelma?

If we just give 'em some time, they'll come to us...! Oh Christ.

I'm just not ready to go to jail yet. Why don't you go out to the pool or something and I'll figure it out...

THELMA

Give me the keys.

LOUISE

You're not touchin' that car.

THELMA

My stuff's in the trunk! God!
You

care more about that car than you do about most people.

LOUISE

Most people just cause me
trouble, but that car always gets
me out of it.

INT. POLICE GARAGE - DAY

Hal is at the police station where they're dusting the car with Harlan all over it for prints. Hal looks closely at the back of the car. He holds his hands over two sets of hand prints. He moves his hands to the outside of the prints so as not to smear them, and puts his hands on the car. His face is one inch away from the trunk. He sees a

very clear drop of blood. It's different than any of the other blood splatters on the car. He calls the identification technician over and points it out.

HAL

(pointing)
What's that?

The I.D. TECH comes over and looks and shrugs his shoulders.

I.D. TECH

Blood?

HAL

Whose?

I.D. TECH

His, I guess...

Hal makes a face like he suddenly felt a slight toothache.

He stares at the guy.

HAL

You guess?

Hal takes out a black sharpie and draws a circle around the area of the black smudge and the drop of blood. He shakes his head slightly.

EXT. MOTEL - DAY

Thelma comes out of the room and walks towards the pool.

She stops, then decides to go on to the pool. She lies down in a lounge chair facing the road.

INT. MOTEL ROOM - DAY

Louise in the motel room. She's looking at the phone.

She picks it up and dials it and watches herself in the mirror. She stares as if she's trying to see into herself, see through herself.

EXT. MOTEL POOL - DAY

Thelma arranges herself in a lounge chair, trying desperately to feel like she's on vacation.

INT. MOTEL ROOM - DAY

ANSWERING MACHINE (V.O.)

Hi. This is Jimmy. I'm not here right now...

A VOICE interrupts the message:

JIMMY (V.O.)

Hello! I'm here. Hang on a minute!

The machine switches OFF.

INT. JIMMY'S APARTMENT - DAY

JIMMY, mid-30's, musician, is standing in the kitchen on the phone. He's not the type you'd expect Louise to like, not quite straight-looking enough.

LOUISE (V.O.)

(on phone)

Jimmy...

INT. MOTEL ROOM - DAY

Louise is looking at herself on the phone in the mirror.

She is very choked up.

JIMMY (V.O.)

(on phone)

Louise! Where are you? Are you alright? Honey...

LOUISE

Hi. I'm okay. How are you?
Long time no see.

JIMMY (V.O.)
Louise, honey... Where are you?
You sound funny.

Louise is still looking at herself in the mirror, as if she's never seen herself before.

LOUISE
I am funny. I'm real funny.

JIMMY (V.O.)
Are you in town? This sounds
long distance.

LOUISE
No, I'm out of town. I'm in...
I'm

in real deep shit, Jimmy. Deep shit Arkansas.

JIMMY (V.O.)
Louise, just tell me what the
hell is going on here! I come
back, nobody knows where you are.
Is Thelma with you? Darryl's
been callin' here every half-hour
sayin' he's gonna kill you both
when you get back, he's goin'
nuts. I don't envy her if she
is.

EXT. MOTEL POOL - DAY

Thelma at pool basking in the sun.

INT. MOTEL ROOM - DAY

JIMMY (V.O.)
(on phone)
Where'd y'all go?

LOUISE
Fishing. Look, Jimmy... I need
you to help me. This is serious.
I'm in trouble and I need you to
help me. Can you do that?

INT. JIMMY'S APARTMENT - DAY

Jimmy is shocked by the gravity of her tone of voice. He
realizes this is very serious.

JIMMY

Yes, yes, darlin'. I can help you.

Tell me where you are.

INT. MOTEL ROOM - DAY

Louise covers the mouthpiece with her hand. She is trying very hard not to cry.

LOUISE

I have a savings account with about sixty-seven hundred dollars in it.

Now I know you won't be able to get it out, but I'm good for it. I need

that money. Can you wire me the sixty-seven hundred dollars and I'll pay you back? Please, I'm desperate.

JIMMY (V.O.)

What the fuck is going on?

LOUISE

Something real bad has happened and I can't tell you what, just that it's bad and I did it and I can't undo it. Can you help me?

JIMMY (V.O.)

Of course. Of course! Where? Can't I bring it to you? For God's sake,

baby, please, just tell me what's happened, what could possibly be so bad?

Louise sits on the edge of the bed. She is looking at her hand.

LOUISE

Jimmy?

She takes the ring that she wears on her left hand and turns it around backwards to make it look like a wedding band.

LOUISE (CONT'D)

Do you love me?

JIMMY (V.O.)

Christ, sure... yes!

LOUISE

Wire it to the Western Union in
Oklahoma City,

INT. JIMMY'S APARTMENT - DAY

JIMMY

You're in Oklahoma?!

LOUISE (V.O.)

Not yet.

JIMMY

Louise, let me call you back
after I wire it, so you'll know
which office

to go to.

LOUISE (V.O.)

Can't it go to any office?

JIMMY

No, for that much money I have to
tell them exactly which office.
I know, I've had to have money
wired to me on the road. And
there has to be a code word or
they won't give it to you. I'll
have to tell you the code.

INT. MOTEL ROOM - DAY

LOUISE

Tell me now.

JIMMY (V.O.)

Call me back.

LOUISE

Okay. I'll call you back. In an
hour. Don't tell Darryl.

JIMMY (V.O.)

I know. Call me back. Louise, I
love you, okay?

LOUISE

Okay.

EXT. MOTEL POOL - DAY

Thelma by the pool. A car SCREECHES, a loud horn HONKS.

LOUISE

(bellowing)

Come on, Thelma! Get in the car!

Thelma bolts upright and grabs her sundress and dashes to the car. She jumps in over the door. She's in a mild state of shock.

THELMA

Did you finish thinking?

LOUISE

I think better when I drive.

Louise PEELS OUT of the parking lot.

INT. POLICE STATION - MAJOR'S OFFICE - DAY

Hal is in the office talking to his superior. He stands in front of the desk with his hands in his pockets while his MAJOR sits behind the desk looking troubled.

HAL

All we know is there were two women in a green T-Bird convertible that turned left out of the parking lot, going real fast. We're trying to get a make on the car, but nothin' yet. So far, we got nothin'.

MAJOR

Well, you'd best get something.

Even if they didn't do it, it times out that they most likely witnessed it. I want somebody to at least talk to 'em. Put out an APB with a description and see what we get back.

HAL

Alright.

MAJOR

Is there any reason to believe they've left the state?

HAL

That's certainly possible.

MAJOR

Why don't we go ahead and let the bureau in on this.

HAL

I have no problem with that.

MAJOR

Somebody's butt is gonna bar-b-que.

EXT. CAR - FARMLAND - DRIVING SHOT - DAY

INT. CAR - DAY

THELMA

Don't get mad, Louise, but where are we going?

LOUISE

Oklahoma City. Jimmy's gonna wire me some money, and then...

THELMA

You talked to him?! Is he mad? Did you tell him?

LOUISE

No, I didn't tell him. And that's something we gotta get straight.

Darryl's been callin', mad as a hornet, makin' all kinds of noise.

When you talk to him, you cannot say

anything about this. You gotta make sure everything sounds normal.

THELMA

I called the asshole at 4:00 in the morning and he wasn't even home. I don't know what he's got to be mad about. I'm the one who should be mad.

LOUISE

I've been tellin' you that for the last ten years.

THELMA

Do you think Darryl's having an affair?

LOUISE

I don't think Darryl is mature enough to conduct an affair.

THELMA

But you think he fools around.

LOUISE

Thelma, I'm going to Mexico. I think I can make it in two and a half days, but I'm going to have to haul ass. Are you up to this?

I mean, I have to know. This isn't a game. I'm in deep shit. I gotta know what you're gonna do.

THELMA

I... I don't know. I don't know what you're askin' me.

LOUISE

Don't you fall apart on me.

Goddamnit, Thelma. Every time we get in trouble, you go blank or plead insanity or some such shit, and this time... Not this time.

Everything's changed now... Now you can do whatever you want, but I'm going to Mexico. I'm going. Are you coming with me?

Thelma is staring down the road. She does not answer.

THEN:

THELMA

I think he does. Fool around.

EXT. CAR - FARMLAND - DRIVING SHOT - DAY

INT. POLICE STATION - INTERROGATION ROOM - DAY

TIGHT SHOT of an "indent-a-kit" likeness of Louise. On a table nearby lies a drawing strongly resembling Thelma.

Lena, the waitress, sits next to the plain-clothes cop who holds the indent-a-kit. Hal picks up the drawing and studies it closely.

EXT. SMALL COUNTRY TOWN - DAY

The T-Bird rolls into town.

EXT. COUNTRY STORE - DAY

Louise and Thelma pull up in front of an old store, the kind with a wooden front porch, the kind that sells bait and flannel shirts. They enter the store and see an OLD MAN behind the counter.

LOUISE

Do you have a pay phone?

OLD MAN

'Round the side, by the restrooms.

Louise gets change while Thelma strolls around looking at rubber worms and pickled pigs' feet. Louise goes out to the phone.

EXT. PAY PHONE - DAY

Louise dropping change into the phone. It RINGS and Jimmy answers.

INT. JIMMY'S APARTMENT - DAY

JIMMY

Louise!

EXT. PAY PHONE - DAY

LOUISE

Is that how you answer the phone?

JIMMY (V.O.)

(on phone)

I got it. I was afraid I'd missed you. I almost couldn't get a check cashed. It's Saturday.

LOUISE

Who did it?

JIMMY (V.O.)

Friend of mine, owns a club. Dickie Randall. You'd know him if you saw him. His brother was in your class.

Terry.

LOUISE

You didn't say what it was for, did you?

JIMMY (V.O.)

(on phone)

No, honey. I told him I was buyin' a car. What is it for?

LOUISE

(not responding to the question)

Good. That was good. Where do I go?

JIMMY (V.O.)

(on phone)

It's a place called Shaw's Siesta

Motel. The address is 1921 North East 23. It's under your name.

LOUISE

And what's the mysterious code word?

JIMMY (V.O.)

(on phone)

Peaches.

LOUISE

What?

JIMMY (V.O.)

That's the code word. I miss you, peaches.

Louise rolls her eyes and tries not to melt.

LOUISE

Okay, Jimmy. Thanks.

She puts her finger down on the receiver.

INT. JIMMY'S APARTMENT - DAY

Jimmy is still holding the phone to his ear.

JIMMY

Louise?

INT. COUNTRY STORE - DAY

Thelma in store buying gum, beef jerky. Next to the cash register on the counter on display are those little tiny bottles of liquor. Thelma picks up a little bottle of Wild Turkey and puts in on the counter. The Old Man rings it up. She takes another one and puts it on the counter.

The Old Man is still ringing stuff up.

She takes two more and puts them on the counter. She takes the rest of the little bottles of Wild Turkey out of the display and puts them on the counter. She takes one little bottle of Cuervo and puts it down on the counter, too. The Old Man finally looks at her. From the wall behind him, he takes a pint of Wild Turkey down.

OLD MAN

Ma'am, are you sure you wouldn't rather have the large economy size?

EXT. PAY PHONE - DAY

Louise is hanging up the phone. She walks away towards the front of the store.

EXT. COUNTRY STORE - DAY

Thelma comes out of the front of the store. The store is at a crossroads with a fair amount of vehicular traffic.

LOUISE
Go call Darryl.

Thelma is walking towards the car. She puts her purse in the front seat. She looks at Louise.

THELMA
Call him?

LOUISE
Call him. Don't tell him anything.

Tell him you're having a wonderful time and you'll be home tomorrow night.

THELMA
Will I be?

LOUISE
I don't know. I won't be.

Thelma and Louise look at each other while this sinks in.

THELMA
walks around to the side of the building to the phone.

She picks it up and dials.

THELMA (CONT'D)
(into phone)
Collect from Thelma.

EXT. STOREFRONT - DAY

Louise goes into the store for a chocolate Yoohoo.

EXT. PAY PHONE - DAY

THELMA
Honey?

INT. THELMA'S HOUSE - DAY

Darryl in the den of their house. The room is a mess.

There are beer cans everywhere. The large screen TV is

ON, showing a FOOTBALL GAME. Darryl is in a recliner. He is wearing loud shorts, a V-necked T-shirt, and a couple of necklaces and bracelets.

DARRYL
Goddamnit, Thelma, where in the
Sam Hill are you?!

EXT. PAY PHONE - DAY

THELMA
I'm... I'm with Louise. We're in
the mountains, we're...

INT. THELMA'S HOUSE - DAY

DARRYL
(interrupting)
What in the hell do you think
you're doing? Have you lost your
goddamn mind?! Is that it? I
leave for work and you take
complete leave of your senses?

EXT. PAY PHONE - DAY

THELMA
Darryl... baby... Darryl, calm
down now, honey. Please don't
get so mad. I can explain...

INT. THELMA'S HOUSE - DAY

Darryl is mad, but he's still watching the game.

DARRYL
Hold on. Hold on a minute,
damnit.

He covers the mouthpiece and watches a play where "his team" fumbles the ball. This only makes him madder. He puts the phone back to his ear in time to hear Thelma say:

THELMA (V.O.)
... only for one day and we'll be
back tomorrow night.

DARRYL
No you won't. You'll be back
today.

Now! You get your ass back here, Thelma, now, Goddamnit. Thelma, do you understand me?

EXT. PAY PHONE - DAY

Thelma is trying not to cry. She's trying to be strong.

THELMA

Darryl, please... You're my
husband,

not my father, Darryl.

INT. THELMA'S HOUSE - DAY

DARRYL

(interrupting)

That does it! That Louise is
nothin' but a bad influence. If
you're not back here tonight,
Goddamnit, Thelma... well, I just
don't wanna say...

Neither one of them say anything for a moment.

DARRYL (CONT'D)

Thelma?

EXT. PAY PHONE - DAY

THELMA

Darryl.

DARRYL (V.O.)

What?

THELMA

Go fuck yourself.

She hangs up on him.

EXT. COUNTRY STORE - DAY

Thelma has tears running down her face and she is
watching the ground as she storms back to the car. So
she makes a

loud grunt as she slams into someone that she did not
see.

Both people are knocked back a few steps from the force
of the collision.

HITCHHIKER

Whoa! Excuse me! Miss, are you
alright?

Thelma nods her head "yes," but tears continue. Her
crying is silent.

HITCHHIKER (CONT'D)

Is there anything I can do?

Thelma shakes her head "no." She tries to control her tears. She notices how blue his eyes are.

THELMA

No. Thanks. Sorry.

THELMA (CONT'D)

collects herself as she walks back to the car. She gets in and is drying her eyes, looking in the side mirror. In the mirror she sees the Hitchhiker come back around from the side of the building. He is several feet behind the car, and she watches him as he removes his long-sleeved shirt and stuffs it into his duffel bag. Now he is just in T-shirt and jeans. He looks good. Really good. She watches in the mirror as he picks up his stuff and heads towards the road. She can see him as he's walking. He stops. He's thinking. He heads over to the car.

HITCHHIKER

Would you mind me asking which direction you and your friend are going? I'm trying to get back to school and my ride fell through, so I'm kinda stuck. Are you going my way?

Thelma doesn't know what to do.

THELMA

Umm. I think we're going to Oklahoma City. But I'm not sure.

HITCHHIKER

Do you think you could... I mean, I could help pay for gas.

Thelma knows Louise isn't going to like this.

THELMA

Ummm. Well, see, it's not really up to me. It's not my car. Umm, we'll have to ask my friend, but she'll probably say no. She's a little uptight.

HITCHHIKER

Well. Maybe we better not ask her.

But thank you anyway.

Now she wants him to come. He starts to walk away from the car.

THELMA

Well, we can ask her. That won't hurt.

Just then Louise comes out of the store. She sees Thelma talking to this guy and, for one moment, stops dead in her tracks as she takes this in, then continues toward the car. Although her face is basically expressionless, we see that it's possible she might kill Thelma.

THELMA (CONT'D)

Louise, this young man is on his way back to school and needs a ride, and I thought since...

LOUISE

It's probably not a good idea.

THELMA

Louise.

The Hitchhiker just nods and starts walking towards the road.

HITCHHIKER

Y'all have a nice day. Drive safe.

The guy does seem really nice and Thelma is really frustrated that Louise wouldn't give him a ride, but decides not to confront her.

THELMA

See how polite he is? He was really nice.

Louise lowers the top and backs the car out. They watch him walk away.

Louise pulls out of the parking lot onto the road. They pass the Hitchhiker. Thelma waves.

HITCHHIKER

(to Thelma)
You cheer up now!

She turns around in the seat to continue waving. He

smiles and waves. They drive down the road. TIGHT SHOT of the Hitchhiker as the smile fades from his face.

CUT
TO:

INT. CAR - DRIVING - DAY

Thelma looking sulky.

THELMA

I wish we could've brought him with us.

LOUISE

What did Darryl say?

THELMA

(sarcastically)

He said "Okay, Thelma. I just wanted to know you were alright. I hope you're havin' a good time. You sure deserve one after puttin' up with me all the time. I love you,

honey."

Louise doesn't say anything.

THELMA (CONT'D)

How long before we're in Goddamn Mexico?

INT. POLICE STATION - DAY

Hal goes over a list of every registered green T-Bird in the state.

INSERT - COMPUTER MONITOR

Names are scrolling by as Hal stares blankly at the screen. We see the name LOUISE ELIZABETH SAWYER scroll past. It means nothing to Hal.

INT. CAR - DAY

It's twenty minutes later. They are clear of the town.

Thelma is like a dog with a bone. She just won't let it drop.

THELMA

I just don't see what it would hurt just to give somebody a

ride. Did you see his butt?
Darryl doesn't have a cute butt.
You could park a car in the
shadow of his ass.

LOUISE

I'm sorry. I'm just not in the
mood for company right now.
Here. Take this map. I need you
to find all the secondary roads
to Mexico from Oklahoma City. I
think we should stay off the
interstates. We're too
conspicuous.

THELMA

(taking map)

Well, it looks like we can get on
this road 81 that heads down
towards Dallas, then cut over
to...

LOUISE

(interrupting)

I don't want to go that way.
Find a

way that we don't have to go through Texas.

THELMA

(looking at map)

Wait. What? You want to go to
Mexico from Oklahoma and you
don't want to go through Texas?

LOUISE

You know how I feel about
Texas...

We're not going that way.

THELMA

I know, Louise, but we're running
for our lives! Don't you think
you could make an exception just
this

once?! I mean, look at the map.

The only thing between Oklahoma and Mexico is Texas!

LOUISE

Thelma! I'm not gonna talk about
this! Now find another way or
give me the goddamn map and I
will! You understand?

THELMA

No, Louise. How come you never said what happened?

Louise is completely unreasonable on this subject and Thelma is totally puzzled by Louise's reaction but is reluctant to press her further.

LOUISE

I... I just... I just don't think it's the place I wanna get caught for doin' something like... if you blow a guy's head off with his pants down, believe me, Texas is the last place you wanna get caught! Trust me! Now, I said, I don't wanna talk about it!!

Louise looks very shaken up. She keeps her eyes on the road but she's holding the steering wheel so tightly, her knuckles are white. She does not look at Thelma.

Suddenly she reaches over and locks her door. Thelma flinches imperceptibly at this gesture.

THELMA

Okay. We'll go around Texas to get to Mexico. This is crazy.

EXT. ROAD - FARMLAND - DAY

Two Harley-Davidson bikes tool past, driven by a couple of ex-hippies from the 60's. The Hitchhiker is on the back of one, and he waves to them as they go by. Thelma waves back enthusiastically.

THELMA

I'll tell you what. He is goood lookin'.

Louise pops a TAPE into the cassette player.

EXT. LOUISE'S APARTMENT COMPLEX - DAY

Hal walks up the sidewalk past a couple of elderly people sitting outside, to the door of an apartment complex and knocks.

INT. LOUISE'S APARTMENT - DAY

VARIOUS SHOTS of Louise's empty apartment.

There are pictures of Louise and Thelma in high school.

The kitchen is spotless and nothing is out on the counters.

HER BED
is unwrinkled, perfect, and next
to it on her nightstand is a
picture of Jimmy and her in a
small heart shaped frame.

Everything is extremely neat and orderly.

EXT. LOUISE'S APARTMENT COMPLEX - DAY

Hal is walking back down the sidewalk past the old
people.

He stops, turns around and goes back to them. We see him
stand and talk to them.

OVER MUSIC:

INT. CAR - DAY

Thelma and Louise are singing along with the MUSIC.

THELMA/LOUISE
(pointing)
Yeah, yeah, yeah, yeah, yeah,
yeah!

EXT. CROSSROADS - DAY

Hitchhiker standing on the side of the road. Thelma
looks at Louise pleadingly. Louise's car pulls over and
he hops in the back seat. An animated Thelma turns
around backwards in the front seat to face him.

INT./ EXT. COFFEE SHOP - DAY

Hal walks into the coffee shop where Louise works.

VARIOUS SHOTS of him talking to other employees. Albert,
waitress, etc. Some cover their mouths as they recognize
police sketches of Louise and Thelma. The Day Manager
comes over, looks at the pictures and talks to Hal.

INT. CAR

Thelma passing out beef jerky and Wild Turkey to
Hitchhiker and Louise.

EXT. THELMA'S HOUSE - DAY

Hal's unmarked detective car pulls up in front of
Thelma's house. A Corvette, completely customized with
everything,

sits in the driveway.

INT. CAR

Hitchhiker leans over resting his chin on the back of the front seat.

THELMA

So J.D., what are you studying in school?

J.D.

Human nature. I'm majoring in behavioral science.

LOUISE

And whaddya wanna be when ya grow

up?

J.D.

A waiter.

Louise laughs. He has charmed her too.

EXT. THELMA'S HOUSE - DAY

Hal is walking up the sidewalk as the front door flies open to reveal a drunk Darryl in Hawaiian shorts, necklaces and a beer can in his hand.

INT. THELMA'S HOUSE - DAY

Hal and Darryl in den. The TV DRONES in the b.g.

Pictures and papers are on the table. TIGHT SHOT of Darryl's face.

DARRYL

What?!

CUT
TO:

INT. THELMA'S HOUSE - DEN - DAY

EXTREME CLOSEUP of Darryl's face.

DARRYL

What?!!

EXT. RURAL HIGHWAY - DAY

J.D.

(TO THELMA)

So how come you don't have any kids?

THELMA

Darryl, that's my husband, he says he's not ready. He's still too much of a kid himself. He prides himself on being infantile.

LOUISE

He's got a lot to be proud of.

THELMA

Louise and Darryl don't get along.

LOUISE

That's puttin' it mildly.

THELMA

She thinks he's a pig.

LOUISE

He's a real piece o' work. I wish you could meet him.

J.D.

Did you get married real young?

THELMA

Twenty-four isn't young. I'd already been goin' out with him ten years when we got married. I've never been with anybody but Darryl.

J.D.

Well, if you don't mind me sayin' so, he sounds like a real asshole.

THELMA (CONT'D)

It's okay. He is an asshole. Most of the time I just let it slide.

J.D. is looking down the road, way off in the distance.

J.D.

Better slow down. That's a cop.

Louise looks down the road and sees a highway patrol car coming down the road towards them. She does not look alarmed but veers off the road into a "rest area" drive that has trees and shrubs that obscure the view from the road.

She glides along as the cop car passes on the other side without seeing them.

Louise glides right back onto the road as if nothing unusual has happened at all. They realize they have not been spotted. J.D. and Louise look at each other.

J.D.

Maybe you got a few too many parking tickets?

LOUISE

We'll take you on to Oklahoma City, then you'd best be on your way.

INT. THELMA'S HOUSE - DAY

Hal is on the phone to the FBI man. Darryl is sitting on a chair looking dazed. Other law enforcement types roam around the house.

HAL

The prints on the trunk of the car match those of Thelma Dickinson.

INT. FBI OFFICE - DAY

MAX STRATTON, an FBI MAN in his early forties, is looking at the ident-a-kit drawings of Louise and Thelma.

MAX

Well I'll be damned. Isn't that strange.

INT. THELMA'S HOUSE - DAY

HAL

And the husband says a gun is missing. She took a lot of stuff.

It looks like she maybe planned on being gone a while. The strange thing is, her husband said she would never touch that gun. He got it for her 'cause he's out late a lot, but he said she'd never touch it, wouldn't learn to shoot it, just left it in a drawer for years.

INT. FBI OFFICE - DAY

MAX

What kind of gun was it?

HAL (V.O.)

A .38.

MAX

Right. Where are they?

INT. THELMA'S HOUSE - DAY

HAL

We're lookin'. They were on their way to some guy's cabin and they never showed up. We're lookin'. We

hope you're lookin' too.

EXT. FLATLANDS - ROAD - DUSK

The T-Bird barrels down the road at high speed.

EXT. SHAW'S SIESTA MOTEL - DUSK

Louise, Thelma, and J.D. pull into the motel parking lot.

LOUISE

I just gotta run in for a minute.

Louise looks at J.D. in the back seat and takes the keys out of the ignition.

LOUISE (CONT'D)

You two better go on and say your goodbyes.

Louise gets out of the car and goes inside.

INT. MOTEL OFFICE - NIGHT

An older WOMAN behind the counter is looking at a computer screen.

LOUISE

Louise Elizabeth Sawyer. Are you sure?

WOMAN

Nothin'. Nothin' came in today at

all.

Louise turns and sees Thelma crawl over into the back seat with J.D.

LOUISE

Nothing under peaches? Check again under peaches.

WOMAN

Naw, nothin' under peaches
neither.

A MAN comes up behind Louise and stands close behind her.

MAN (JIMMY)

Did you say Peaches?! Why that's
the secret word! Show her what
she's won, Don.

He drops an envelope in front of her. Louise is startled
and turns around quickly.

JIMMY

Hey, peaches.

LOUISE

Oh my God! Jimmy! You... Oh my
God! What are you doin' here?

JIMMY

(to Woman)

Can we get another room? Just
put it on my credit card.

The Woman hands them a key.

WOMAN

'Round to the back.

EXT. MOTEL PARKING LOT - NIGHT

Louise and Jimmy walk outside and catch Thelma sitting
very close to J.D. Thelma sees Jimmy and is so startled
she screams and involuntarily slams herself across the
back seat to the other side of the car. She tries to
look nonchalant.

THELMA

Jimmy! Hello, stranger. What in
the world are you doin' here?

JIMMY

Ask me no questions, I'll tell
you no lies.

THELMA

Good answer. Same goes double
for me.

JIMMY

Who's your friend?

J.D. is climbing out of the car, looking very
uncomfortable.

THELMA

This is J.D. He's a student.
We're just givin' him a ride
to... to here. Louise said we
could bring

him here and then he'd have to go.

And that's what he's doin'. He's goin'. Aren't you,
J.D.?

J.D.

Yup. Thanks for the ride. You all take care.

He quickly turns and walks away toward the road.

THELMA (CONT'D)

(watching him)

Yup. That's him goin'. I love
to watch him go.

LOUISE

(to Jimmy)

Thelma kinda took to him.

Jimmy is smiling.

JIMMY

(to Thelma)

Well, come on, gal, I got you a
room. You can go on in and take
a nice cold shower.

THELMA

Don't mind me, Jimmy, I'm just a
wild woman.

JIMMY

I always knew that.

THELMA

A regular outlaw.

Louise shoots Thelma a look. The three of them drive
around to the back of the motel. Thelma turns and looks
at the road. J.D. is standing there. He blows her a
kiss.

EXT. MOTEL ROOM - NIGHT

They stop in front of the motel rooms and the three of
them climb out of the car.

LOUISE

Let me just go in and freshen up

for a minute. I need to wash my
face, you know.

Thelma is taking their luggage out of the trunk.

JIMMY

Okay, honey. I don't want to
rush you. I just wanna talk to
you and...

(whispering)

... be alone with you. I'll just
be in my room, 115, you just come
on down when you're ready.

Jimmy helps carry the luggage to Thelma's room. He stops
at the door.

JIMMY (CONT'D)

I'll be waiting.

Louise smiles at him quizzically as if she can't believe
he's acting this way. He turns on his heel and slinks
away.

THELMA

I don't care what you say about
him.

The boy has got it bad.

LOUISE

He's always got it bad as long as
I'm running in the other
direction.

Don't be fooled, he's no different than any other guy.
He knows how to chase and that's it. Once he's caught
you, he don't know what to do. So he runs away.

THELMA

I heard that.

INT. MOTEL ROOM - NIGHT

They close the door to their room. Louise sets the
envelope of money on the table.

LOUISE

(indicating
envelope)

Our future.

Louise gets her purse and starts taking out her makeup.

She stands very close to the mirror. She is putting on
lip liner. Thelma is watching.

THELMA

So what are you gonna tell him?

LOUISE

Nothing. I'm not gonna tell him a thing. The least I can do is not make him an accessory any more than he already is.

THELMA

You are so sweet to that guy, you really are. Imagine not wanting to drag him into this. He is a lucky man.

Louise is still putting on her makeup, making sure it's perfect.

LOUISE

I didn't ask him to come! It's like I said, Thelma, he just loves the chase.

THELMA

Well boy, he's got his work cut out for him now, don't he?

LOUISE

Put a lid on it, Thelma! It's hard enough as it is. Just let me get this part over with. Now stay here and guard the money. If there's any problem I'm in room 115.

THELMA

I won't wait up.

Louise turns to face Thelma.

LOUISE

How do I look?

THELMA

You're a vision, Louise, a goddamn vision of loveliness, you always are.

LOUISE

Have another drink, Thelma.

Louise walks out the door.

THELMA

Good idea.

EXT. MOTEL ROOM - NIGHT

It's raining out. Louise goes to Jimmy's room.

Louise knocks on the door to room 115. The door opens slightly and one red rose pops out.

LOUISE

Hello...

JIMMY

(in a falsetto
voice)

Who is it?

LOUISE

It's me.

The following eleven roses are held out the door, then Louise is yanked inside and we hear her shriek with

LAUGHTER.

INT. THELMA'S MOTEL ROOM - EVENING

Thelma has taken a shower and is dressed in cut-offs and a T-shirt. Her hair is still damp but she looks better than she did when she arrived. Thelma is fixing a drink of Wild Turkey and Diet 7-Up in one of the motel room glasses. There is a KNOCK on the door. She stops what she is doing and is completely still.

THELMA

Louise?

Another KNOCK.

THELMA (CONT'D)

Louise, is that you?

J.D. (O.S.)

(through the door)

Thelma? It's me.

Thelma opens the door and there stands J.D., soaking wet from the rain pouring down behind him.

J.D.

I just thought I... I know I'm supposed to be gone, but...

He's kind of looking over towards the road. He's still slightly shy.

J.D.

I'm not havin' much luck gettin' a ride.

He notices looking past her into the room that Louise isn't there. Thelma just stands there looking at him.

J.D.

Well, I guess I'd better...

THELMA

Wait...! Um, where ya going?

J.D.

I don't know. Nowhere. What are you doin'?

THELMA (CONT'D)

I don't know. Nothin'. Took a shower.

J.D.

That sounds nice.

THELMA (CONT'D)

Well, you wanna use the shower?

You can tell he does want to but doesn't want to say so.

So instead he just kind of stands there with a reticent grin on his face.

J.D.

Oh. I... where's Louise?

THELMA (CONT'D)

She's off with Jimmy, that's her boyfriend.

J.D.

That's lonely for you, I guess. I always think of motel rooms as lonely.

Thelma pretends like she's had a lot of experience with this sort of thing.

THELMA (CONT'D)

(letting him in
the door)

Oh, yes, well, they can be.

INT. JIMMY'S ROOM - NIGHT

Jimmy is pouring champagne into Louise's glass. There

are a dozen roses in a vase on the table. He pours for himself as he sits as close to Louise as possible.

JIMMY

Now, my little coconut, what seems to be the trouble here? Tell Daddy everything.

LOUISE

(cringing)

Jimmy, my daddy's still alive and it kind of gives me the creeps when you

do that...

JIMMY

Okay, okay, just tell me what's the trouble.

Louise just looks at him for a minute.

LOUISE

Jimmy, I'm not gonna tell ya what the trouble is. Someday soon you'll understand why I can't. But I won't tell ya, so don't ask me.

Jimmy is once again shocked by how serious she is.

JIMMY

(almost at a loss

FOR WORDS)

Okay, peaches, okay. But can I ask you one thing?

LOUISE

Maybe.

JIMMY

Does it have something to do with another guy? Are you in love with him?

LOUISE

It's nothin' like that.

JIMMY

(exploding)

Then what?! What, goddamnit,

Louise! Where the fuck are you going? Are you just leaving for fucking ever? What, did you fuckin' murder somebody or what?!

Louise spills her champagne.

LOUISE

Stop it! Stop it, Jimmy, or I'll
leave right now. I'm not
kiddin'!

JIMMY

(calming down)
Alright, alright. I'm sorry.

They both take a second to regain their composure.

JIMMY (CONT'D)

Can I just ask you one other
thing?

LOUISE

Maybe.

Jimmy pulls a little black box out of his pocket.

JIMMY

Will you wear this?

He hands Louise the box. She opens it and it is a
diamond ring. Louise is flabbergasted.

JIMMY (CONT'D)

Will you at least see how it
fits?

LOUISE

Jimmy... it's beautiful!

JIMMY

You didn't see that one comin',
did ya?

INT. THELMA'S MOTEL ROOM - NIGHT

J.D. is out of the shower standing in front of the mirror
wearing only his jeans, the top button of which is still
undone and no shirt. He has an incredible physique. He
also has a tattoo on his shoulder of the homemade
variety.

Thelma has gone and bought cheese crackers and peanuts
from a vending machine and is into her second Wild Turkey
and 7-Up. She sits on the bed, watching him in the

mirror. He definitely looks better with his shirt off.

She suddenly feels awkward and stands up.

THELMA

You wanna drink?

INT. JIMMY'S MOTEL ROOM - NIGHT

Louise has the engagement ring on her finger. It's really beautiful.

JIMMY

So whaddya think. I mean... I could... uh... get a job. Of some kind. I mean you've been tellin' me that for years, right?

LOUISE

Why now, Jimmy?

JIMMY

(this is hard for him)

'Cause, Louise. I don't want to lose you. And for some reason I get the feelin' you're about to split.

Permanently.

Louise doesn't know how to respond. She struggles for a reply.

LOUISE

Jimmy, we've gone all these years... we never made it work. We're not

gonna be able to just... I'm not...

What kind of job, honey? Can you see it. I can't.

Jimmy doesn't answer right away. He's trying to see it.

JIMMY

I'm the one... I never made it work.

I just... It's not that I don't love you. It's not that. I just never thought I'd be thirty-six years old and I never thought... I don't know what I thought. What do you want, darlin'. What do you want me to do.

LOUISE

I don't know. It doesn't even

matter anymore. I just want you to be happy... It's not that I don't love you either. But Jimmy, your timing couldn't be worse.

Jimmy does not really understand why this is happening.

JIMMY

Are you just doin' this to punish
me?

LOUISE

Believe me, the last thing I want
is for you to get punished.

INT. THELMA'S MOTEL ROOM - NIGHT

Thelma has poured a drink for J.D. who's sitting on the edge of the bed. She walks over and hands it to him and as she does, he takes the drink with one hand and her hand with the other. He sets the drink down on the nightstand and holds her hand with both of his. He closely studies her wedding ring. He suddenly looks up at her and gazes at her just as intently. He slowly shakes his head as he removes her ring as if to say, "This is not right for you.

This isn't going to work." He looks at the ring as he moves it through space finally stopping when the ring is directly over his drink. He drops it in. He looks back at Thelma and smiles as if to say, "There. Now don't you feel better?" He smartly kisses her hand.

INT. JIMMY'S ROOM - NIGHT

Louise and Jimmy are sitting on the edge of the bed.

Jimmy has put the ring on her finger and they both are looking at it, as Jimmy holds her hand in his. They both ponder it.

JIMMY

It does look good.

INT. THELMA'S ROOM - NIGHT

J.D. is standing on the dresser with a towel tied around his neck like a cape.

J.D.

Faster than a speeding green T-Bird,
able to leap tall babes in a single bound...

He leaps from the dresser and flies across the room landing on the bed, straddling Thelma.

J.D.

(IN HIS DEEP MAN'S VOICE)

Hi. Could I interest you in some Fuller brushes?

Thelma has not stopped laughing since he came in the room.

He is the greatest guy she's ever seen. He is sniffing her neck like a dog.

THELMA
(giggling)
Stop, stop, stop!

Thelma tries to catch her breath.

THELMA (CONT'D)
Who are you?

J.D. attacks her again.

J.D.

I am the great and powerful Oz...

THELMA (CONT'D)
J.D.! Just tell me. I know
you're not some schoolboy. Now
come on, nobody ever tells me
shit.

J.D.

I'm just some guy. A guy whose parole officer is probably having a shit fit right about now.

Thelma gasps.

THELMA (CONT'D)
What?! Parole officer? You mean
you're a criminal?

J.D.

Well, not anymore, Thelma, except for bustin' parole, I haven't done one wrong thing.

THELMA (CONT'D)
What did ya do?

J.D.

I'm a robber.

THELMA (CONT'D)
You're a bank robber?

J.D.

Nope. I've never robbed a bank.

THELMA (CONT'D)

What?

J.D.

Well, I robbed a gas station once, and I robbed a couple of liquor stores, and some convenience stores.

And that's it.

THELMA (CONT'D)

How?

J.D.

Well, I was just down on my luck and it seemed like somethin' I was good at so I...

THELMA (CONT'D)

(interrupting)

No, I mean how would you do it?
Do you just sneak in real fast or
hide out till the store closes or
what?

J.D.

Naw, honey, that would be burglary.

I never got arrested for burglary.

Burglary's for chicken shits. If you're gonna rob someone, ya just have to go right on up to 'em and do it. Just take the money. That's robbery. That's a whole 'nother deal.

THELMA (CONT'D)

Tell me.

J.D.

Well, first you pick your place, see, then I'd just sit back and watch it for awhile. Ya gotta wait for just the right moment, which is something you know instinctively,

that can't be taught. Then I'd waltz on in...

J.D. jumps up and picks up a hair dryer and holds it like a gun. He starts acting it out.

J.D.

And I'd say, "Alright, ladies and gentlemen, let's see who'll win the prize for keepin' their cool. Simon says

everybody lie down on the floor. If nobody loses their head, then nobody loses their head. You sir... You do the honors. Just empty that cash into this bag and you'll have an amazing story to tell

all your friends. If not, you'll have a tag on your toe. You decide."

Then I'd split. Simple.

THELMA (CONT'D)

My gosh, you sure gentlemanly about it.

J.D.

I've always believed if done right, armed robbery doesn't have to be a totally unpleasant experience.

THELMA (CONT'D)

God. You're a real live outlaw!

J.D.

I may be the outlaw, but you're the one stealin' my heart.

THELMA (CONT'D)

And smooth, boy, you are smooth.

They kiss passionately.

THELMA (CONT'D)

You're kinda the best thing that's happened to me in a long time.

J.D.

You're a little angle, you are.

J.D. turns out the light.

INT. JIMMY'S ROOM - NIGHT

Louise and Jimmy are wrapped in each other's arms, quietly making love. Through this, Jimmy is ardent.

JIMMY

Louise? I think you are so damn beautiful. I mean that. I always have.

She smiles. Completely.

LOUISE

(whispering)
I think you're beautiful too.

EXT. SIESTA MOTEL - DAWN

MONTAGE of early morning staff, a truck driver climbing into his cab with a silver thermos, squirrels hopping around on the ground.

INT. SIESTA COFFEE SHOP - DAWN

TIGHT SHOT of coffee beginning to drip into an empty coffee pot. Louise and Jimmy are sitting in a booth, both on the same side. They are both playing with their wedding rings.

JIMMY

Don't worry darlin'. I'll say I never found you. I'll say anything

you want. We'll find a way to get you out of this, whatever it is.

LOUISE

Damn, Jimmy, did you take a pill that makes you say all the right stuff?

JIMMY

I'm choking on it.

They sit for a minute.

JIMMY (CONT'D)

Honey? Ummm... Do you want me to come with you?

They look at each other, into each other and Jimmy can see

that Louise is already gone. Louise is really touched that he asked her that but she knows it's impossible. She is very kind to him.

LOUISE

Oh... now... it's probably not such a good idea right now. I'll... catch up with you later, on down the road.

In her hand she's been holding the ring in the black box.

She puts it on the table and slides it back to him. He stops her, suddenly. He covers her hand with his.

JIMMY

You keep this!

Jimmy is trying not to seem upset, so he's completely still. A taxi pulls up outside.

LOUISE

Your taxi's here.

Jimmy pulls her to him and kisses her so passionately that employees in the coffee shop look away. A cook fans himself with a spatula. The taxi driver, who can see in, looks at his watch.

JIMMY

Are you happy, Louise? I just want you to be happy.

Louise looks at her hand and Jimmy's hand.

LOUISE

I'm happy, sweetie. Happy as I can be.

Jimmy gets up and leaves the coffee shop. Louise watches him go. A WAITRESS comes over and fills her coffee cup.

WAITRESS

Good thing he left when he did.
We thought we were gonna have to put out a fire.

The Waitress chuckles and the other waitresses do too.

Louise waves to Jimmy in the back of the cab. The cab driver winks at her. She smiles to herself.

INT. THELMA'S MOTEL ROOM - MORNING

The room is totally trashed. J.D. and Thelma are both asleep, naked and hanging off either side of the bed.

J.D. starts to stir...

INT. HAL'S BEDROOM - MORNING

Hal is in bed with his WIFE. He has to get up. He is holding his wife in his arms.

HAL

Honey?

SARAH

Yes, baby?

HAL

Do you think you could ever shoot someone?

SARAH

What?

HAL

Do you think you could ever think of a set of circumstances that would just cause you to haul off and shoot someone?

SARAH

I could shoot your cousin Eddie.

HAL

Why?

SARAH

Because he's an inconsiderate asshole.

HAL

I'm asking you seriously, Sarah, a stranger?

SARAH

I don't know, honey. I guess it would depend.

HAL

On what?

SARAH

(trying to picture

IT)

Well, maybe if they were trying to hurt you or one of the kids. I'm sure I could shoot someone if they tried to hurt one of the children.

HAL

Yeah, I could too. But... I don't know why I'm even asking you this.

It's just... we can't place anybody at the scene but these two gals that everybody swears is sweet as pie.

I don't know. I keep hearing words -- impossible -- inconceivable. If just one person would say...

SARAH

Honey. Nothing's impossible.

You just don't shoot someone like that for no reason. Maybe he was askin' for it. Anyway, somebody's husband probably got ol' Harlan.

HAL

That's what everybody says. Only problem is nobody's husband was unaccounted for that night... Could you shoot Eddie in the face? At point blank range?

SARAH

(thinking)
In the leg.

HAL

(getting up)
I gotta go to Little Rock.

INT. COFFEE SHOP - MORNING

Louise is sitting in the booth by herself. Thelma comes hurrying by. She looks disheveled but is grinning like an idiot. She sees Louise and charges into the coffee shop.

Her energy and volume is several notches higher than the rest of the people in the coffee shop. There are a couple more customers in there now. Thelma slides into the booth seated directly across from Louise.

THELMA

Hi.

She is shocked by Thelma's appearance.

LOUISE

What happened to your hair?

THELMA

Nothing. It got messed up.

Louise is studying Thelma closely as Thelma squirms in her seat, barely able to contain herself.

LOUISE

What's wrong with you?

THELMA

Nothing. Why? Do I seem different?

LOUISE

Yes, now that you mention it.

You seem crazy. Like you're on drugs.

THELMA

Well, I'm not on drugs. But I might be crazy.

LOUISE

(shaking her head)

I don't think I wanna hear what you're gonna tell me.

Thelma is just about to shriek when the Waitress comes over and puts a coffee cup on the table and pours some.

Thelma gets a grip on herself for a moment then loses it as the Waitress goes away.

THELMA

Oh my God, Louise!!! I can't believe it! I just really can't believe it! I mean... whoa!

Thelma is just laughing hysterically. Louise suddenly understands.

LOUISE

Oh, Thelma. Oh, no.

THELMA

I mean I finally understand what all the fuss is about. This is just a whole 'nother ball game!

LOUISE

Thelma, please get a hold of yourself. You're making a spectacle.

THELMA

You know, Louise, you're supposed to be my best friend. You could at least be a little bit happy for me.

You could at least pretend to be slightly happy that for once in my life I have a sexual experience that isn't completely disgusting.

LOUISE

I'm sorry. I am happy. I'm very happy for you. I'm glad you had a

good time. It's about time. Where is he now?

THELMA

Taking a shower.

LOUISE

You left that guy alone in the room?

Louise is getting a bad feeling. She is already standing up putting money on the table.

LOUISE (CONT'D)

Where's the money, Thelma?

Thelma has forgotten all about the money.

THELMA

Ummm... it's on the table. It's okay.

They are both leaving the restaurant now. As they hit the door they both break into a full run.

THELMA (CONT'D)

I don't remember.

EXT. MOTEL PARKING LOT - DAY

They run across the parking lot around the back to the room. The door is ajar and no one is in the room. Louise goes in and Thelma stays outside the door.

THELMA

Goddamnit! I've never been lucky!

Not one time!

Louise comes back outside. She doesn't say anything. She is stoic, fighting tears.

THELMA (CONT'D)

Shit. That little sonofabitch burgled me. I don't believe it.

Louise sits down on the sidewalk in front of the room.

Thelma comes and sits beside her. Neither one says anything for a moment.

THELMA (CONT'D)

Louise? Are you okay?

Louise shakes her head no.

THELMA (CONT'D)

Louise... It's okay. Louise?

I'm sorry. I mean it.

Louise has seen the end of the tunnel and there is no light.

LOUISE

It's not okay, Thelma. It's definitely not okay. None of this is okay. What are we going to do for money? What are we gonna buy gas with? Our good looks? I mean... Goddamn, Thelma!

Louise quietly starts to fall apart. This causes Thelma to leap into action.

THELMA

Come on. Stand up! Don't you worry about it. I'll take care of it.

Just don't you worry about it. Get your stuff.

Louise is still sitting on the sidewalk.

THELMA (CONT'D)

Come on! Damnit, get your stuff and let's get out of here!

Louise slowly gets to her feet.

THELMA (CONT'D)

Move!

(to herself)

Jesus Christ, take your damn time.

Thelma is hauling stuff out of the car.

EXT. MOTEL PARKING LOT - MORNING

TIGHT SHOT of rear wheel of green T-Bird LAYING RUBBER out of the motel parking lot. Thelma and Louise, both looking a little rougher than we've seen so far, drive away.

EXT. THELMA'S HOUSE - DAY

Hal, FBI Man, various other police and detective types, pull up in front of the house. The front door swings open and there stands Darryl looking like he's been shot out of

a cannon.

EXT. STREET - DAY

Louise and Thelma pull into a convenience store.

INT. THELMA'S HOUSE - DAY

Police are tapping the phones, dusting for prints, etc., while Darryl sits motionless in his recliner with a dull expression on his face.

HAL

(to Darryl)

As you know, we've tapped your phone. In the event that she calls

in.

Max comes up and joins them as they walk down the hallway.

MAX

We're going to leave someone here at the house in the event that she calls in. Someone will be here until we find them.

HAL

The important thing is not to let on that you know anything. We want to try and find out where they are.

Now I don't want to get too personal, but do you have a good relationship with your wife? Are

you close with her?

DARRYL

Yeah, I guess. I mean, I'm about as close as I can be with a nut case like that.

MAX

Well, if she calls, just be gentle.

Like you're happy to hear from her.

You know, like you really miss her.

Women love that shit.

EXT. CONVENIENCE STORE - DAY

Thelma and Louise are sitting in the car. They've put

all

their money together.

LOUISE

Eighty-eight dollars ain't gonna
make a dent, baby girl.

THELMA

(getting out of
the car)

Don't worry about it. You want
anything?

LOUISE

No.

Thelma marches off to the store. Louise puts a tape in
the deck and is listening to loud R&B MUSIC. She checks

herself in the rearview mirror. She takes her lipstick
out and is about to put it on. She makes eye contact
with herself and, instead, throws it out the window,
closes her eyes and leans her head back on the seat.
She's in a world of shit.

Thelma comes trotting out of the store and jumps into the
car.

THELMA

(breathless)

Drive!

Louise looks at her.

THELMA (CONT'D)

Drive! Drive away!

LOUISE

(driving away)

What happened?

Thelma opens her purse and exposes a bag full of bills.

LOUISE (CONT'D)

What? You robbed the store? You
robbed the Goddamn store?!

Thelma shrieks with excitement. Louise is completely
stunned.

THELMA

Well! We needed the money! It's
not like I killed anybody, for
God's sake.

Louise shoots her a look. She puts the car in gear and FLOORS it out of the parking lot. She is still looking at Thelma as if she has completely lost her mind.

THELMA (CONT'D)

I'm sorry. Well, we need the money.

Now we have it.

LOUISE

Oh shit, Thelma!! Shit! Shit!

Shit!

THELMA

(sternly)

Now you get a grip, Louise! Just drive us to Goddamn Mexico, will ya!

LOUISE

Okay. Shit, Thelma! What'd you do?

I mean, what did you say?

THELMA

Well, I just...

INT. POLICE STATION - INTERROGATION ROOM - DAY

Hal, Max, various other cops, and Darryl all watch as TV plays back VCR TAPE of Thelma in the convenience store pulling a gun. In perfect lip sync is:

THELMA (V.O.)

Alright, ladies and gentleman, let's see who'll win the prize for keepin'

their cool. Everybody lie down on the floor. If nobody loses their head, then nobody loses their head...

TIGHT SHOT of Darryl's face going deeper and deeper into a state of shock. TIGHT SHOTS of Hal, Max, etc., all looking intently at the screen.

VIDEO IMAGE of Thelma boldly ordering cashier to fill her purse with money. As he's loading the purse with bills, she's taking beef jerky from the display and putting it in there, too, while she points the gun at the cashier.

THELMA (V.O.) (CONT'D)

(videotape
playback)

Jimmy is entering the apartment building, carrying his overnight bag. Two men are sitting on the stairs. They stand as he comes in. They are plainclothes police. They show their badges. He leaves with them.

EXT. ROAD - TIGHT SHOT - J.D.'S BACKSIDE - DAY

made only more prominent by the bulging wallet in his back right pocket.

J.D. is walking down the road and continues to walk as an Oklahoma State Patrol car pulls up alongside him. He smiles and gives a friendly wave as they cruise along slowly beside him. We can see the cop nearest him talking, and then we see J.D. stop walking and set down his duffel bag. He reaches for his wallet. It's clear that they have asked for some I.D.

EXT. RURAL ROAD - DAY

Louise is driving. They fly past a kid on his bike on a long gravel driveway. He watches them. A huge cloud of dust blows up as they pass him. He turns and rides his bike down the driveway towards the house.

INT. CAR - DAY

THELMA

Louise, you'd better slow down.

I'll just die if we get caught over a speeding ticket.

Louise looks at the speedometer touching 80 mph and lets her foot off the gas. Louise is looking a little nervous.

LOUISE

For the first time in my life, I wish this car wasn't green.

THELMA

Are you sure we should be driving like this? In broad daylight and everything?

LOUISE

No we shouldn't, but I want to put some distance between us and the scene of our last Goddamn crime!

THELMA

Oooooooweee!! You shoulda seen me!

Like I'd been doin' it all my life!

Nobody would ever believe it.

LOUISE

You think you've found your calling?

THELMA

Maybe. Maybe. The call of the wild!

Thelma howls like a dog and drinks a little bottle of Wild Turkey.

LOUISE

You're disturbed.

THELMA

Yes! I believe I am!

INT. POLICE STATION - INTERROGATION ROOM - DAY

Jimmy is in a small room with Hal, Max, other cops, looking stunned.

JIMMY

I swear to God, she wouldn't tell me one thing! Christ! You oughta try to find that kid that was with 'em.

HAL

Tell us about him.

JIMMY

Just some young guy. Around twenty years old. Dark hair.

Jimmy is really upset and has to really struggle to control himself.

JIMMY (CONT'D)

(trying to remember him)

They said they'd picked him up along the way. He was a student. But he didn't look right. But he left when they got to the motel.

MAX

Do you understand that you may be facing an accessory charge?

HAL

This is serious, son. A man is

dead.

JIMMY

I know! I'd tell you if I knew!

Goddamn! I know something happened, or she wouldn't have left. I'm trying to remember everything! Find that fucking kid. He probably knows something.

EXT. DRIVING SHOT - DAY

Thelma and Louise are in the car. Thelma is taking empty little Wild Turkey bottles out of her purse and throwing them out the window.

LOUISE

So what's the plan, Thelma? You just gonna stay drunk?

THELMA

Try to.

LOUISE

Litterbug.

They come ROARING up on a semi-tanker carrying gas. We see their FISH-EYE REFLECTIONS in the shiny tanker.

The mud flaps are the shiny silhouettes of naked women that Thelma and Louise saw earlier. The truck is going slower than they are.

LOUISE (CONT'D)

Aw, great. This always happens.

Whenever you're in a hurry.

She noses out to see if she can pass, but there's a car coming. The car passes and the truck HONKS. The truck driver's arm comes out his window and waves them past.

THELMA

Isn't that nice? Truck drivers are always so nice. The best drivers on the road.

As they get next to the truck, the truck driver is smiling

and waving at them. They smile and wave back. He flicks his tongue at them. Louise screams.

THELMA/LOUISE

Ugh!! Gross!! Oh my God! Aw,

God!

Louise FLOORS it and speeds past him.

THELMA

Ugh!! Why do they have to do that?

LOUISE

They think we like it. Maybe they think it turns us on.

Louise shivers with disgust.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Jimmy is looking at police mug shots of a lot of young guys. Hal shows Jimmy a mug shot of J.D.

HAL

Is this the guy you saw them with?

JIMMY

(looking closely)
It's him.

MAX

(clapping his hands)
Oh, happy day.

JIMMY

You gotta be kiddin' me. They picked

up a murderer?!

HAL

Armed robber.

JIMMY

Oh, great.

MAX

(to Hal)
They're flying him here right now.

He was picked up this morning for parole violation. They also found about six grand on him, so he probably knocked over something while he was out there. They can drop him by here for questioning.

I'm so happy.

JIMMY
 (overhearing)
 How much cash did he have?

EXT. POLICE STATION - DAY

J.D. arriving, handcuffed, at State Police building.

EXT. DIRT ROAD - DAY

The T-Bird is entering terrain that looks more like desert. The top of the T-Bird is up.

INT. CAR - DAY

LOUISE
 Thelma.

THELMA
 Yeah.

LOUISE
 I want you to call Darryl.

THELMA
 What for?

LOUISE
 To find out if he knows anything.

If you think he does, you gotta hang up because it means the police have told him and the phone is probably tapped.

THELMA
 Jeez, Louise, tapped the phone?
 You think so?

LOUISE
 (agitated)
 Oh, come on! Murder one and armed robbery, Thelma!

THELMA
 Murder one! God, Louise, can't we even say it was self-defense?

LOUISE
 But it wasn't! We got away! We were walkin' away!

THELMA
 They don't know that! It was just you and me there. I'll say he raped me and you had to shoot

him! I mean, it's almost the truth!

LOUISE
It won't work.

THELMA
Why not?!

LOUISE
No physical evidence. We can't prove he did it. We probably can't even prove he touched you by now.

They both pause for a moment.

THELMA
God. The law is some tricky shit, isn't it?

THEN:

THELMA (CONT'D)
How do you know 'bout all this stuff anyway?

Louise does not answer the question.

LOUISE
Besides, what do we say about the robbery? No excuse for that. No such thing as justifiable robbery.

THELMA
Alright, Louise!

EXT. DIRT ROAD - HELICOPTER SHOT - DUSK

As the sun sets, the T-Bird drives deeper into the vast desert.

INT. POLICE STATION - NIGHT

Darryl is sitting in the hallway. Two officers are leading J.D. down the hall.

Hal, Max, other plainclothes officers follow. Darryl looks at Hal questioningly. Hal doesn't respond and the

entourage quickly goes into a room. Darryl stands and crosses the hall to the room as the door shuts in his face.

DARRYL

(yelling at the
door)
Hey! Hey!

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

J.D.

Who's the nut?

HAL
That's Thelma Dickinson's
husband.

J.D.

Aw, God.

INT. POLICE STATION - HALLWAY - NIGHT

Darryl tries the doorknob, but the door is locked.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Hal, Max, J.D., other officers. There is a VCR and
monitor set up in the room and they view the videotape of
Thelma in the convenience store.

J.D.

(PLEASED)
Alright! She did good! Didn't
she?

HAL
Well, son, she's doin' a damn
sight better 'n you right now.

MAX
Where did you get \$6600.00 in
cash?

J.D.

A friend.

HAL
We spoke with a gentlemen today
who says he personally delivered
very close to that same amount to
a Miss Louise Sawyer. Do you
know her too?

J.D.

Umm, yes. She was driving.

HAL (CONT'D)

He said he took it to a motel in Oklahoma City. He also says that at that time he met a man. He identified you through a series of mug shots. He also told us that you and Mrs. Dickinson seemed "close."

Is that true?

J.D.

You might say we had a meeting of the minds, yes.

MAX

Did you know that Mrs. Dickinson and

Miss Sawyer are wanted in connection with a murder?

J.D.

What?!

HAL

Did either of them ever indicate that they might be running from the Law?

J.D.

(SURPRISED TO HEAR THIS)

Now that you mention it, they might have been a little bit jumpy.

HAL (CONT'D)

You know what? You're starting to irritate me.

MAX

Yeah. Me too.

Hal thinks for a moment and then looks to Max.

HAL

Do you mind if I have a word with him alone for a minute.

Max agrees and opens the door for the others to leave. He and Hal make eye contact before Max closes the door.

J.D.

What?! What'd I do?

Hal sits down across the table from J.D. and looks at him.

HAL (CONT'D)

Son, I gotta feelin' about somethin' and I just wanna ask your opinion.

Do you think Thelma Dickinson would have committed armed robbery if you hadn't taken all their money?

J.D. doesn't say anything. They both just sit there for a moment.

HAL (CONT'D)

Cat got your tongue?

J.D. shifts in his chair.

J.D.

How do you know I took it? How do you know they didn't just give it to me?

HAL (CONT'D)

There's two girls out there that had a chance, they had a chance...! And you blew it for 'em. Now they've gotten in some serious trouble, some very serious trouble and for at least part of it, I'm gonna hold you personally responsible for anything that happens to them. I've got no feelin' for you. But I may be the only person in the world who gives a

rat's ass what happens to them and you're either gonna tell me every damn thing you know, so there's a small chance I can actually do them some good, or I'm gonna be all over you like a fly on shit for the rest of your natural life. Your misery is gonna be my goddamn mission in life. That's a sincere promise.

Hal walks over and opens the door and Max and the others straggle back in.

HAL (CONT'D)

Now, for one thing, you violated your parole two days out. And you

know Judge Hainey. He hates this sort of thing. Once he gets wind of this, he's gonna blow sky high. And then when he finds out that you're a possible accessory to

murder and armed robbery, well, I think we can safely place your ass back in the slammer for at least the remaining eight, don't you?

MAX

Oh, definitely.

J.D.

(CONVINCED)

Okay. Is somebody gonna write this down?

INT. POLICE STATION - NIGHT

Darryl is sitting in the hallway. Hal comes out of the room first.

HAL

Mr. Dickinson, if you'll just hang on, I want a word with you and then we'll take you home.

Police officers lead J.D. out of the interrogation room, down the hallway. Darryl is watching J.D. closely. J.D. is smirking at him.

J.D.

(SLYLY, TO DARRYL)

I like your wife.

DARRYL

(going after him)

Come back here, you little shit!

Hal and another police officer are restraining Darryl.

J.D. is led off down the hall.

EXT. GAS STATION - NIGHT

Louise and Thelma pull into a gas station.

EXT. GAS STATION - NIGHT

A gas station attendant approaches as Louise and Thelma are getting out of the car.

LOUISE

(to attendant)

Fill her up.

(to Thelma)

There's a phone right over there.

THELMA

Let's get it over with.

Thelma and Louise walk to the phone.

LOUISE

I'm not kidding, Thelma. If you think he knows, even if you're not sure, hang up.

INT. THELMA'S HOUSE - NIGHT

The TV is ON and the place is a mess.

Darryl, Hal, Max, and other cops spring into action as the phone RINGS, putting on headsets, turning on tape recorders. Darryl picks up the phone.

DARRYL

Hello.

EXT. PAY PHONE - NIGHT

THELMA

Darryl. It's me.

INT. THELMA'S HOUSE - NIGHT

Hal, Max, etc., all are gesticulating wildly.

DARRYL

(real friendly)
Thelma! Hello!

EXT. PAY PHONE

Thelma hangs up the phone.

THELMA

(matter-of-factly)
He knows.

INT. THELMA'S HOUSE - NIGHT

Everyone is very disappointed, taking off their headsets, turning off tape recorders and looking at Darryl like he's an idiot.

HAL

Shit.

Darryl still holds the phone in his hand.

DARRYL

What?! All I said was hello.

EXT. PAY PHONE - NIGHT

Thelma and Louise are staring at each other intently.

Louise steps up to the phone.

LOUISE

You got any change?

Thelma digs in her bag and hands Louise a roll of quarters. Louise gets out of the car and goes to the pay phone. Thelma follows her. She puts the money in and dials. It RINGS.

LOUISE (CONT'D)

Darryl, this is Louise. Are the police there?

INT. THELMA'S HOUSE - NIGHT

Again everybody springs into action. Darryl is fumbling with the phone.

DARRYL

Uh, no! No, why would any police be here? Hey, where are you girls, anyway?

Darryl gives Hal and Max a look as if he's got it completely under control. Clever guy.

EXT. PHONE - NIGHT

LOUISE

Let me talk to whoever's in charge there?

INT. THELMA'S HOUSE - NIGHT

DARRYL

What are you talking about, Louise?

Hal comes over and takes the phone away from Darryl. Hal looks at Max who nods, "take it."

HAL

Hello, Miss Sawyer. I'm Hal Slocumbe, Chief Investigator, Homicide, Arkansas State Police.

How are you?

EXT. PHONE - NIGHT

LOUISE

(chuckling)
I've been better.

HAL (V.O.)
You girls are in some hot water.

LOUISE
Yes, sir. I know.

INT. THELMA'S HOUSE - NIGHT

HAL
You're both okay? Neither one of
you hurt? You're bein' careful
with that gun?

EXT. PHONE - NIGHT

LOUISE
We're both fine.

HAL (V.O.)
Good. You wanna tell me what
happened?

LOUISE
Sure. Maybe over coffee
sometime.

I'll buy.

INT. THELMA'S HOUSE - NIGHT

HAL
I just want you to know, neither
one of you are charged with
murder yet.

YOU'RE STILL JUST WANTED FOR
questioning. Although, now, Mrs.
Dickinson's wanted in Oklahoma for armed robbery.

EXT. PHONE - NIGHT

LOUISE
No kiddin'. Listen, we gotta go.
I'll call you back, all right?

Louise looks at her watch.

HAL (V.O.)
Miss Sawyer, I don't think y'all
are gonna make it to Mexico. We

should talk. Please. I wanna to help you.

On hearing this Louise mouths the word "shit" in a very frustrated way.

Louise hangs up the phone.

INT. THELMA'S HOUSE - NIGHT

All are busy trying to see if the call was traced. Darryl is back in his recliner still in shock.

EXT. PAY PHONE - NIGHT

She is stomping back to the car. Thelma follows doggedly.

A moving van pulls in and parks in the b.g.

LOUISE

That J.D. kid is a little shit.

THELMA

What.

Louise stops as she is about to get in and faces Thelma who's standing on the other side of the car.

LOUISE

How'd they find out we're going to Mexico, Thelma, how they know that?

THELMA

I... I...

LOUISE

You told that thievin' little shit where we were goin'?!

Louise yanks open her car door, gets in and slams the door and fires up the ENGINE. Thelma hops in quickly.

THELMA

I just told him if he ever gets to Mexico to look us up. I asked him not to tell. I didn't think he would tell anybody.

LOUISE

Why not?! What's he got to lose?

Other than my life's savings, that is. Shit!

Louise careens back onto the road.

THELMA

I'm sorry. I mean I...

Louise slams on the brakes.

LOUISE

Goddamnit, Thelma! Let me explain something to you. Right now we have only two things goin' for us. One, nobody knows where we are, and two, nobody knows where we're going.

Now, one of our things that was going for us is gone!

LOUISE STOPS YELLING FOR A MOMENT GROPING FOR SELF-control. Thelma looks pitiful.

LOUISE

Just stop talkin' to people, Thelma!

Stop bein' so open! We're fugitives now. Let's behave that way!

THELMA

You're right.

EXT. LONELY ROAD - NIGHT (MUSCO LIGHT)

The T-Bird flashes by on a road that looks a lot like Route 66.

THELMA (V.O.)

Louise? Where are we?

LOUISE (V.O.)

Just past Boise City.

THELMA (V.O.)

Idaho?

LOUISE (V.O.)

Oklahoma, Thelma. We're crossing into New Mexico.

THELMA (V.O.)

I always wanted to see New Mexico.

EXT. THELMA'S POV - OUT PASSENGER WINDOW - PITCH BLACK

EXT. BACK ROAD - NIGHT

The car goes streaking by.

INT. THELMA'S HOUSE - NIGHT (MUSCO LIGHT)

All's quiet. The large screen TV is ON and the room is filled with dense smoke. Hal, Max, sit at a table going over paperwork. Other plainclothes and surveillance guys play cards. Darryl sits crumpled in his recliner staring blankly at the TV.

INT. JIMMY'S APARTMENT - NIGHT

Jimmy sits on his couch with his guitar while two plainclothes cops sit reading the paper, doing the crossword puzzle.

INT. CAR - NIGHT

OVER MUSIC FROM TAPE:

Thelma is sipping on a little Wild Turkey.

THELMA

Now what?

LOUISE

Now what what?

THELMA

Whaddo we do?

LOUISE

Oh, I don't know, Thelma. I guess

maybe we could turn ourselves in and spend our lives trading cigarettes for mascara so we can look nice when our families come to visit us on Saturdays. Maybe we could have children with the prison guards.

THELMA

I'm not suggestin' that! I'm not goin' back. No matter what happens.

So don't worry about me.

Louise speeds up.

Thelma hands Louise a little bottle of Wild Turkey and she drinks it down. Thelma has one too.

THELMA (CONT'D)

Can I ask you kind of a weird question?

LOUISE

Yeah.

THELMA

Of all the things in the world
that scare you, what's the worst
thing that scares you the most?

LOUISE

You mean now or before?

THELMA

Before.

LOUISE

I guess I always thought the
worst thing that could happen
would be to end up old and alone
in some crummy apartment with one
of those little dogs.

THELMA

What little dogs?

LOUISE

You know those little dogs you
see people with?

THELMA

Like a Chihuahua?

LOUISE

Those, too, but you know those
little hairy ones? Those flat-
faced little fuckers with those
ugly goddamned teeth?

THELMA

Oh yeah. You mean Peek-a-poos.

LOUISE

Yeah. Those. That always put
the fear of God in me. What
about you?

THELMA

Well, to be honest, the idea of
getting old with Darryl was kinda
startin' to get to me.

LOUISE

I can see that.

THELMA

I mean, look how different he
looks just since high school.
It's bad enough I have to get
old, but doin' it with Darryl
around is only gonna make it

worse.

(quieter)

I mean, I don't think he's gonna
be very nice about it.

LOUISE

Well, now, maybe you won't have
to.

THELMA

Always lookin' on the bright
side, aren't ya?

EXT. MOONLIT DESERT HIGHWAY - NIGHT (MUSCO LIGHT)

They are driving through Monument Valley. The T-Bird
speeds through the beautifully moonlit desert. It is
almost like daylight.

MONTAGE of silhouettes of cacti, huge rock formations,
desert beauty SHOTS, etc.

INT. CAR - POV THROUGH WINDSHIELD - NIGHT

The sky is bright and expansive and the road goes on
forever.

THELMA

This is so beautiful.

LOUISE

Gosh. It sure is.

THELMA

I always wanted to travel. I
just never got the opportunity.

LOUISE

Well, you got it now.

They both look forward for another moment. And then, at
the same time, they look at each other, each taking the
other one in completely, in this moment.

They're saying everything to each other in this moment,
but their expressions don't change and they don't say a
word. MUSIC plays on the RADIO.

EXT. DESERT HIGHWAY - NIGHT

A semi-gas tanker is up ahead on the road. It looks like
the one they saw earlier. It's got the same mud flaps...

INT. CAR - NIGHT

LOUISE

Look! Look who it is, Thelma.
I'll be darned. What's he doin'
way out here.

THELMA

Just ignore him.

Louise passes him and, as she does, he HONKS. They look
up and he is wildly pointing to his lap.

LOUISE

Oh, Christ. I hate this guy.

THELMA

We should have just ignored him.

EXT. DESERT HIGHWAY - DAWN (OVER MUSIC)

The car is flying down the road.

INT. CAR - DESERT HIGHWAY - DAWN

They are quiet for a moment, then Thelma starts quietly
laughing to herself. She is trying to stop but cannot.

LOUISE

What?

THELMA

(shaking with
laughter)

Nothing. It's not funny.

LOUISE

What? What's not funny, Thelma!

Thelma is trying to compose herself but cannot.

THELMA

Okay, but...
(she can barely
speak)
I can't say.

Thelma isn't making a sound. She is stuck in a
convulsion of laughter.

LOUISE

What?!

THELMA

(gasping for air)
Harlan.

LOUISE

What?! What about him?!

THELMA

Just the look on his face when
you...

(she is falling
apart again)

... it's not funny.

LOUISE

(shocked)

Now, Thelma, that is not...

Thelma is still trying to get a grip on herself.

THELMA

Boy, he wasn't expectin' that!

LOUISE

(scolding)

Thelma!

THELMA

(impersonating
Harlan)

Suck my dick... Boom!!

Thelma is laughing wildly.

LOUISE

(quietly)

Thelma. It's not funny.

Thelma has just crossed the line from laughing to crying.

THELMA

(trying to catch her

BREATH)

I know!

They both get quiet.

Thelma leans back just watching Louise. She studies her as if she's never really seen her before. All of a sudden a look of shocked realization comes over Thelma's face.

She jerks upright and startles Louise.

THELMA

(carefully)

It happened to you... didn't it?

Louise knows what she is talking about. She becomes immediately agitated.

LOUISE

I don't want to talk about it!

Thelma, I'm not kidding! Don't you even...

THELMA

... in Texas... didn't it?
That's what happened... Oh my
God.

Louise looks as if she is looking for a way to flee.

LOUISE

(fighting
hysteria)
I'm warning you, Thelma. You
better drop it right now! I
don't want to talk about it!

THELMA

(gently)
Okay, Louise... It's okay.

Louise's eyes are wild, not seeing, while Thelma now
seems completely serene.

EXT. DESERT HIGHWAY - DAWN

The car is SCREAMING down the road. They drive through a
little stand of buildings.

EXT. DESERT HIGHWAY - LONG LENS SHOT - DAWN

A car speeds up to try and catch them... The red and blue
lights pop on. It is a New Mexico State Patrol car.

INT. CAR - DAY

Louise sees the lights in the rearview mirror. LOUISE'S
POV OF THE SPEEDOMETER at 100 mph. Thelma is asleep.

LOUISE

Shit! Thelma, wake up! Shit!

We're gettin' pulled over!

Thelma jumps awake.

THELMA

What! What! Oh shit! Oh no!

They are trying not to panic. They are slowing down, but
still doing 70 mph. The patrol car is right behind them.

THELMA (CONT'D)

What do we do? What do you want

to do?!

LOUISE

I don't know! Shit! Let's just play it by ear. He may not know.

He may just give me a ticket.

THELMA

Please, God, please don't let us get caught. Please, please, please...

Louise pulls the car off the road. The patrol car pulls up right behind them. The lights shine brightly in through the windows.

EXT. SIDE OF DESERT HIGHWAY - DAY

PATROLMAN (O.S.)

Turn off your engine.

Louise does. The PATROLMAN gets out of his car and approaches their car. He comes to the driver's side window. It is rolled up.

PATROLMAN'S POV OF LOUISE SMILING UP AT HIM. HE GESTURES

to her to roll her window down. She does.

LOUISE

Hello, Officer. Is there a problem?

PATROLMAN

You wanna let me see your license, please?

Louise fumbles in her purse for her wallet, opens it and shows her license.

PATROLMAN (CONT'D)

You wanna take it out of your wallet, please?

LOUISE

Oh yeah.

She does and hands it to him.

THELMA

I told you to slow down. Hell, Officer, I told her to slow down.

LOUISE

About how fast was I going?

PATROLMAN

About a hundred and ten. You
wanna step out of the car,
please?

They walk to the back of the car. He notes the license
plate number.

PATROLMAN (CONT'D)

Is this your car?

LOUISE

Yes.

PATROLMAN

You wanna come with me, please?

Walk around and get in the car, please.

LOUISE

In the back?

PATROLMAN

Front.

LOUISE

Am I in trouble?

PATROLMAN

As far as I'm concerned, yes,
ma'am, you are.

Patrolman gets in the driver's side. He picks up a
clipboard and clips Louise's driver's license to it. He
picks up the hand mike for the radio and, as he does, a
hand with a gun comes in his car window. It's Thelma and
she puts the gun to his head.

THELMA

Officer, I am so sorry about
this.

Could you let go of that?

He drops it.

THELMA (CONT'D)

I really, really apologize, but
please put your hands on the
steering wheel. See, if you get
on that radio, you're gonna find
out that we're wanted in two
states and

probably considered armed and dangerous, at least I am,

then our whole plan would be shot to hell.

Louise, take his gun.

Louise reaches over and takes his gun.

LOUISE

(apologetic)

I am really sorry about this.

THELMA

I swear, before yesterday,
neither one of us would have ever
pulled a stunt like this. But if
you ever met my husband, you'd
know why I just can... You wanna
step out of

the car, please?

(SHE OPENS THE DOOR FOR HIM)

You wanna put your hands on your head, please? Louise,
shoot the radio.

LOUISE

What?

THELMA

Shoot the radio!

Louise SHOOTS the car radio. The cop flinches with each
shot.

THELMA (CONT'D)

The police radio, Louise! Jesus!

Louise fires TWO SHOTS into the police radio. It BLASTS
all to hell.

THELMA (CONT'D)

You wanna step to the back of the
car, please. Louise, bring the
keys.

Louise reaches over and takes the keys. She takes her
license off the clipboard. She gets out and trots around
to the back of the car.

Thelma is holding the gun on the Patrolman. Suddenly
Thelma FIRES the gun, blowing two holes into the trunk
cover.

THELMA (CONT'D)

(to Louise)

Open to trunk.

Louise opens the trunk.

THELMA (CONT'D)

(to Patrolman)

You wanna step into the trunk,
please?

PATROLMAN

Ma'am, please... I got kids... a
wife...

THELMA

You do? Well, you're lucky. You
be sweet to 'em. Especially your
wife.

My husband wasn't sweet to me and look how I turned out.
Now go on, get in there.

As he's climbing into the trunk, Thelma explains to
Louise:

THELMA (CONT'D)

Air holes.

He's all the way in and Louise closes the trunk.

INT. PATROL CAR - DAY

Thelma opens the glove compartment. She takes a box of
spare ammo and closes it. Thelma takes the keys and gets
out of the car. She walks around to the trunk.

EXT. PATROL CAR - DAY

THELMA

(to trunk)

Sorry!

LOUISE

(from her car)

Sorry!

Thelma hops into the car with Louise. They look at each
other.

LOUISE (CONT'D)

Ready?

THELMA

Hit it.

Louise pulls the car back onto the road and they drive
away.

INT. CAR - DAY

THELMA

(shaking her head)

I know it's crazy, Louise, but I just feel like I've got a knack for this shit.

LOUISE

I believe you.

EXT. CAR - MONTAGE DRIVING SHOTS - DAY

They are in really beautiful country now.

THELMA (V.O.)

Drive like hell.

INT. THELMA'S KITCHEN - MORNING

Hal and Max are alone in the kitchen. Hal switches on the Mr. Coffee.

MAX

It's just not working like this. We gotta do something. It'd be one thing if these girls were hardened criminals, but Jesus, Hal, this is

makin' us look bad. I don't know... maybe they're not movin'. Maybe that little creep lied.

HAL

He's got nothin' to gain by lyin'. Nothin' at all. He already got all their money. I just don't know what we're dealin' with here.

Anyway, it went out again last night on Nationwide Teletype. Let's just wait it out a little longer. She said she was gonna call back. Let's just sit tight.

MAX

We don't have a whole lotta choice, do we? I can't figure out if they're real smart or just really, really lucky.

HAL

It don't matter. Brains will only get you so far and luck always runs out.

A cop walks into the kitchen and hands Hal a file that says Louise Elizabeth Sawyer on the outside. He opens it up and starts looking through a personal history. One

piece of paper is a case file from Texas containing an incident report of a rape. Stamped across it are the words "charges dropped."

INT. CAR - DAY

THELMA

Louise... are we still going to Mexico?

LOUISE

Yes.

Thelma pauses while she searches for the logic.

THELMA

Then aren't we going in the wrong direction?

LOUISE

Well, I figure if you take a state policeman, shoot up his car, take his gun and lock him in the trunk, it's best to just get on out of the state if you can.

THELMA

Just asking.

They are both quiet for a second. Louise goes a little faster.

Thelma is digging through her bag. She hands Louise a piece of beef jerky.

LOUISE

I don't want to see any more beef

jerky. I mean the next beef jerky you hand me is going out the window.

It's drivin' me crazy. The whole car smells like it.

THELMA

It's good. It's what the pioneers ate.

LOUISE

I don't care what the damn pioneers ate. You just keep that shit away from me, now I mean it.

Thelma puts down her bag.

LOUISE (CONT'D)

And I don't want any more Wild

Turkey, either. It's burning a hole in my stomach.

THELMA

Okay, okay... I've got some tequila.

You want some tequila?

LOUISE

You do?

THELMA

Yeah, you want it?

LOUISE

Yeah.

Thelma starts to dig through her bag again.

THELMA

It's in here somewhere.

Louise is rubbing her face. She looks pretty bad. Her hands are shaking.

LOUISE

Shit. I'm gettin' tired.

THELMA

Are you alright?

Louise does not really seem alright.

LOUISE

I think I've really fucked up. I think I've got us in a situation

where we could both get killed. Why didn't we just go straight to the police.

THELMA

You know why. You already said.

LOUISE

What'd I say again?

THELMA

Nobody would believe us. We'd still get in trouble. We'd still have our lives ruined. And you know what else?

LOUISE

What?

THELMA

That guy was hurtin' me. And if you hadn't come out when you did, he'd a hurt me a lot worse. And probably nothin' woulda happened to him.

'Cause everybody did see me dancin' with him all night. And they woulda made out like I asked for it. And my life woulda been ruined a whole lot worse than it is now. At least now I'm havin' fun. And I'm not sorry the son of a bitch is dead.

I'm only sorry that it was you that did it and not me. And if I haven't, I wanna take this time to

thank you, Louise. Thank you for savin' my ass.

LOUISE

I said all that?

THELMA

No, Louise, you said the first part.

I said all the rest.

LOUISE

(tired)
Whatever.

EXT. ROADSIDE REST STATION - MORNING

Louise is at a pay phone as the sky is just starting to get light. Thelma is in the bathroom nearby. Louise has already dialed and the phone is RINGING.

INT. THELMA'S HOUSE - MORNING

The TV DRONES on in the b.g. as the phone RINGS there, everyone leaps into action again. Max picks up the phone.

MAX

Hello.

LOUISE (V.O.)

Let me speak to... Slocumbe.

MAX

(to Hal)
She wants to talk to you.

HAL

Hello, Louise.

EXT. PAY PHONE - MORNING

LOUISE

Hey.

HAL (V.O.)

How are things goin' out there?

LOUISE

Weird. Got some kind of snowball effect goin' here or somethin'.

HAL (V.O.)

You're still with us though.
You're somewhere on the face of the earth?

LOUISE

Well, we're not in the middle of nowhere, but we can see it from here.

INT. THELMA'S HOUSE - MORNING

Hal smiles.

HAL

I swear. Louise, I almost feel like I know you.

LOUISE (V.O.)

Well. You don't.

HAL

You're gettin' in deeper every moment you're gone.

LOUISE (V.O.)

Would you believe me if I told you this whole thing is an accident?

HAL

I do believe you. That's what I want everybody to believe. Trouble is, it doesn't look like an accident and you're not here to tell me about it... I need you to help me here.

EXT. PAY PHONE - MORNING

Louise does not answer.

HAL (V.O.)

Did Harlan Puckett...

Through clenched teeth, repulsed:

LOUISE
(interrupting)
No!

HAL (V.O.)
You want to come on in?

Louise thinks for a minute.

LOUISE
I don't think so.

INT. THELMA'S HOUSE - DAY

HAL
Then I'm sorry. We're gonna have
to charge you with murder. Now,
do you want to come out of this
alive?

The surveillance man motions to Hal to keep it going.

Darryl comes in and immediately realizes Hal is talking
to Louise. Darryl looks attentively at Hal.

EXT. PAY PHONE - DAY

LOUISE
You know, certain words and
phrases just keep floating
through my mind, things like
incarceration, cavity search,
life imprisonment, death by
electrocution, that sort of
thing.

So, come out alive? I don't know.

Let us think about that.

HAL (V.O.)
Louise, I'll do anything. I know
what's makin' you run. I know
what happened to you in Texas.

Louise's eyes get wide as she hears this.

A FINGER reaches up and presses down the lever and hangs
up the phone.

ANGLE OF THELMA
She has her finger on the lever.

THELMA

Come on, Louise. Don't blow it.

Let's go.

She walks away towards the car. Louise is still standing there holding the phone. Thelma stops and looks at her.

THELMA (CONT'D)

Come on.

Louise doesn't move.

INT. THELMA'S HOUSE - DAY

Frustrated, Hal slams down the phone. He looks over at the surveillance man who nods to say "we got it." The whole room reacts excitedly. Everyone in the room springs into action. Max immediately picks up the phone and Hal watches him intently. He mouths the words to Max -- "I wanna go" emphatically. Max slightly shakes his head, still of the phone. Hal goes charging over to Max.

HAL

Max. You gotta take me there!

I'm... I'm the only one she's ever talked to. I don't want anybody

losin' their heads. You know what happens. The volume gets turned way up and the next thing you know those girls are gonna get shot.

Max, still holding the phone, is surprised by this outburst.

MAX

(calmly)

Okay, Hal, okay.

EXT. PAY PHONE - DAY

Louise is still standing there.

THELMA

Louise?

LOUISE

Yes, Thelma?

THELMA

You're not gonna give up on me, are ya?

LOUISE

What do you mean?

THELMA

You're not gonna make some deal with that guy, are you? I mean, I just wanna know.

LOUISE

No, Thelma. I'm not gonna make any deals.

THELMA

I can understand if you're thinkin' about it. I mean, in a way, you've got something to go back for. I mean Jimmy and everything.

Louise is surprised to be hearing this from Thelma.

LOUISE

Thelma, that is not an option.

THELMA

But I don't know... something's crossed over in me and I can't go

back. I mean, I just couldn't live...

LOUISE

I know. I know what you mean. I don't wanna end up on the damn Geraldo Show.

They are both quiet for a moment.

LOUISE (CONT'D)

He said they're charging us with murder.

THELMA

(making a face)

Eeuw.

LOUISE

And we have to decide whether we want to come out of this dead or alive.

THELMA

Gosh, didn't he say anything positive at all?

Louise STARTS the car. They lurch into reverse then SCREECH forward as they tear off down the road.

WIDE SHOT OF CAR

as they fly down the road.

THELMA (CONT'D)

Louise, do you think we should
change cars, get another car?

LOUISE

Sure... You know how to hotwire a
car?

THELMA

No.

LOUISE

Well, let me know when you figure
it out.

EXT. AIRSTRIP - DAY

A car pulls up on an airstrip and stops next to a small
jet. Hal and Max get out of the car and board the plane.

EXT. DESERT - DAY

MONTAGE of driving shots as Louise and Thelma drive
through the intense beauty of the Arizona desert.

INT. CAR - DAY

THELMA

You awake?

LOUISE

You could call it that. My eyes
are open.

THELMA

Me too. I feel awake.

LOUISE

Good.

THELMA

Wide awake. I don't remember
ever feelin' this awake.
Everything looks different. You
know what I mean. I know you
know what I mean.

Everything looks new. Do you feel like that? Like
you've got something to look forward to?

Louise and Thelma both get quiet for a second.

LOUISE

We'll be drinkin' margaritas by
the

sea, Mamasita.

THELMA

We can change our names.

LOUISE

We can live in a hacienda.

THELMA

I wanna get a job. I wanna work
at Club Med.

LOUISE

Yes! Yes! Now what kind of deal
do you think that cop can come up
with to beat that?

THELMA

It'd have to be pretty good.

LOUISE

It would have to be pretty damn
good.

They are both laughing. The car is still flying down the road. The sun is coming higher in the sky now. They come to an intersection in the middle of nowhere. Louise stops and looks at the map.

LOUISE (CONT'D)

We should head a little further
in.

There's not that many roads in this state. I want to try to hit Mexico somewhere not so close to New Mexico. They probably wanna kill us

in New Mexico.

THELMA

You're drivin'.

Louise takes a right turn and speeds down the road.

EXT. DESERT ROAD - DAY

Louise and Thelma are singing along to a wild R&B SONG.

They do the hand movements as if they are the Supremes.

They come roaring up on the semi-tanker, the same one they have seen three times before.

THELMA
 (screaming over
 music)

Oh my God! Louise! Look! Look!

See if that's him!

LOUISE
 It's him. He's got California
 plates. It's the same guy.

THELMA
 Pass him!

EXT. DESERT ROAD - DAY

Louise bears down really hard and passes him. Again as they get right next to him, he blows kisses down at them.

He is leering at them and laughing. Louise and Thelma drive further down the road.

Louise pulls the car off to the side of the road. As the truck gets close they start waving to him to stop. He pulls his truck off the side of the road and stops.
 ANGLE ON Louise and Thelma smiling up at him. He chuckles to himself. He leans out the window.

THELMA
 Hi!

TRUCKER
 Hi there! You alright?

THELMA
 We're fine! How are you?

TRUCKER
 Grrrreat!

LOUISE
 Follow us.

They turn off onto a dirt road and pull to a stop.

INT. TRUCK CAB - DAY

The Trucker reaches over and opens a glove compartment crammed full of condoms. He grabs a few and shoves them in his pocket. He turns off his engine and gets out of the truck.

EXT. SIDE OF ROAD - DAY

He walks up to the car.

Louise and Thelma get out of the car.

THELMA

Where you goin'?

TRUCKER

Fresno.

LOUISE

We been seein' you all along the way.

TRUCKER

Yeah. I been seein' you, too.

THELMA

We think you have really bad manners.

Louise nods.

LOUISE

We were just wonderin' where you think you get off behavin' like that to women you don't even know.

This is not what is supposed to be happening.

TRUCKER

What? What are you talkin' about?

LOUISE

You know good and damn well what I'm talkin' about.

THELMA

I mean really! That business with your tongue. What is that? That's disgusting!

LOUISE

And, oh my God, that other thing, that pointing to your lap? What's that supposed to mean exactly? Does that mean pull over, I want to show you what a big fat slob I am or...

THELMA

Does that mean suck my dick?

TRUCKER

You women are crazy!

LOUISE
You got that right.

THELMA
We think you should apologize.

He is getting a little panicky.

TRUCKER
I'm not apologizing for shit!

LOUISE
Say you're sorry.

TRUCKER
Fuck that.

Louise pulls the gun they stole from the State Patrolman.

LOUISE
Say you're sorry or we'll make
you fuckin' sorry.

He looks at the gun.

TRUCKER
Oh, Jesus!

THELMA
You probably even called us
beavers on your CB radio, didn't
you?

TRUCKER
Yeah... sure did.

THELMA
Damn. I hate that! I hate bein'
called a beaver, don't you?

LOUISE
Are you going to apologize or
not?

TRUCKER
Fuck you.

Louise looks at his truck off in the distance. She points the gun at it, takes a second to get a bead, then SHOOTS two of the tires flat. The truck slowly sinks as the air escapes from the tires.

TRUCKER (CONT'D)
Oh goddamn!! You bitch!!

Louise and Thelma look at each other. They both turn

towards the truck and FIRE rounds into the tankers until they EXPLODE in a huge ball of fire. The truck driver screams at the top of his lungs. Louise starts the car and starts driving in circles around the truck driver.

Thelma and Louise are both howling at the top of their lungs. Thelma is sitting on the back of the front seat with her legs on the dashboard.

TRUCKER (CONT'D)

You fucking bitch!

Aaaaaaarrrrggh!!! You're gonna have to pay for that!!!
I'm gonna make you pay for that!! You hear me??!!

Louise stops the car right next to him.

THELMA

Shut up.

Louise takes off again and Thelma falls into the back seat. They drive off trailing a huge cloud of dust.

EXT. DESERT - DAY

Louise drives through the desert back towards the road, past the burning debris of the truck. As she gets to the road she stops. Thelma climbs into the front seat.

INT. CAR - DAY

THELMA

Hey. Where'd you learn to shoot like that?

LOUISE

Texas... You were right about what happened to me there.

They pull away from the burning wreckage.

INT. CAR - DAY

As Thelma and Louise talk, their voices are heard over the following scene.

LOUISE (V.O.)

You know what's happened, don't you?

THELMA (V.O.)

What?

LOUISE (V.O.)

(smiling)
We've gone insane.

THELMA (V.O.)

Yup.

EXT. NEW MEXICO SIDE OF ROAD - DAY

A battered old pickup truck is parked by the New Mexico State Patrol. An old man uses a crowbar to pry open the trunk. The New Mexico State Patrolman hops out of the trunk.

EXT. DESERT ROAD - HELICOPTER SHOT - DAY

Police Bulletin VOICE OVER BEGINS AND PLAYS OVER following scenes:

A police helicopter flies over the burning wreckage of the fuel truck. The truck driver is waving his arms as the helicopter descends, blowing dirt all over him.

INT. THELMA'S HOUSE - DAY

Darryl sits practically comatose in a big chair. His eyes have a dull glaze as he stares first at one wall, then another.

INT. CAR - DAY

A TIGHT SHOT of a TAPE being shoved into the cassette deck.

INT. FBI JET - DAY

Max and Hal sit next to each other in the jet. Hal tries to appear as if he's used to all this. Max holds a cellular phone to his ear.

TIGHT SHOT of Max as we hear through the phone:

Police VOICE OVER becomes part of scene.

POLICE (V.O.)

(on phone)

... Abducted... shot up the car... stole the officer's weapon... tanker... blown up... terrorized...

Max's face becomes troubled and more serious than we've seen so far. He looks at Hal as he hangs up the phone.

MAX

You're not even going to believe this.

EXT. FBI JET - DAY

The jet banks off to the left.

EXT. DESERT ROAD - DAY

WIDE SHOT of car speeding through the desert on an empty highway west. DRIVING SHOT -- Thelma has her face to the sun with her eyes closed. Louise is driving with a fierce intensity. They hardly resemble the two women that started out for a weekend in the mountains two days earlier. Although their faces are tanned and lined and their hair is blowing wildly there is a sense of serenity that pervades.

EXT. HELIPORT - DAY

Hal and Max are climbing out of the jet and running across the tarmac to a waiting helicopter. Max is carrying a walkie-talkie now.

INT. CAR - DAY

Thelma sits up suddenly. An Arizona police car passes them going eastbound.

THELMA

Oh shit. Louise... Do you think he saw us?

LOUISE

I don't know, but let's get off.

LOUISE'S POV - REARVIEW MIRROR

The police car cuts across the median to begin pursuit of the girls. The lights are flashing.

INT. CAR - DAY

LOUISE

Is your seat belt on?

Thelma puts her seat belt on. Louise floors the car and it streaks off, putting some distance between them and the police car. Thelma looks back at the police car. She looks scared.

THELMA

I guess we shoulda made some kinda plan for what to do if we get caught.

LOUISE

Yeah, right. We're not gonna get caught.

INT. ARIZONA POLICE CAR - DAY

STATE POLICEMAN is on his radio.

POLICEMAN #1
 ...requesting assistance. In
 pursuit of a green T-Bird, 1966
 license, seven, one, nine,
 William, Zebra, Adam...

RADIO (V.O.)
 Roger. Be advised...
 (breaks up)
 ... armed and extremely
 dangerous...

EXT. ARIZONA STATE POLICE HEADQUARTERS - DAY

A steady stream of state police cars pulls out of the parking lot with lights flashing while other policemen are running to their cars still parked in the lot.

INT. CAR - DAY

THELMA
 How far are we from Mexico?

LOUISE
 About two hundred and fifty
 miles.

THELMA
 How long do you think that'll
 take?

EXT. DESERT ROAD - DAY

There are now two police cars behind them about half a mile back. They are going really fast. A police helicopter catches up to them and orders them to stop.

Thelma stands and flips them off.

THELMA
 We're going to Mexico!

INT. CAR - DAY

THELMA
 (looking back)
 Uh oh. There's another one.

Louise and Thelma both are looking back at the two police cars following them. They turn back around just in time to see a third Arizona State police car has pulled into the middle of an intersection of the only road that crosses it for miles. They both scream. Louise swerves just in time to keep from hitting it broadside. She goes

off the road and has to struggle to pull her car back onto the road, leaving a huge cloud of dust.

LOUISE

Shit!

THELMA

Did you see that guy?! He was right

in the middle of the road!

EXT. DESERT ROAD - DAY

The first two police cars are approaching the same intersection. They are driving side by side. There is still a huge cloud of dust that now covers the third car in the middle of the intersection.

INT. POLICE CAR #1 - POV - DAY

A huge cloud of dust blows across the road as he approaches the intersection. It clears to reveal the third police car in the middle of the road, just as he and police car #2 reach the intersection. ANGLE ON POLICEMAN

#1 as he screams and swerves to the right.

INT. POLICE CAR #3 - DAY

ANGLE ON POLICEMAN #3 AS HE SEES BOTH POLICE CARS HEADING

right for him at 120 mph. He screams and ducks down into the seat.

ANOTHER ANGLE - POLICE CAR #

swerves to the right. Police car #2 swerves to the left, both barely missing police car #3.

ANOTHER ANGLE as police car #1 and police car #2 both pull back onto the road right next to each other.

INT. POLICE CAR #3 - DAY

Policeman #3 sits up in the seat. He can't believe he isn't dead. He puts his car in gear and takes off down the road after them.

INT. CAR - DAY

LOUISE

(looking in rearview mirror)

Shit!

THELMA

What?!

LOUISE

What?! What d'you think?!

THELMA

Oh.

EXT. DESERT GHOST TOWN - DAY

Louise and Thelma blow through a stand of buildings left from when the train went through here. There are two parallel streets on either side of the one they're on and, as they pass by buildings, they can see police cars ROARING down these parallel streets trying to "head them off at the pass." Louise FLOORS it and her car screams ahead.

LOUISE

We probably shoulda filled up the car before we blew up that truck.

THELMA

Why?

LOUISE

They'll probably catch us when we have to stop for gas!

THELMA

I know this whole thing was my fault. I know it is.

LOUISE

There's one thing you oughta understand by now, Thelma, it's not

your fault.

THELMA

Louise... no matter what happens, I'm glad I came with you.

LOUISE

You're crazy.

EXT. DESERT ROAD - DAY

Louise swerves off the road and begins driving across the desert. All the police cars take off across the desert after them. They are now being pursued by at least fifteen cars.

INT. CAR - DAY

THELMA

You're a good friend.

LOUISE

You too, sweetie, the best.

THELMA

I guess I went a little crazy,
huh?

LOUISE

No... You've always been crazy.

This is just the first chance you've had to really
express yourself.

THELMA

I guess everything from here on
in

is going to be pretty shitty.

LOUISE

Unbearable, I'd imagine.

THELMA

I guess everything we've got to
lose is already gone anyway.

LOUISE

How do you stay so positive?

They smile.

EXT. DESERT - DAY

It does look like an Army. More police cars have joined,
and from every direction, police cars are swarming across
the desert, although none are in front of them. Way off
in the distance, a helicopter joins the chase.

INT. CAR - DAY

Thelma is looking way up ahead in the distance.

THELMA

Louise!

LOUISE

What?!

THELMA

What in the hell is that up
there?

LOUISE

Where?!

THELMA

Way up ahead!

Louise strains to see. Whatever it is, Louise is barreling towards it, the car leaving the ground as they fly through the desert.

LOUISE

Oh my God!!

Louise starts to laugh and cry at the same time.

THELMA

What in the hell is it?!

LOUISE

It's the Goddamn Grand Canyon!

EXT. DESERT - DAY

Behind them is a huge wall of dust created by all the police cars following them. In front of them, looking larger every moment, is the awesome splendor of the Grand Canyon.

INT. CAR - DAY

THELMA

Isn't it beautiful?!!

LOUISE

It's grand!

Louise has tears streaming down her face as she realizes there is absolutely no escape. She continues barreling towards it without slowing down.

EXT. DESERT - DAY

All the police cars are still following about a half a mile behind. The car is bouncing and flying across the desert. Finally, they get about twenty yards from the edge and Louise SLAMS on the brakes.

Thelma and Louise are just waiting for the cars to catch up. The police cars stop in a line about two hundred yards behind them. The dust from the cars is blowing

across them. They just sit looking at the Grand Canyon.

From the canyon, the FBI helicopter rises up in front of the car.

INT. FBI HELICOPTER - DAY

Hal sees Thelma and Louise for the first time. They are sitting in the car, oblivious in a way, to all the activity around them. He only takes his eyes off of them long enough to look at Max.

INT. CAR - DAY

THELMA

God! It looks like the Army!

LOUISE

All this for us?

Thelma starts to laugh. Louise is only concerned with missing the cacti and other obstacles that lie before her.

INT. FBI HELICOPTER - DAY

The helicopter lands behind the row of police cars.

HAL'S POV

He sees Thelma and Louise facing each other. They look so nice. He can't stop looking. He borrows the binoculars from Max. He sees Thelma and Louise in the car. Some of

the police sharpshooters are sporting semi-automatic rifles. Hal looks at Max.

HAL

Hey! Don't let them shoot those girls. This is too much. They got guns pointed at 'em!

MAX

The women are armed, Hal. This is standard. Now you stay calm here.

These boys know what they're doin'.

Max climbs out of the chopper. Hal sits for a moment and then leaps out and follows Max.

POLICE (O.S.)

(over loudspeaker)

This is the Arizona Highway Patrol.

You are under arrest. You are considered armed and dangerous. Any failure to obey any command will be considered an act of aggression against us.

INT. CAR - DAY

THELMA

Now what?

LOUISE

We're not giving up, Thelma.

THELMA

Then let's not get caught.

LOUISE

What are you talkin' about?

THELMA

(indicating the
Grand Canyon)

Go.

LOUISE

Go?

Thelma is smiling at her.

THELMA

Go.

They look at each other, look back at the wall of police cars, and then look back at each other. They smile.

TIGHT SHOT - CARTRIDGES

being loaded into automatic rifle.

THELMA AND LOUISE - THROUGH THE CROSS HAIRS OF A GUN SIGHT

EXT. DESERT - DAY

TWO OF THE ARIZONA COPS by their cars, as they are loading weapons, talk quietly.

ARIZONA COP #1

... heard they shot a cop.

ARIZONA COP #2

No shit.

ARIZONA COP #1

With his own gun. Put him in the trunk and blew him away...

INT. CAR - DAY

Louise and Thelma are looking at each other.

POLICE (O.S.)
 (over loudspeaker)
 Turn off the engine and place
 your hands in the air!

EXT. DESERT - DAY

Hal is about to crawl out of his skin. He can't believe this thing is getting out of control. He jumps in front of Max.

HAL
 Max! Let me talk to 'em! I
 can't believe this! You've gotta
 do something here!

Max goes around Hal and continues walking. Hal jumps in front of Max again and blocks his way.

HAL (CONT'D)
 I'm sorry to bother you, I know
 you're real busy right now, but
 how

many times, Max? How many times has that woman gotta be fucked over?

You could lift one finger and save her ass and you won't even do that?

MAX
 (grabbing Hal)
 Get a hold of yourself! You are
 way out of your jurisdiction, now
 come on! Calm down! Don't make
 me sorry I let you come!

Max lets go of Hal's lapels.

HAL
 (under his breath)
 Shit! I can't fucking believe
 this!

Hal walks along with a look of total disbelief on his face. He's shaking his head. Slowly he breaks into a trot and starts heading toward the front line.

MAX
 (shouting)
 Hey. Hey!

Hal is running now and clears the front row of cars.

There is a lot of confusion among the officers on the front row. Some shout, some lower their guns to look.

ARIZONA COP #1
What in the hell?!

ARIZONA #2
(lowering his
rifle)
The son of a bitch is in my way!

INT. CAR - DAY

They are still looking at each other really hard.

THELMA
You're a good friend.

LOUISE
You, too, sweetie, the best.
(SHOOT WITH OR
WITHOUT.)

MUSIC: B.B. King song entitled
"Better Not Look Down" begins.
It is very upbeat.

LOUISE (CONT'D)
Are you sure?

Thelma nods.

THELMA
Hit it.

Louise puts the car in gear and FLOORS it.

CUT
TO:

EXT. DESERT - DAY

Hal's eyes widen for a moment at what he sees, and then a sense of calm overtakes him and he mouths the word "alright."

B.B. KING SONG (V.O.)
I've been around, I've seen some
things, People movin' faster than
the speed of sound, faster than a
speedin' bullet.

People livin' like Superman, all day and all night.

I won't say if it's wrong or I won't say if it's right.

I'm pretty fast myself.

But I do have some advice to pass along, right here in
the words to this song...

EXT. DESERT - DAY

The cops all lower their weapons as looks of shock and disbelief cover their faces. A cloud of dust blows **THROUGH THE FRAME** as the speeding car sails over the edge of the cliff.

B.B. KING SONG (V.O.)

Better not look down, if you
wanna keep on flyin'.

Put the hammer down, keep it full speed ahead.

Better not look back or you might just wind up cryin'.

You can keep it movin' if you don't look down...

FADE OUT.

THE END