

THELMA & LOUISE

by

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FINAL SHOOTING SCRIPT

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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

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

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

(looking straight ahead)

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

After a pause.

THELMA

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

Louise's jaw tightens. The car speeds up.

THELMA

... 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."

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
Mindin' our own business, why don't you try it.

THELMA

Well, we left town for the weekend 'cause we 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
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
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
(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
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
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

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

(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

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

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

Thelma.

Thelma looks at her blankly, without answering.

LOUISE

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

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

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

(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? I 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

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

Umm. Shit. Forty-four dollars.

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

THELMA

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

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

(into phone)

Collect from Thelma.

EXT. STOREFRONT - DAY

Louise goes into the store for a chocolate Yoo-hoo.

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
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
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

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

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
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

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

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

(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

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

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

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

J.D.

That sounds nice.

THELMA

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

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

(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

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

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

Who are you?

J.D. attacks her again.

J.D.

I am the great and powerful Oz...

THELMA

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

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

What did ya do?

J.D.

I'm a robber.

THELMA

You're a bank robber?

J.D.

Nope. I've never robbed a bank.

THELMA

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

How?

J.D.

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

THELMA

(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

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

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

God. You're a real live outlaw!

J.D.

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

THELMA

And smooth, boy, you are smooth.

They kiss passionately.

THELMA

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

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

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

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

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
Louise? Are you okay?

Louise shakes her head no.

THELMA
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
Come on! Damn it, get your stuff and
let's get out of here!

Louise slowly gets to her feet.

THELMA
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
Drive! Drive away!

LOUISE
(driving away)
What happened?

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

LOUISE
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
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!

MAX
Good God.

TIGHT SHOT:

HAL
(wearily)
My Lord.

EXT. DRIVING SHOT - DAY

LOUISE
Holy shit.

THELMA
Lemme see the map.

Louise throws the map across the front seat at Thelma and FLOORS it.

FADE TO BLACK.

FADE IN:

INT. JIMMY'S APARTMENT BUILDING - DAY

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
Oooooweee!! 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

(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

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

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

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

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
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
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
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
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

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

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."

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

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.

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
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.) (OVER P.A.)
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
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
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

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

The police radio, Louise! Jesus!

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

THELMA

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

(to Louise)

Open to trunk.

Louise opens the trunk.

THELMA
(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
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
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

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

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

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
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

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

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

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

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
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
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