

"THELMA & LOUISE"

by

Callie Khouri

Final shooting script

JUNE 5, 1990

FADE IN:

INT. RESTAURANT - MORNING (PRESENT DAY)

early-
pretty
She
bus
RACKET,
the

LOUISE is a waitress in a coffee shop. She is in her thirties, but too old to be doing this. She is very and meticulously groomed, even at the end of her shift. She is slamming dirty coffee cups from the counter into a 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

slamming
sink,
left
still

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.

out
board
out
Cook
Thelma has the phone tucked under her chin, as she cuts
coupons from the newspaper and pins them on a bulletin
already covered with them. We see various recipes torn
from women's magazines along the lines of "101 Ways to
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.

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

THELMA

Darryl! Honey, you'd better hurry
up.

made
DARRYL comes trotting down the stairs. Polyester was
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.

confidence
think
moussed
Darryl is checking himself out in the hall mirror, and
it's obvious he likes what he sees. He exudes over-
for reasons that never become apparent. He likes to
of himself as a real lady killer.
He is making imperceptible adjustments to his over-
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.

Thelma

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

THELMA

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

DARRYL

See ya.

As he

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

THELMA

He's gonna shit.

kitchen

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

INT. RESTAURANT - MORNING

his

The pay phone on the wall RINGS. ALBERT, a busboy in 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

flannel
dresses, way
standing
bring,
it was
frilly.

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

DAY

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

and
robe,

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

Thelma's,
take
the
dials. We

REVEAL Louise. Her room is as orderly as the suitcase.
Everything matches. It's not quite as frilly as
but it is of the same ilk. She is debating whether to
an extra pair of socks. She decides not to and closes
suitcase. She goes to the phone, picks it up and
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 and
of-

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

INT. THELMA'S BEDROOM - DAY

talks

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

clock,
is
she's
decision
plucking
there
protection. It
up
purse.

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

She opens the drawer of her nightstand. Her attitude 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
out
sides and

She grabs the box of bullets and throws them in, too. She tries to close her suitcase, but there is stuff hanging all over the place. She stuffs things back in the sides and heaves all her weight against the top.

EXT. THELMA'S HOUSE - DAY

driveway
is
that
in

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

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?

purse
and
under
the seat.

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

blaring.

They are speeding off down the highway with the RADIO

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.

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

LOUISE

One of your friends?

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

"See
THELMA'S POV OF A SIGN alongside the road that reads
you in church on Sunday!"

out.
Thelma pushes in the lighter and waits for it to pop
anything.
Louise gives her a sidelong glance, but does not say

INT. CAR - COUNTRY ROAD - DAY

THELMA

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

LOUISE

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

THELMA

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

LOUISE

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

THELMA

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

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

LOUISE

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

EXT. SILVER BULLET - NIGHT

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

INT. SILVER BULLET - NIGHT

crowds This place is jumpin'. There are ten pool tables with all around. The long bar is filled with customers. smoke. There are tables and booths. The room is dense with because There is a dance floor, but no one is dancing yet single the band is still setting up. There are a lot of an men. Many heads turn and follow Thelma and Louise to empty table.

LOUISE

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

THELMA

Isn't this fun?

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

WAITRESS

Y'all wanna drink?

LOUISE

No thanks.

THELMA

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

As the Waitress leaves:

LOUISE

Thelma!

THELMA

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

LOUISE

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

THELMA

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

As the Waitress returns:

LOUISE

(laughing)

Alright...

(to Waitress)

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

THELMA

Yeah!

which

As the Waitress leaves, a MAN comes over with a chair
he pulls up to the table and straddles backwards.

the

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

the

wanted

Louise

her

THELMA

Well, we left town for
weekend 'cause we
to try and have a good
time. And because
here is mad because her
boyfriend won't call
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.

get Harlan laughs. Thelma laughs, too, but doesn't really
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.

her
Waitress
Thelma knocks back her shot of Wild Turkey and holds up glass to the Waitress to bring her another one. The 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?

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

WAITRESS

(rolling her eyes)

This one's on Harlan.

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

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

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.

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

holds up
dance
her She again drinks her whole shot of Wild Turkey and
her glass, as the BAND strikes up a lively tune.
Practically the whole place "whoops" and heads for the
floor. Louise drinks her shot of tequila and holds up
glass, too.

LATER

while.
Thelma
bottle in
Harlan Thelma is dancing with Harlan and has been for quite a
Louise has been dancing with a quiet guy named DAN.
is breathless, drunk and giggly. She holds a beer
one hand. She is laughing a lot about nothing, and
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

up
she
The Waitress is going over to their table. She picks
Thelma's purse off the floor and puts it on her chair.
She sets the check on the table, looks around to see if
can see them and walks away.

INT. BATHROOM - NIGHT

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

EXT. PARKING LOT - NIGHT

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

HARLAN

How you feelin' now, darlin'?

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

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

THELMA

(uncomfortable)
I think I need to keep walking.

INT. SILVER BULLET - NIGHT

in.
her.
there.

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

EXT. SILVER BULLET PARKING LOT - NIGHT

lot.
down

Harlan has led Thelma off to the far end of the parking
He is trying to kiss her now. He is pushing her arms
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.

beginning

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

INT. SILVER BULLET - NIGHT

her
door.

Louise is paying the Waitress. The Waitress is shaking
head, indicating she hasn't seen Thelma either.
Louise picks up Thelma's stuff and heads towards the

EXT. SILVER BULLET PARKING LOT - NIGHT

and
is
as

Harlan has now pinned Thelma against the back of a car
is kissing her neck. He has her ass in his hands. He
beginning to hump her. She is pushing him away as hard
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

She is now standing outside the door of the Silver Bullet.
is looking around.

HARLAN

arms and is pulling at Thelma's clothes. Thelma gets one of her
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!

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

HARLAN

You just shut up.

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

THELMA

Don't hurt me. Harlan. Please.

HARLAN

Shut up.

back of He turns her around, pushing her face down onto the

continues
his

the car. He holds both her arms in one hand and pulling her dress up over her hips. He starts to undo pants as we hear the CRUNCH of gravel.

LOUISE (O.S.)

Let her go.

HARLAN

Get lost.

THELMA

Louise!

into
the

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

LOUISE

You let her go, you fat fucking asshole, or I'm gonna splatter your ugly face all over this nice car.

darts

Harlan slowly raises his hands in the air, and Thelma 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.

to
still
away as

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

LOUISE

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

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

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

and Thelma comes careening up in reverse. Louise hops in
of the Thelma PEELS OUT, spraying gravel. As they speed out

from the
SQUEALING.

parking lot back to the road, we hear MUSIC blaring
nightclub. They hit the main road with tires

LOUISE

Get back to the interstate.

the
Louise lifts her hand and notices she is still holding
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

wipes
She
Louise picks up the handkerchief from the car seat and
the gun off. Her movements are as if in slow motion.
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

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

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

LOUISE

Is that yes? Are you up to this?

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

EXT. TRUCK STOP - RESTAURANT - NIGHT

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

Louise
coffee
surroundings.
Thelma nods more firmly now. She understands.
VARIOUS POV SHOTS of truck drivers seeing Thelma and
wind their way towards the restaurant portion of the
shop. They look small and incongruous with the

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

A.M.

tray
sitting at
parked

slamming dirty coffee cups from the counter into a bus
underneath the counter. REVEAL Louise and Thelma
the counter. Louise is looking at a map. The car is
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.

purse
cup
and

Thelma stands up to go to the bathroom. She grabs her
from the counter, and the strap catches on her coffee
and it falls to the floor with a CRASH. All heads turn
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.

down.
police
in a

Police cars are parked around. The activity has died
Doors on the coroner's van SLAM shut. In the back of a
car sits the Waitress with the door open. A DETECTIVE
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

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

THELMA

(into phone)
Collect from Thelma.

There is no answer.

INT. THELMA'S HOUSE - NIGHT

Phone RINGS.

house:
VARIOUS SHOTS of the interior of the empty Dickinson

THE BEDROOM

nightstand

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

THE NOTE TO DARRYL

microwave
the

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

INT. TRUCK STOP - NIGHT

THELMA

Thanks. I'll try later.

closes
and
It

She hangs up and goes into the bathroom. As the door
behind her, Louise comes up with a handful of change
starts putting it into the phone. She dials a number.
RINGS for a long time. She hangs up and goes into the
bathroom. She looks at herself in the mirror.

paper
towel

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

LOUISE

Thelma... Come on, Thelma!

charging
looking at
of the
into the

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

EXT. CAR - DRIVING SHOT - DAWN

highway.

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

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.)

right
up at
putting

The curtains are open and we can see the car parked
outside the room. Thelma is lying on the bed staring
the ceiling. Louise is bustling around the room,
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

car
at
of
prints
His
clear
blood
technician

Hal is at the police station where they're dusting the
with Harlan all over it for prints. Hal looks closely
the back of the car. He holds his hands over two sets
hand prints. He moves his hands to the outside of the
so as not to smear them, and puts his hands on the car.
face is one inch away from the trunk. He sees a very
drop of blood. It's different than any of the other
splatters on the car. He calls the identification
over and points it out.

HAL

(pointing)
What's that?

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

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
shakes
area of the black smudge and the drop of blood. He
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
mirror.
picks it up and dials it and watches herself in the
through
She stares as if she's trying to see into herself, see
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

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

LOUISE (V.O.)

(on phone)

Jimmy...

INT. MOTEL ROOM - DAY

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

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.

she's
Louise is still looking at herself in the mirror, as if
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

trying

Louise covers the mouthpiece with her hand. She is 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?

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

LOUISE

Jimmy?

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

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

stands in
his
Hal is in the office talking to his superior. He
front of the desk with his hands in his pockets while
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

a
TIGHT SHOT of an "indent-a-kit" likeness of Louise. On
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

kind
Louise and Thelma pull up in front of an old store, the
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.

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

EXT. PAY PHONE - DAY

Jimmy Louise dropping change into the phone. It RINGS and
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

cash
tiny
Wild
it up.

takes

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

the
little
The
him, he

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

the

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

EXT. COUNTRY STORE - DAY

is at

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

LOUISE

Go call Darryl.

in

Thelma is walking towards the car. She puts her purse 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.

in.

Thelma and Louise look at each other while this sinks

THELMA

She

walks around to the side of the building to the phone.
picks it up and dials.

THELMA

(into phone)
Collect from Thelma.

EXT. STOREFRONT - DAY

Louise goes into the store for a chocolate Yoohoo.

EXT. PAY PHONE - DAY

THELMA

Honey?

INT. THELMA'S HOUSE - DAY

ON,
is
of

Darryl in the den of their house. The room is a mess.
There are beer cans everywhere. The large screen TV is
showing a FOOTBALL GAME. Darryl is in a recliner. He
wearing loud shorts, a V-necked T-shirt, and a couple
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

watching
a
see.

of

The
Thelma has tears running down her face and she is
the ground as she storms back to the car. So she makes
loud grunt as she slams into someone that she did not

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

HITCHHIKER

Whoa! Excuse me! Miss, are you
alright?

crying

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

HITCHHIKER

Is there anything I can do?

tears.

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

THELMA

No. Thanks. Sorry.

THELMA

gets in
the
the

collects herself as she walks back to the car. She
and is drying her eyes, looking in the side mirror. In
mirror she sees the Hitchhiker come back around from

car,
shirt and
shirt
in the
road.
thinking.

side of the building. He is several feet behind the
and she watches him as he removes his long-sleeved
stuffs it into his duffel bag. Now he is just in T-
and jeans. He looks good. Really good. She watches
mirror as he picks up his stuff and heads towards the
She can see him as he's walking. He stops. He's
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.

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

THELMA

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

Thelma
her
car.
that

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

road.

The Hitchhiker just nods and starts walking towards the

HITCHHIKER

Y'all have a nice day. Drive safe.

frustrated
to

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

THELMA

See how polite he is? He was really nice.

watch him

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

They

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

HITCHHIKER

(to Thelma)
You cheer up now!

smiles

She turns around in the seat to continue waving. He

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?

Thelma
reluctant to

Louise is completely unreasonable on this subject and is totally puzzled by Louise's reaction but is 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!!

road
knuckles
reaches
at

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

of
back of
back

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

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

INT. LOUISE'S APARTMENT - DAY

counters.
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

HER BED

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

Everything is extremely neat and orderly.

EXT. LOUISE'S APARTMENT COMPLEX - DAY

people.
him
Hal is walking back down the sidewalk past the old
He stops, turns around and goes back to them. We see
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

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

in the front seat to face him.

INT./ EXT. COFFEE SHOP - DAY

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

INT. CAR

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

EXT. THELMA'S HOUSE - DAY

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

INT. CAR

the
Hitchhiker leans over resting his chin on the back of
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

open
and a

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

INT. THELMA'S HOUSE - DAY

Darryl's

Hal and Darryl in den. The TV DRONES in the b.g.
Pictures and papers are on the table. TIGHT SHOT of
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.

car
alarmed
has
side
Louise looks down the road and sees a highway patrol coming down the road towards them. She does not look but veers off the road into a "rest area" drive that trees and shrubs that obscure the view from the road. She glides along as the cop car passes on the other without seeing them.

unusual
spotted.
Louise glides right back onto the road as if nothing has happened at all. They realize they have not been 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

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

HAL

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

INT. FBI OFFICE - DAY

looking at
MAX STRATTON, an FBI MAN in his early forties, is
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

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

LOUISE

I just gotta run in for a minute.

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

LOUISE

You two better go on and say your
goodbyes.

Louise gets out of the car and goes inside.

INT. MOTEL OFFICE - NIGHT

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

LOUISE

Louise Elizabeth Sawyer. Are you
sure?

WOMAN

Nothin'. Nothin' came in today at
all.

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

LOUISE

Nothing under peaches? Check again
under peaches.

WOMAN

Naw, nothin' under peaches neither.

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

MAN (JIMMY)

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

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

JIMMY

Hey, peaches.

LOUISE

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

JIMMY

(to Woman)

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

The Woman hands them a key.

WOMAN

'Round to the back.

EXT. MOTEL PARKING LOT - NIGHT

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

THELMA

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

JIMMY

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

THELMA

Good answer. Same goes double for
me.

JIMMY

Who's your friend?

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

THELMA

This is J.D. He's a student. We're just givin' him a ride to... to here. Louise said we could bring him here and then he'd have to go. And that's what he's doin'. He's goin'. Aren't you, J.D.?

J.D.

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

He quickly turns and walks away toward the road.

THELMA

(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.

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

EXT. MOTEL ROOM - NIGHT

them

They stop in front of the motel rooms and the three of
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.

stops at

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

JIMMY

I'll be waiting.

believe
away.

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

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

envelope

They close the door to their room. Louise sets the
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.

Louise

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

INT. THELMA'S MOTEL ROOM - EVENING

and a T-
than she
Turkey
is a

Thelma has taken a shower and is dressed in cut-offs shirt. Her hair is still damp but she looks better did when she arrived. Thelma is fixing a drink of Wild and Diet 7-Up in one of the motel room glasses. There 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.

wet

Thelma opens the door and there stands J.D., soaking 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.

isn't

He notices looking past her into the room that Louise 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?

so.

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

grin

So instead he just kind of stands there with a reticent

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.

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

THELMA

(letting him in the
door)

Oh, yes, well, they can be.

INT. JIMMY'S ROOM - NIGHT

are a
himself as
Jimmy is pouring champagne into Louise's glass. There
dozen roses in a vase on the table. He pours for
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?

diamond

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

mirror

still

He

variety.

from

and 7-

He

J.D. is out of the shower standing in front of the wearing only his jeans, the top button of which is 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 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

really

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

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

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

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

edge Thelma has poured a drink for J.D. who's sitting on the

she
with the
holds
wedding
just as
ring
going
space
drink.
if to
kisses

of the bed. She walks over and hands it to him and as
does, he takes the drink with one hand and her hand
other. He sets the drink down on the nightstand and
her hand with both of his. He closely studies her
ring. He suddenly looks up at her and gazes at her
intently. He slowly shakes his head as he removes her
as if to say, "This is not right for you. This isn't
to work." He looks at the ring as he moves it through
finally stopping when the ring is directly over his
He drops it in. He looks back at Thelma and smiles as
say, "There. Now don't you feel better?" He smartly
her hand.

INT. JIMMY'S ROOM - NIGHT

looking
ponder it.

Louise and Jimmy are sitting on the edge of the bed.
Jimmy has put the ring on her finger and they both are
at it, as Jimmy holds her hand in his. They both

JIMMY

It does look good.

INT. THELMA'S ROOM - NIGHT

around his

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

J.D.

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

landing

He leaps from the dresser and flies across the room
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...

like a

J.D. jumps up and picks up a hair dryer and holds it
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

quietly
Louise and Jimmy are wrapped in each other's arms,

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

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

INT. SIESTA COFFEE SHOP - DAWN

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

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?

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

that
is

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

box.
stops

In her hand she's been holding the ring in the black
She puts it on the table and slides it back to him. He
her, suddenly. He covers her hand with his.

JIMMY

You keep this!

still.

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

LOUISE

Your taxi's here.

that
himself
at

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

watches
cup.

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

WAITRESS

Good thing he left when he did. We

thought we were gonna have to put
out a fire.

Louise
winks
The Waitress chuckles and the other waitresses do too.
waves to Jimmy in the back of the cab. The cab driver
at her. She smiles to herself.

INT. THELMA'S MOTEL ROOM - MORNING

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

INT. HAL'S BEDROOM - MORNING

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

comes
an
shop.

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

the
couple
booth

Her energy and volume is several notches higher than
rest of the people in the coffee shop. There are a
more customers in there now. Thelma slides into the
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.

her

Louise is studying Thelma closely as Thelma squirms in
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.

over

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

it as

Thelma gets a grip on herself for a moment then loses
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?

standing up

Louise is getting a bad feeling. She is already
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.

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

THELMA

I don't remember.

EXT. MOTEL PARKING LOT - DAY

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

THELMA

Goddamnit! I've never been lucky! Not one time!

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

THELMA

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

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

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

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!

Thelma to Louise quietly starts to fall apart. This causes 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

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

EXT. THELMA'S HOUSE - DAY

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

EXT. STREET - DAY

Louise and Thelma pull into a convenience store.

INT. THELMA'S HOUSE - DAY

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

HAL

(to Darryl)

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

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

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

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

the
herself
is
and,
leans
the

Thelma marches off to the store. Louise puts a tape in
deck and is listening to loud R&B MUSIC. She checks
in the rearview mirror. She takes her lipstick out and
about to put it on. She makes eye contact with herself
instead, throws it out the window, closes her eyes and
her head back on the seat. She's in a world of shit.
Thelma comes trotting out of the store and jumps into
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?!

stunned.

Thelma shrieks with excitement. Louise is completely

THELMA

Well! We needed the money! It's

not like I killed anybody, for God's sake.

FLOORS

Thelma

Louise shoots her a look. She puts the car in gear and it out of the parking lot. She is still looking at 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!

LOUISE

Okay. Shit, Thelma! What'd you do? I mean, what did you say?

THELMA

Well, I just...

INT. POLICE STATION - INTERROGATION ROOM - DAY

TV

pulling

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

THELMA (V.O.)

Alright, ladies and gentleman, let's see who'll win the prize for keepin' their cool. Everybody lie down on the floor. If nobody loses their head, then nobody loses their head...

into a

looking

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

her

VIDEO IMAGE of Thelma boldly ordering cashier to fill

bills,
in
purse with money. As he's loading the purse with
she's taking beef jerky from the display and putting it
there, too, while she points the gun at the cashier.

THELMA (V.O.)

(videotape playback)

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.

CUT TO:

INT. CAR - DAY

Thelma and Louise in car, driving.

LOUISE

(incredulous)

Holy shit.

CUT TO:

INT. POLICE STATION - INTERROGATION ROOM - DAY

TIGHT SHOT:

DARRYL

Jesus Christ.

TIGHT SHOT:

MAX

Good God.

TIGHT SHOT:

HAL

(wearily)

My Lord.

EXT. DRIVING SHOT - DAY

LOUISE

Holy shit.

THELMA

Lemme see the map.

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

BLACK

FADE TO

FADE IN:

INT. JIMMY'S APARTMENT BUILDING - DAY

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

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

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

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

I.D.

EXT. RURAL ROAD - DAY

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

lets her

Louise looks at the speedometer touching 80 mph and
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!

Wild

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

LOUISE

You're disturbed.

THELMA

Yes! I believe I am!

INT. POLICE STATION - INTERROGATION ROOM - DAY

looking

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

control
Jimmy is really upset and has to really struggle to 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

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

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

EXT. DIRT ROAD - DAY

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

INT. CAR - DAY

LOUISE

Thelma.

THELMA

Yeah.

LOUISE

I want you to call Darryl.

THELMA

What for?

LOUISE

To find out if he knows anything.
If you think he does, you gotta hang
up because it means the police have
told him and the phone is probably
tapped.

THELMA

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

LOUISE

(agitated)

Oh, come on! Murder one and armed
robbery, Thelma!

THELMA

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

LOUISE

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

THELMA

They don't know that! It was just
you and me there. I'll say he raped
me and you had to shoot him! I mean,
it's almost the truth!

LOUISE

It won't work.

THELMA

Why not?!

LOUISE

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

They both pause for a moment.

THELMA

God. The law is some tricky shit,

isn't it?

Then:

THELMA

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

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

looks
entourage
the
Hal, Max, other plainclothes officers follow. Darryl
at Hal questioningly. Hal doesn't respond and the
quickly goes into a room. Darryl stands and crosses
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

monitor
Thelma in

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

him.

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

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?

for a

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

others
Hal walks over and opens the door and Max and the 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

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

HAL

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

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

are
A gas station attendant approaches as Louise and Thelma
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.
Thelma
RINGS.
Louise gets out of the car and goes to the pay phone.
follows her. She puts the money in and dials. It

LOUISE

Darryl, this is Louise. Are the police there?

INT. THELMA'S HOUSE - NIGHT

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

DARRYL

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

completely
Darryl gives Hal and Max a look as if he's got it 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
looks at Max who nods, "take it."

HAL

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

EXT. PHONE - NIGHT

LOUISE

(chuckling)
I've been better.

HAL (V.O.)

You girls are in some hot water.

LOUISE

Yes, sir. I know.

INT. THELMA'S HOUSE - NIGHT

HAL

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

EXT. PHONE - NIGHT

LOUISE

We're both fine.

HAL (V.O.)

Good. You wanna tell me what
happened?

LOUISE

Sure. Maybe over coffee sometime.
I'll buy.

INT. THELMA'S HOUSE - NIGHT

HAL

I just want you to know, neither one
of you are charged with murder yet.
You're still just wanted for
questioning. Although, now, Mrs.
Dickinson's wanted in Oklahoma for
armed robbery.

EXT. PHONE - NIGHT

LOUISE

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

Louise looks at her watch.

HAL (V.O.)

Miss Sawyer, I don't think y'all are gonna make it to Mexico. We should talk. Please. I wanna to help you.

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

Louise hangs up the phone.

INT. THELMA'S HOUSE - NIGHT

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

EXT. PAY PHONE - NIGHT

doggedly.
She is stomping back to the car. Thelma follows
A moving van pulls in and parks in the b.g.

LOUISE

That J.D. kid is a little shit.

THELMA

What.

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

LOUISE

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

THELMA

I... I...

LOUISE

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

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

THELMA

I just told him if he ever gets to

Mexico to look us up. I asked him not to tell. I didn't think he would tell anybody.

LOUISE

Why not?! What's he got to lose? Other than my life's savings, that is. Shit!

Louise careens back onto the road.

THELMA

I'm sorry. I mean I...

Louise slams on the brakes.

LOUISE

Goddamnit, Thelma! Let me explain something to you. Right now we have only two things goin' for us. One, nobody knows where we are, and two, nobody knows where we're going. Now, one of our things that was going for us is gone!

Louise stops yelling for a moment groping for self-control.

Thelma looks pitiful.

LOUISE

Just stop talkin' to people, Thelma! Stop bein' so open! We're fugitives now. Let's behave that way!

THELMA

You're right.

EXT. LONELY ROAD - NIGHT (MUSCO LIGHT)

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

THELMA (V.O.)

Louise? Where are we?

LOUISE (V.O.)

Just past Boise City.

THELMA (V.O.)

Idaho?

LOUISE (V.O.)

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

THELMA (V.O.)

I always wanted to see New Mexico.

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

EXT. BACK ROAD - NIGHT

The car goes streaking by.

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

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

INT. JIMMY'S APARTMENT - NIGHT

plainclothes
Jimmy sits on his couch with his guitar while two
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.

she

Thelma hands Louise a little bottle of Wild Turkey and 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.

at the
other

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

but
word.

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

like
flaps...

EXT. DESERT HIGHWAY - NIGHT

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

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.

look up

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

LOUISE

Oh, Christ. I hate this guy.

THELMA

We should have just ignored him.

EXT. DESERT HIGHWAY - DAWN (OVER MUSIC)

The car is flying down the road.

INT. CAR - DESERT HIGHWAY - DAWN

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

LOUISE

What?

THELMA

(shaking with laughter)
Nothing. It's not funny.

LOUISE

What? What's not funny, Thelma!

Thelma is trying to compose herself but cannot.

THELMA

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

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

LOUISE

What?!

THELMA

(gasping for air)
Harlan.

LOUISE

What?! What about him?!

THELMA

Just the look on his face when you...
(she is falling apart
again)
...it's not funny.

LOUISE

(shocked)
Now, Thelma, that is not...

Thelma is still trying to get a grip on herself.

THELMA

Boy, he wasn't expectin' that!

LOUISE

(scolding)
Thelma!

THELMA

(impersonating Harlan)
Suck my dick... Boom!!

Thelma is laughing wildly.

LOUISE

(quietly)
Thelma. It's not funny.

Thelma has just crossed the line from laughing to
crying.

THELMA

(trying to catch her
breath)
I know!

They both get quiet.

Thelma leans back just watching Louise. She studies
her as
a
if she's never really seen her before. All of a sudden
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.

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

EXT. DESERT HIGHWAY - DAWN

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

EXT. DESERT HIGHWAY - LONG LENS SHOT - DAWN

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

INT. CAR - DAY

LOUISE'S POV Louise sees the lights in the rearview mirror. 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!

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

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...

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

EXT. SIDE OF DESERT HIGHWAY - DAY

PATROLMAN (O.S.)

Turn off your engine.

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

gestures to
PATROLMAN'S POV OF LOUISE smiling up at him. He
her to roll her window down. She does.

LOUISE

Hello, Officer. Is there a problem?

PATROLMAN

You wanna let me see your license,
please?

and
Louise fumbles in her purse for her wallet, opens it
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?

plate

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

clipboard

the

gun

gun

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!

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

THELMA

The police radio, Louise! Jesus!

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

THELMA

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

license Louise reaches over and takes the keys. She takes her

the off the clipboard. She gets out and trots around to
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 the 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.

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

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!

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

LOUISE
Ready?

THELMA
Hit it.

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

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

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

says
and
of
report
dropped."

A cop walks into the kitchen and hands Hal a file that Louise Elizabeth Sawyer on the outside. He opens it up starts looking through a personal history. One piece paper is a case file from Texas containing an incident of a rape. Stamped across it are the words "charges

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.

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

hands

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

LOUISE

Shit. I'm gettin' tired.

THELMA

Are you alright?

Louise does not really seem alright.

LOUISE

I think I've really fucked up. I think I've got us in a situation where we could both get killed. Why didn't we just go straight to the police.

THELMA

You know why. You already said.

LOUISE

What'd I say again?

THELMA

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

LOUISE

What?

THELMA

That guy was hurtin' me. And if you hadn't come out when you did, he'd a hurt me a lot worse. And probably nothin' woulda happened to him. 'Cause everybody did see me dancin' with him all night. And they woulda made out like I asked for it. And my life woulda been ruined a whole lot worse than it is now. At least now I'm havin' fun. And I'm not sorry the son of a bitch is dead. I'm only sorry that it was you that did it and not me. And if I haven't, I wanna take this time to thank you, Louise. Thank you for savin' my ass.

LOUISE

I said all that?

THELMA

No, Louise, you said the first part.
I said all the rest.

LOUISE

(tired)
Whatever.

EXT. ROADSIDE REST STATION - MORNING

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

INT. THELMA'S HOUSE - MORNING

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

MAX

Hello.

LOUISE (V.O.)

Let me speak to... Slocumbe.

MAX

(to Hal)
She wants to talk to you.

HAL

Hello, Louise.

EXT. PAY PHONE - MORNING

LOUISE

Hey.

HAL (V.O.)

How are things goin' out there?

LOUISE

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

HAL (V.O.)

You're still with us though. You're

somewhere on the face of the earth?

LOUISE

Well, we're not in the middle of
nowhere, but we can see it from here.

INT. THELMA'S HOUSE - MORNING

Hal smiles.

HAL

I swear. Louise, I almost feel like
I know you.

LOUISE (V.O.)

Well. You don't.

HAL

You're gettin' in deeper every moment
you're gone.

LOUISE (V.O.)

Would you believe me if I told you
this whole thing is an accident?

HAL

I do believe you. That's what I
want everybody to believe. Trouble
is, it doesn't look like an accident
and you're not here to tell me about
it... I need you to help me here.

EXT. PAY PHONE - MORNING

Louise does not answer.

HAL (V.O.)

Did Harlan Puckett...

Through clenched teeth, repulsed:

LOUISE

(interrupting)

No!

HAL (V.O.)

You want to come on in?

Louise thinks for a minute.

LOUISE

I don't think so.

INT. THELMA'S HOUSE - DAY

HAL

Then I'm sorry. We're gonna have to charge you with murder. Now, do you want to come out of this alive?

The surveillance man motions to Hal to keep it going.

Darryl comes in and immediately realizes Hal is talking to Louise. Darryl looks attentively at Hal.

EXT. PAY PHONE - DAY

LOUISE

You know, certain words and phrases just keep floating through my mind, things like incarceration, cavity search, life imprisonment, death by electrocution, that sort of thing. So, come out alive? I don't know. Let us think about that.

HAL (V.O.)

Louise, I'll do anything. I know what's makin' you run. I know what happened to you in Texas.

Louise's eyes get wide as she hears this.

hangs up A FINGER reaches up and presses down the lever and the phone.

ANGLE OF THELMA

She has her finger on the lever.

THELMA

Come on, Louise. Don't blow it. Let's go.

standing She walks away towards the car. Louise is still there holding the phone. Thelma stops and looks at her.

THELMA

Come on.

Louise doesn't move.

INT. THELMA'S HOUSE - DAY

the
whole
into
watches
go"
the

Frustrated, Hal slams down the phone. He looks over at surveillance man who nods to say "we got it." The 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.

outburst.
Max, still holding the phone, is surprised by this

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?

SCREECH Louise STARTS the car. They lurch into reverse then 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

jet.
A car pulls up on an airstrip and stops next to a small

Hal and Max get out of the car and board the plane.

EXT. DESERT - DAY

through
MONTAGE of driving shots as Louise and Thelma drive
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.

the
come
stops

They are both laughing. The car is still flying down road. The sun is coming higher in the sky now. They to an intersection in the middle of nowhere. Louise 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
They come roaring up on the semi-tanker, the same one
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

they
Louise bears down really hard and passes him. Again as
get right next to him, he blows kisses down at them.

drive
He is leering at them and laughing. Louise and Thelma
further down the road.

the
pulls
Louise
He
Louise pulls the car off to the side of the road. As
truck gets close they start waving to him to stop. He
his truck off the side of the road and stops. ANGLE ON
and Thelma smiling up at him. He chuckles to himself.
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

crammed
truck.

The Trucker reaches over and opens a glove compartment full of condoms. He grabs a few and shoves them in his pocket. He turns off his engine and gets out of the

EXT. SIDE OF ROAD - DAY

He walks up to the car.

Louise and Thelma get out of the car.

THELMA

Where you goin'?

TRUCKER

Fresno.

LOUISE

We been seein' you all along the way.

TRUCKER

Yeah. I been seein' you, too.

THELMA

We think you have really bad manners.

Louise nods.

LOUISE

We were just wonderin' where you think you get off behavin' like that to women you don't even know.

This is not what is supposed to be happening.

TRUCKER

What? What are you talkin' about?

LOUISE

You know good and damn well what I'm talkin' about.

THELMA

I mean really! That business with your tongue. What is that? That's disgusting!

LOUISE

And, oh my God, that other thing, that pointing to your lap? What's that supposed to mean exactly? Does that mean pull over, I want to show you what a big fat slob I am or...

THELMA

Does that mean suck my dick?

TRUCKER

You women are crazy!

LOUISE

You got that right.

THELMA

We think you should apologize.

He is getting a little panicky.

TRUCKER

I'm not apologizing for shit!

LOUISE

Say you're sorry.

TRUCKER

Fuck that.

Louise pulls the gun they stole from the State Patrolman.

LOUISE

Say you're sorry or we'll make you fuckin' sorry.

He looks at the gun.

TRUCKER

Oh, Jesus!

THELMA

You probably even called us beavers on your CB radio, didn't you?

TRUCKER

Yeah... sure did.

THELMA

Damn. I hate that! I hate bein'
called a beaver, don't you?

LOUISE

Are you going to apologize or not?

TRUCKER

Fuck you.

points
SHOOTS two
escapes
Louise looks at his truck off in the distance. She
the gun at it, takes a second to get a bead, then
of the tires flat. The truck slowly sinks as the air
from the tires.

TRUCKER

Oh goddamn!! You bitch!!

towards
EXPLODE
the top
in
both
on the
Louise and Thelma look at each other. They both turn
the truck and FIRE rounds into the tankers until they
in a huge ball of fire. The truck driver screams at
of his lungs. Louise starts the car and starts driving
circles around the truck driver. Thelma and Louise are
howling at the top of their lungs. Thelma is sitting
back of the front seat with her legs on the dashboard.

TRUCKER

You fucking bitch! Aaaaaaarrgggh!!!
You're gonna have to pay for that!!!
I'm gonna make you pay for that!!
You hear me??!!

Louise stops the car right next to him.

THELMA

Shut up.

seat.
Louise takes off again and Thelma falls into the back
They drive off trailing a huge cloud of dust.

EXT. DESERT - DAY

past
road

Louise drives through the desert back towards the road,
the burning debris of the truck. As she gets to the
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

the

As Thelma and Louise talk, their voices are heard over
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

State
trunk.

A battered old pickup truck is parked by the New Mexico
Patrol. An old man uses a crowbar to pry open the
The New Mexico State Patrolman hops out of the trunk.

EXT. DESERT ROAD - HELICOPTER SHOT - DAY

following

Police Bulletin VOICE OVER BEGINS AND PLAYS OVER
scenes:

the
A police helicopter flies over the burning wreckage of
fuel truck. The truck driver is waving his arms as the
helicopter descends, blowing dirt all over him.

INT. THELMA'S HOUSE - DAY

eyes
Darryl sits practically comatose in a big chair. His
have a dull glaze as he stares first at one wall, then
another.

INT. CAR - DAY

deck.
A TIGHT SHOT of a TAPE being shoved into the cassette

INT. FBI JET - DAY

tries to
cellular
Max and Hal sit next to each other in the jet. Hal
appear as if he's used to all this. Max holds a
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...

seen
Max's face becomes troubled and more serious than we've
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

empty
WIDE SHOT of car speeding through the desert on an

the
fierce
started
Although
blowing

highway west. DRIVING SHOT -- Thelma has her face to
sun with her eyes closed. Louise is driving with a
intensity. They hardly resemble the two women that
out for a weekend in the mountains two days earlier.
their faces are tanned and lined and their hair is
wildly there is a sense of serenity that pervades.

EXT. HELIPORT - DAY

across
walkie-

Hal and Max are climbing out of the jet and running
the tarmac to a waiting helicopter. Max is carrying a
talkie now.

INT. CAR - DAY

them

Thelma sits up suddenly. An Arizona police car passes
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

of

The police car cuts across the median to begin pursuit
the girls. The lights are flashing.

INT. CAR - DAY

LOUISE

Is your seat belt on?

and it
police
scared.

Thelma puts her seat belt on. Louise floors the car
streaks off, putting some distance between them and the
car. Thelma looks back at the police car. She looks

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

parking
running

A steady stream of state police cars pulls out of the
lot with lights flashing while other policemen are
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

mile
stands

There are now two police cars behind them about half a
back. They are going really fast. A police helicopter
catches up to them and orders them to stop. Thelma
and flips them off.

THELMA

We're going to Mexico!

INT. CAR - DAY

THELMA

(looking back)

Uh oh. There's another one.

police
time to
the
it
time
road

Louise and Thelma both are looking back at the two 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 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

still
the

The first two police cars are approaching the same intersection. They are driving side by side. There is a huge cloud of dust that now covers the third car in the middle of the intersection.

INT. POLICE CAR #1 - POV - DAY

approaches
car
reach
and

A huge cloud of dust blows across the road as he approaches the intersection. It clears to reveal the third police car in the middle of the road, just as he and police car #2 reach the intersection. ANGLE ON POLICEMAN #1 as he screams and swerves to the right.

INT. POLICE CAR #3 - DAY

ANGLE ON POLICEMAN #3 AS HE SEES BOTH POLICE CARS

HEADING

into right for him at 120 mph. He screams and ducks down
the seat.

ANOTHER ANGLE - POLICE CAR #

left, swerves to the right. Police car #2 swerves to the
both barely missing police car #3.

pull ANOTHER ANGLE as police car #1 and police car #2 both
back onto the road right next to each other.

INT. POLICE CAR #3 - DAY

isn't Policeman #3 sits up in the seat. He can't believe he
road dead. He puts his car in gear and takes off down the
after them.

INT. CAR - DAY

LOUISE

(looking in rearview
mirror)

Shit!

THELMA

What?!

LOUISE

What?! What d'you think?!

THELMA

Oh.

EXT. DESERT GHOST TOWN - DAY

left Louise and Thelma blow through a stand of buildings
parallel from when the train went through here. There are two
they streets on either side of the one they're on and, as
down pass by buildings, they can see police cars ROARING

pass."

these parallel streets trying to "head them off at the
Louise FLOORS it and her car screams ahead.

LOUISE

We probably shoulda filled up the
car before we blew up that truck.

THELMA

Why?

LOUISE

They'll probably catch us when we
have to stop for gas!

THELMA

I know this whole thing was my fault.
I know it is.

LOUISE

There's one thing you oughta
understand by now, Thelma, it's not
your fault.

THELMA

Louise... no matter what happens,
I'm glad I came with you.

LOUISE

You're crazy.

EXT. DESERT ROAD - DAY

the
after
cars.
Louise swerves off the road and begins driving across
desert. All the police cars take off across the desert
them. They are now being pursued by at least fifteen

INT. CAR - DAY

THELMA

You're a good friend.

LOUISE

You too, sweetie, the best.

THELMA

I guess I went a little crazy, huh?

LOUISE

No... You've always been crazy.
This is just the first chance you've
had to really express yourself.

THELMA

I guess everything from here on in
is going to be pretty shitty.

LOUISE

Unbearable, I'd imagine.

THELMA

I guess everything we've got to lose
is already gone anyway.

LOUISE

How do you stay so positive?

They smile.

EXT. DESERT - DAY

joined,
across
off in

It does look like an Army. More police cars have
and from every direction, police cars are swarming
the desert, although none are in front of them. Way
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!

barreling

Louise strains to see. Whatever it is, Louise is

through
towards it, the car leaving the ground as they fly
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

police
every
Behind them is a huge wall of dust created by all the
cars following them. In front of them, looking larger
moment, is the awesome splendor of the Grand Canyon.

INT. CAR - DAY

THELMA

Isn't it beautiful?!!

LOUISE

It's grand!

realizes
Louise has tears streaming down her face as she
there is absolutely no escape. She continues barreling
towards it without slowing down.

EXT. DESERT - DAY

mile
desert.
Louise
All the police cars are still following about a half a
behind. The car is bouncing and flying across the
Finally, they get about twenty yards from the edge and
SLAMS on the brakes.

catch up.
behind
They
Thelma and Louise are just waiting for the cars to
The police cars stop in a line about two hundred yards
them. The dust from the cars is blowing across them.

just sit looking at the Grand Canyon.

of the From the canyon, the FBI helicopter rises up in front car.

INT. FBI HELICOPTER - DAY

are Hal sees Thelma and Louise for the first time. They 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?

missing Thelma starts to laugh. Louise is only concerned with 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

so He sees Thelma and Louise facing each other. They look 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'.

and
Max climbs out of the chopper. Hal sits for a moment
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.

police
They look at each other, look back at the wall of
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

loading

TWO OF THE ARIZONA COPS by their cars, as they are
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

believe
front of

Hal is about to crawl out of his skin. He can't
this thing is getting out of control. He jumps in
Max.

HAL

Max! Let me talk to 'em! I can't
believe this! You've gotta do
something here!

in

Max goes around Hal and continues walking. Hal jumps
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!

face.
and
Hal walks along with a look of total disbelief on his
He's shaking his head. Slowly he breaks into a trot
starts heading toward the front line.

MAX

(shouting)
Hey. Hey!

front
Hal is running now and clears the front row of cars.
There is a lot of confusion among the officers on the
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.

begins.
MUSIC: B.B. King song entitled "Better Not Look Down"
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

THROUGH
the
The cops all lower their weapons as looks of shock and
disbelief cover their faces. A cloud of dust blows
THE FRAME as the speeding car sails over the edge of
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

