THELMA & LOUISE

by

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Day by day Breakdown for Second Draft of the script dated 4/4/90:

DAY-1: SCS. 1 - 14
NIGHT-1: SCS. 15 - 39
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INT. RESTAURANT - MORNING (PRESENT DAY)

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

INT. THELMA'S KITCHEN - MORNING

THELMA is a housewife. It's morning and she is slamming coffee cups from the breakfast table into the kitchen sink, which is full of dirty breakfast dishes and some stuff left from last night's dinner which had to "soak." She is still in her nightgown. The TV is ON in the b.g. From the kitchen, we can see an incomplete wallpapering project going on in the dining room, an obvious "do-it-yourself" attempt by Thelma.

INT. RESTAURANT - MORNING

Louise goes to the pay phone and dials a number.

INT. THELMA'S KITCHEN - MORNING

Phone RINGS. Thelma goes over to answer it.

    THELMA
    (hollering)
    I got it! Hello.

INT. RESTAURANT - MORNING

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

INT. THELMA'S KITCHEN - MORNING

    THELMA
    (whispering
     guiltily)
    Well, wait now. I still have to ask Darryl if I can go.

    (CONTINUED)
LOUISE (V.O.)
You mean you haven't asked him yet? For Christ sake, Thelma, is he your husband or your father? It's just two days. For God's sake, Thelma. Don't be a child. Just tell him you're goin' with me, for cryin' out loud. Tell him I'm havin' a nervous breakdown.

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

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

LOUISE (V.O.)
No, I'm callin' from the Playboy Mansion.

THELMA
I'll call you right back.

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

THELMA (cont'd)
(hollering again)
Darryl! Honey, you'd better hurry up.

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

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

THELMA
(sweetly and coyly)
I'm sorry, Doll, I just didn't want you to be late.

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

**THELMA (cont'd)**

Hon.

**DARRYL**

(still annoyed)

What.

**THELMA**

(she decides not to tell him)

Have a good day at work today.

**DARRYL**

Uh-huh.

**THELMA**

Hon?

**DARRYL**

(as if he's trying to concentrate)

What!?

**THELMA**

(she's enjoying her little game now)

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'd want to forget about it for the weekend.

**DARRYL**

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

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

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

**DARRYL**
See ya.

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

**BELMA**
He's gonna shit.

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

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**INT. RESTAURANT - MORNING.**

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

**ALBERT**
(cheerfully)
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?

**BELMA (V.O.)**
What time are you gonna pick me up?

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

**BELMA (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.
CONTINUED:

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

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

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

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

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

A perfectly ordered suitcase, everything neatly folded and orderly. Three pairs of underwear, one pair of long underwear, two pairs of pants, two sweaters, one furry robe, one nightgown. She could be packing for camp. REVEAL Louise. Her room is as orderly as the suitcase. Everything matches. It's not quite as frilly as Thelma's, but it is of the same ilk. She is debating whether to take an extra pair of socks. She decides not to and closes the suitcase. She goes to the phone, picks it up and dials. We hear:

ANSWERING MACHINE (V.O.)
Hi. This is Jimmy. I'm not here right now, but I'll probably be back 'cause... all my stuff's here. Leave a message.

(continued)
CONTINUED:

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

INT. THELMA'S BEDROOM - DAY

Thelma is still throwing stuff in, randomly now. She talks to herself quietly the whole time. She is taking stuff off of her nightstand, a small clock, fingernail scissors, etc.

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

THELMA
(muttering to herself)
Psycho killers...

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

EXT. THELMA'S HOUSE - DAY

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

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

THELMA
(pensive)
I wanna take it anyway. Just in case.

LOUISE
In case of what?

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

LOUISE
(going along with
her)
Oh yeah, sure, Thelma, that
lantern will be real handy. Maybe
we could tow your car behind, in
case he steals our spark plugs.

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

They load everything into the car. The trunk barely
closes. Thelma heaves all her weight against it. They
get into the car and pull out of the driveway. As they
drive down the street, we hear Thelma let out a long
howl. She is laughing and she sticks her arms straight
up in the air.

EXT. CAR - DAY

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

THELMA
Louise, will you take care of the
gun?

Louise shrinks at the sight of it.

LOUISE
(startled)
Why in hell did you bring that?

Thelma wonders if Louise is really that naive.

THELMA
Oh, come on, Louise... psycho
killers, bears... snakes! I just
don't know how to use it. So will
you take care of it?

Louise reaches over and takes the gun out of Thelma's
purse and holds it in her hand. She tests the weight
of it, and then puts it under the seat. Thelma puts
the bullets under the seat.
THELM (cont'd)
I'm just really afraid of psycho killers, I guess.

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

THELM (cont'd)
Whose place is this again?

LOUISE
It's Bob's, the day manager's. He's gettin' a divorce, so his wife's gettin' this place, so he's just lettin' all his friends use it till he has to turn over the keys.

THELM
I've never been out of town without Darryl.

LOUISE
How come he let you go?

THELM
'Cause I didn't ask him.

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

THELM
Well, he's have 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.

THELM (cont'd)
(looking straight ahead)
I left him a note. I left him stuff to microwave.

After a pause:

THELM (cont'd)
(carefully)
I guess you haven't heard anything from Jimmy... yet?

Louise's jaw tightens. The car speeds up.
THELMA (cont'd)
... never mind.

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

THELMA (cont'd)
(smiling)
One of your friends?

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

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

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

EXT. CAR - INTERSTATE HIGHWAY - DAY

VARIOUS DRIVING SHOTS of the '66 T-Bird.

EXT. GAS STATION - DUSK

They pull into a gas station up to the pumps. A GAS STATION ATTENDANT comes out. He smiles leerlingly.

ATTENDANT
What'll it be, ladies?

LOUISE
(all business)
Just fill it up with no lead.

THELMA
(to Attendant)
Where's a good restaurant around here?

LOUISE
We'll eat when we get to the cabin.

THELMA
How much longer is that gonna be?

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

(Continued)
CONTINUED:

THELMA
I'll never make it.

ATTENDANT
There's a place straight down this road. It's got real good food. It's a bar, but they got good stuff. And it's Friday. They got a band playin' there, too. You ladies like to dance?

LOUIS
None of your business. How much?

ATTENDANT
Eleven.

Louise gives him the money. He is smiling at Thelma.

ATTENDANT (cont'd)
I get off in an hour.

Louise starts the car and drives away.

THELMA
Can't we go? Just for a few minutes?

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

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

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

LOUIS
Alright, but I really don't want to stay long.

15 EXT. IDLE HOUR - NIGHT

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

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

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

THERMA
Isn't this fun?

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

WAITRESS
Y'all wanna drink?

LOUISE
No thanks.

THERMA
I'd like a Wild Turkey straight up and a Coke back, please.

As the Waitress leaves:

LOUISE
(surprised)
Thelma!

THERMA
(annoyed)
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.

THERMA
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:

(CONTINUED)
CONTINUED:

LOUISE
(laughing)
Alright...
(to Waitress)
I changed my mind. I'll have a margarita with a shot of Cuervo on the side, please.

THELMA

Yeah!

As the Waitress leaves, a MAN comes over with a chair which he pulls up to the table and straddles backwards. He is in his late-40's, heavyset, his face is shiny in the neon light.

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

LOUISE
(coldly)
Mindin' our own business, why don't you try it.

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

Louise kicks Thelma under the table.

THELMA
(quieter)
We just wanted to get somethin' to eat.

MAN
Well, you come to the right place. You like chili? They got good chili.

The Waitress returns with Louise's drink.

WAITRESS
Harlan, are you botherin' these poor girls?

HARLAN (MAN)
Hell no. I'm just bein' friendly.

(CONTINUED)
WAITRESS
(making eye contact
with Louise)
It's a good thing they're not all
as friendly as you.

Louise understands.

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

HARLAN
You do? Is he a funny uncle?
'Cause if he is, then he and I got
somethin' in common.

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

LOUISE
(to Harlan)
I don't mean to be rude, but I've
got something I need to talk to my
friend about. In private. And
this is the first chance we've
had...

HARLAN
Aw, I understand. I didn't mean
to bother ya. It's just hard not
to notice two such pretty ladies
as yourself.
(standing, to Thelma)
You better dance with me before
you leave, or I'll never forgive
ya.

THELMA
(friendly)
Oh, sure. That'd be fun.

Harlan leaves, then:

THELMA (cont'd)
Jeez, Louise, that wasn't very
nice.

LOUISE
Can't you tell when somebody's
hittin' on you? God, don't tell
me you're that naive.

(CONTINUED)
THELMA
So what if he was? Nothin' was gonna happen. I'm not naive. It's just all your years of waitin' tables has made you jaded, that's all.

LOUISE
Maybe. I just didn't like the way he was lookin' at you. He was makin' me nervous.

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

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

THELMA (cont'd)
So, Jimmy still hasn't called yet?

LOUISE
(trying not to seem upset)
No. He's supposed to get back tonight. And when he does, he's gonna find me gone. Give him a taste of his own medicine. See how he likes it.

(now she's upset)
Asshole.

THELMA
(sympathetically)
I'm sorry, Louise. I know you're all upset, and here I am not even thinkin' about you. It's just I'm so excited to be out of the house, I guess.

(pause)
I wonder if Darryl's home yet.

LOUISE
(wistful)
I wonder if Jimmy's gotten back.

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

(continues)
LOUISE

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

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

WAITRESS

(rolling her eyes)
This one's on Harlan.

Thelma looks over at the bar where Harlan is grinning
at her, making dancing motions. She smiles and waves
at him. Her face becomes serious again as she turns
back to Louise.

THELMA

Well, look. Don't be such a
gloomy gus. 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, everything will be back to
normal.

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

LOUISE

(looking dejected)
Yeah, I guess.

THELMA

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

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

LATER

Thelma is dancing with Harlan and has been for quite a
while. Louise has been dancing with a quiet guy named
Dan. Thelma is breathless, drunk and giggly. She
holds a beer bottle in one hand. She is laughing a lot
about nothing, and Harlan is studying her closely.
Louise notices this.
LOUISE
(over the noise)
Theima, I'm gonna hit the little girls' room, and then we gotta hit the road.

THELMA
(eyes closed, swaying with the music)
Ready when you are.

Louise heads off to the bathroom.

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

She stumbles a step and drops her beer bottle.

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

HARLAN
(catching Thelma, cupping 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. PARKING LOT - NIGHT

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

OH SHIT.

What's wrong?

Stop.

THELMA (CONTINUED)
CONTINUED:

HARLAN

What for?

THELMA

I'm spinning.

INT. IDLE HOUR - NIGHT

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

INT. BATHROOM - NIGHT

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

EXT. PARKING LOT - NIGHT

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

HARLAN

How you feelin' now, darlin'?

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

THELMA

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

HARLAN

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

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

THELMA

(uncomfortable)

I think I need to keep walking.

INT. IDLE HOUR - NIGHT

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

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

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

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

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

INT. IDLE HOUR - NIGHT

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

EXT. PARKING LOT - NIGHT

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

HARLAN
(breathing heavily)
You're beautiful. It's okay. I won't hurt you. It's okay.

THELMA
(struggling)
Stop it! Goddamn it, I mean it! Louise is gonna wonder where I am. Let go!

HARLAN
Louise is alright.

LOUISE

is now standing outside the door of the Idle Hour. She is looking around.

HARLAN

is pulling at Thelma's clothes.

(CONTINUED)
CONTINUED:

Thelma gets one of her arms free and hits him hard in the face. He hits her back and grabs her face, squeezing it hard.

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

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

HARLAN (cont'd)
You just shut up.

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

THELMA
(reasoning with him)
Don't hurt me. Harlan. Please.

HARLAN
(mean)
Shut up.

He turns her around, pushing her face down onto the back of the car. He holds both her arms in one hand and continues pulling her dress up over her hips. He starts to undo his pants as we hear the CRUNCH of gravel.

LOUISE (O.S.)
(calmly)
Let her go.

HARLAN
(mean)
Get lost.

THELMA
Louise!

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

LOUISE
(calmly)
Let her go, you fat fucking asshole, or I'm going to splatter your ugly face all over this nice car.

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

HARLAN
(scared)
Now, calm down. We were just havin' a little fun.

Louise glances at Thelma. Thelma shakes her head no.

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

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

LOUISE (cont'd)
Just for the future, when a woman's crying like that, she's not having any fun.

Louise lowers the gun and stares at him for a second. Then she turns and walks away. Thelma does, too.

HARLAN
(angry, pulling up his pants)
Bitch. I should have gone ahead and fucked her.

Louise stops in her tracks.

LOUISE
What did you say?

HARLAN
(smiling, arrogant)
I said suck my cock.

Louise takes two long strides back towards him, raises the gun and FIRES a bullet into his face. We hear his body HIT the gravel parking lot. LOUISE'S POV. The car behind him is splattered with blood. Thelma and Louise are both silent. We hear the SOUND of the nightclub in the distance. Louise lowers the gun.

THELMA
(stunned)
Oh my God.

(CONTINUED)
LOUISE
(still calm,
emotionless)
Get the car.

THELMA
Jesus Christ, Louise, you shot him.

LOUISE
Get the car!

Thelma runs to get the car.

LOUISE (cont'd)
(quietly, to herself)
You watch your mouth, buddy.

Thelma comes careening up in reverse. Louise hops in and Thelma PEELS OUT, spraying gravel. As they speed out of the parking lot back to the road, we hear MUSIC blaring from the nightclub. They hit the main road with tires SQUEALING.

LOUISE (cont'd)
Get back to the interstate.

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

THELMA
(panicked, trying
to stay calm)
Shit! I... I, which way?

LOUISE
(dazed)
West. Left.

EXT. CAR - DISTANCING SHOT - NIGHT
They get onto the interstate going west.
TRAVELING SHOT FROM BEHIND -- VARIOUS DRIVING SHOTS

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

(CONTINUED)
THELMA
(carefully)
Louise.

Louise does not answer.

THELMA (cont'd)
Louise. Where are we going?

LOUISE
(shaking)
I don't know, Thelma! I don't know! Just shut up a minute so I can think.

Thelma starts to cry quietly.

LOUISE (cont'd)
(slightly hysterical)
Oh my God. Oh my God.

THELMA
(trying to think, straight)
Shouldn't we go to the cops? I mean, I think we should tell the police.

LOUISE
(snapping)
Tell them what!? What, Thelma? What do you think we should tell them?

THELMA
(crying)
I don't know. We just tell 'em what happened.

LOUISE
Which part?

THELMA
All of it. That he tried to rape me.

LOUISE
(sharply)
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 a world.

(CONTINUED)
An animal runs across the road in front of the car, and Thelma swerves to avoid it. The tires SQUEAL.

LOUISE (cont'd)

Pull over!

EXT. INTERSTATE - NIGHT

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

THELMA

Louise... Are you alright?

Louise rests her head on the steering wheel. Off in the distance, there are SIRENS.

LOUISE

(to herself, helplessly)

Oh Christ.

(to Thelma)

Thelma.

Thelma doesn't hear.

LOUISE (cont'd)

Thelma.

Thelma looks at her blankly, without answering.

LOUISE (cont'd)

I've gotta stop for a minute.
I've got to get it together. I just got to take a break. Now, I'm going in there. I'm gonna get a cup of coffee and I'm gonna sit down for a second. Do you want to come?

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

LOUISE (cont'd)

Is that yes? Are you up to this?

Again, Thelma slightly moves her head in a nod. Louise puts the car in gear and pulls OUT OF SHOT.
EXT. TRUCK STOP/RESTAURANT - NIGHT

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

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

THELMA
Yes.

LOUISE
It means you don't talk to anybody. You don't draw attention to yourself in any way. Do you understand that?

Again, she twitches more than nods.

LOUISE (cont'd)
Tell me you understand that.

Thelma nods more firmly now. She understands.

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

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

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

LOUISE
(halfway to herself)
We have to think this through. We have to be smart. Now is not the time to panic. If we panic now, we're done for. Nobody saw it. Nobody knows it was us. We're still okay. Now all we have to do is just figure out our next move.

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

(CONTINUED)
LOUISE  
(sharply)  
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 my fault, is it.

Louise looks at Thelma for a long time.

LOUISE  
Just shut up.

The waitress comes and fills their coffee cups.

EXT. IDLE HOUR PARKING LOT - 4:00 A.M.

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

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

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

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

LENA  
If waitin' tables in a bar don't  
make you an expert on human  
nature, then nothin' will, and I  
could've told you that Harlan  
Puckett would end up buyin' it in  
a parkin' lot. I'm just surprised  
it didn't happen before now.

(CONTINUED)
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 ya 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 either some ol' gal; or some ol' gal's husband. But it wasn't either one of those two. The tall one, the redhead, she left 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. TRUCK STOP — NIGHT

THELMA
I have to go to the bathroom.

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

(CONTINUED)
CONTINUED:

I... Sorry.

THELMA (cont’d)

INT. PAY PHONE - NIGHT

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

THELMA
(into phone)
Collect from Thelma.

There is no answer.

INT. THELMA’S HOUSE - NIGHT

Phone RINGS.

VARIOUS SHOTS of the interior of the empty Dickinson house:

THE BEDROOM

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

THE NOTE TO DARRYL

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

INT. TRUCK STOP - NIGHT

THELMA

Thanks. I’ll try later.

She hangs up and goes into the bathroom. As the door closes behind her, Louise comes up with a handful of change and starts putting it into the phone. She dials a number. It RINGS for a long time. She hangs up and goes into the bathroom. She looks at herself in the mirror. She notices a tiny speck on her cheek. She takes a paper towel and wets it and rubs the spot. She looks at the towel and there is a bright red streak.

LOUISE
(urgently)
Come on, Thelma!

(CONTINUED)
CONTINUED:

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

EXT. CAR - DRIVING SHOT - DAWN

The T-Bird barrels down a fairly empty four-lane highway. A truck passes going the other way.

INT. CAR - DAWN

The top is down on the car, and Thelma is slouched on the seat, her hair blowing wildly. Louise is wearing a scarf and the hair that shows barely moves.

LOUISE
(thinking out loud, mechanical)
We're gonna go to the next town and stop. We'll get a motel room. I can rest for a while and then figure out how to get some money. We're gonna need money. Thelma. How much money do you have with you?

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

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

THELMA (cont'd)
Sixty-four dollars.

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

THELMA (cont'd)
Umm. Shit. Forty-four dollars.

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

THELMA (cont'd)
I'm cash poor. I've got credit cards.

(CONTINUED)
CONTINUED:

LOUISE
Hmmm. We gotta get some money.

EXT. MOTEL – ESTABLISHING SHOT – DAY

The motel is near farms and agricultural areas with crops.

INT. MOTEL ROOM – DAY (6 A.M.)

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

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

Louise did not realize she was doing it.

LOUISE
(frustrated)
Oh, I don't know. I'm just a neatnik. I'm just nervous. I gotta figure out what to do.

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

Louise slams the closet door. Thelma jumps.

LOUISE
Just what the hell is wrong with you?

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.

(CONTINUED)
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. Listen, I... I just don’t know what to do. Why don’t you go out to the pool or something and I’ll figure it out... I’m just not ready to go to jail yet.

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.

EXT. GAS STATION – DAY
Hal at gas station talking to the same Attendant that filled up Louise’s car the day before.

INT. POLICE GARAGE – DAY
Hal is at the police station where they’re dusting the car with Harlan all over it for prints.

EXT. MOTEL – DAY
Thelma comes out of the room and walks towards the pool. TIGHT SHOT of Thelma’s eyes.

(CONTINUED)
CONTINUED:

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

INT. MOTEL ROOM - DAY

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

EXT. MOTEL POOL - DAY

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

INT. MOTEL ROOM - DAY

ANSWERING MACHINE (V.O.)

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

A VOICE interrupts the message:

JIMMY (V.O.)

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

The machine switches OFF.

INT. JIMMY'S APARTMENT - DAY

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

LOUISE (V.O.)

(on phone)

Jimmy...

INT. MOTEL ROOM - DAY

Louise is looking at herself on the phone in the mirror. She is very choked up.

JIMMY (V.O.)

(on phone)

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

(Continued)
LOUISE
(regaining composure)
Hi. I'm okay. How are you? Long
time no see.

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

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

LOUISE
I am funny. I'm real funny.

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

LOUISE
No, I'm out of town. I'm in...
I'm in real deep shit, Jimmy.
Deep shit Arkansas.

JIMMY (V.O.)
(now very concerned)
Louise, just tell me what the hell
is going on here! I come back,
obody 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?

(she is about to cry)
Jimmy?
INT. JIMMY'S APARTMENT - DAY

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

JIMMY

Yes, yes, darlin'. I can help you. Tell me where you are.

INT. MOTEL ROOM - DAY

LOUISE

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 hold on a minute?

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

LOUISE (cont'd)

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 sixty-seven hundred dollars and I'll pay you back? Please, I'm desperate.

JIMMY (V.O.)

(getting very upset)

Of course. Of course! Where? Can't I bring it to you? For God's sake, baby, please, just tell me what's happened, what could possibly be so bad?

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

LOUISE

Jimmy?

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

LOUISE (cont'd)

Do you love me?

JIMMY (V.O.)

Christ, yes!

(CONTINUED)
CONTINUED:

LOUISE
How come you never married me?

JIMMY (V.O.)
(desperate, almost
hysterical)
Louise! I... I... I don't know!
What... where...

LOUISE
Wire it to the Western Union in
Oklahoma City.

INT. JIMMY'S APARTMENT - DAY

JIMMY
You're in Oklahoma!?

LOUISE (V.O.)
(on phone)
Not yet.

JIMMY
(thinking fast)
Louise, let me call you back after
I wire it, so you'll know which
office to go to.

LOUISE (V.O.)
(on phone)
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.

(CONTINUED)
CONTINUED:

JIMMY (V.O.)

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

LOUISE

Okay.

EXT. MOTEL POOL - DAY

Thelma by the pool. Her mouth is open. She's asleep.
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 - DAY

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

HAL

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

MAJOR

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

(CONTINUED)
HAL

Alright.

MAJOR

Somebody's butt is gonna barbecue.

EXT. CAR - FARMLAND - DRIVING SHOT - 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 was callin', mad as a hornet, makin' all kinds of noise. When you talk to him, you cannot say anything about this. You gotta make everything sound 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.

(CONTINUED)
LOUISE
(quietly, to Thelma)
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
(stunned)
I... I don't know. I don't know what you're askin' me.

LOUISE
 seriouos)
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. You can catch a bus, whatever, 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.

62 EXT. CAR - FARM LAND - DRIVING SHOT - DAY

63 INT. POLICE STATION - DAY

TIGHT SHOT of an "ident-a-kit" likeness of Louise. On a table nearby lies a drawing strongly resembling Thelma. Lena, the waitress, sits next to the plain-clothes cop who holds the ident-a-kit. Hal picks up the drawing and studies it closely.

64 INT. FBI OFFICE - DAY

TIGHT SHOT of a "fax" machine with the ident-a-kit drawing of Louise coming out. A MAN takes it out, looks at it and walks across the room full of desks and typewriters, computer terminals, etc.

(CONTINUED)
CONTINUED:

On the wall is the symbol of the FBI and "Federal Bureau of Investigation" is spelled out underneath it. The man walks into an office and hands several sheets of "fax" paper, including police sketches of Thelma and Louise, to a man sitting behind a desk. The man looks questioningly at the man who brought him the papers.

MAX
I know. They're just wanted for questioning for now.

EXT. SMALL COUNTRY TOWN - DAY

The T-Bird rolls into town.

EXT./INT. COUNTRY STORE - DAY

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

LOUISE
Do you have a pay phone?

OLD MAN
'Round the side, by the restrooms.

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

EXT. PAY PHONE - DAY

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

INT. JIMMY'S APARTMENT - DAY

JIMMY
Louise!

EXT. PAY PHONE - DAY

LOUISE
Is that how you answer the phone?

(CONTINUED)
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.)
(on phone)
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.
(serious)
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.

(NOTE: Actual motel name will be determined by which location we shoot.)

LOUISE
And what's the mysterious code word?

JIMMY (V.O.)
(on phone)
Peaches.

LOUISE
What?

JIMMY (V.O.)
(on phone)
That's the code word. I miss you, peaches.

Louise rolls her eyes and tries not to melt.
CONTINUED: (2)

LOUISE

Okay, Jimmy. Thanks.

She puts her finger down on the receiver.

JIMMY

Louise?

INT. COUNTRY STORE - DAY

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

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

OLD MAN

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

EXT. PAY PHONE - DAY

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

EXT. COUNTRY STORE - DAY

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

LOUISE

So call Darryl.

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

THELMA

Call him?

LOUISE

Call him. Don't tell him anything. Tell him you're having a wonderful time and you'll be home tomorrow night.

THELMA

Will I be?

LOUISE

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

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

THELMA

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

THELMA

Collect from Thelma.

EXT. STOREFRONT – DAY

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

EXT. PAY PHONE – DAY

THELMA

(unsteadily)

Honey?

INT. THELMA'S HOUSE – DAY

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

DARRYL

(yelling)

Goddamnit, Thelma, where in the Sam Hell are you?
EXT. PAY PHONE - DAY

THELMA
(shakily)
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.

(CONTINUED)
CONTINUED:

THELMA
You're my husband, not my father, Darryl.

(pleading)
Darryl, please...

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.

Thelma?

DARRYL (cont'd)

EXT. PAY PHONE - DAY

THELMA
Darryl.

What?

DARRYL (V.O.)

THELMA
(despondent)
Go fuck yourself.

She hangs up on him.

EXT. COUNTRY STORE - DAY

Thelma has tears running down her face and she is watching the ground as she storms back to the car. So she makes a loud grunt as she slams into someone that she did not see. Both people are knocked back a few steps from the force of the collision.

HITCHHIKER

Whoa!  
(exremely polite)
Excuse me! Miss, are you alright?

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

(CONTINUED)
CONTINUED:

HITCHHIKER (cont'd)
(very concerned)
Is there anything I can do?

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

THELMA

No. Thanks. Sorry.

THELMA

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

HITCHHIKER

Would you mind me asking which direction you and your friend are going? I'm trying to get back to school and my ride fell through, so I'm kind of 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

(reticent)

Umm. 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.

(CONTINUED)
HITCHHIKER

Well. Maybe we better not ask her. But thank you anyway.

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

THELMA

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

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

THELMA (cont'd)

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

LOUISE

(interrupting)

It's probably not a good idea.

THELMA

(plaintively)

Louise.

The Hitchhiker just nods and starts walking towards the road.

HITCHHIKER

Y'all have a nice day. Drive safe.

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

THELMA

See how polite he is? He was really nice.

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

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

HITCHHIKER

(to Thelma)

You cheer up now!
CONTINUED: (2)

She turns around in the seat to continue waving. He smiles and waves. They drive down the road. TIGHT SHOT of the Hitchhiker as the smile fades from his face.

CUT TO:

INT. CAR - DRIVING - DAY

Thelma looking sulky.

THELMA

I wish we could've brought him with us.

LOUISE

What did Darryl say?

THELMA

(sarcastically)

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

Louise doesn't say anything.

THELMA (cont'd)

How long before we're in Goddamn Mexico?

INT. POLICE STATION - DAY

Hal going over a list of every registered green T-Birds in the state.

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

(mopey)

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
(determined)
It's crazy, I know, but I... you know how I feel about... Just find another... We're not going that way.

THELMA
(getting upset)
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
(getting flustered)
Please, Thelma, I know it sounds stupid, but I just don't want to get caught there. If something happens and we get caught, I just don't want it to be there. You understand?

(CONTINUED)
THELMA
No, Louise. How come you never said what happened?

LOUISE
(adamantly)
Thelma! I'm not gonna talk about this! Now find another way or give me the goddamn map and I will!

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

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

Louise looks very shaken up. She keeps her eyes on the road but she's holding the steering wheel so tightly, her knuckles are white. She does not look at Thelma. Suddenly she reaches over and locks her door. Thelma flinches imperceptibly at this gesture.

THELMA
(quietly)
Okay. We'll go around Texas to get to Mexico. This is crazy.

EXT. ROAD - FARM LAND - DAY

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

THELMA (cont'd)
I'll tell you what. He is goooood lookin'.

Louise pops a TAPE into the dashboard and the piano part begins of Marvin Gaye's version of "Can I Get a Witness."
91  EXT. LOUISE'S APARTMENT COMPLEX - DAY
Hal walks up the sidewalk to the door of an apartment complex and knocks.

92  INT. LOUISE'S APARTMENT - DAY
VARIOUS SHOTS of Louise's empty apartment.
There are pictures of Louise and Thelma in high school.
The kitchen is spotless and nothing is out on the counters.

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

94  INT. CAR - DAY
Thelma and Louise are singing along with the background vocals of the Marvin Gaye song, both pointing at the radio in a very righteous way.

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

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

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

97  INT. CAR
Thelma passing out beef jerky and Wild Turkey to Hitchhiker and Louise.
98 EXTERIOR. THELMA'S HOUSE - DAY

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

99INT. CAR

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

THELMA

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

J.D.

Human nature. I'm majoring in behavioral science.

LOUISE

(cynically)

And whaddya wanna be when ya grow up?

J.D.

A waiter.

Louise laughs. He has charmed her too.

100 EXTERIOR. THELMA'S HOUSE - DAY

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

101INT. THELMA'S HOUSE - DAY

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

DARRYL

What!?

CUT TO:

EXTREME CLOSEUP of Darryl's face.

DARRYL

What!?!?

102 EXTERIOR. RURAL HIGHWAY - DAY

J.D.

(to Thelma)

So how come you don't have any kids?

(Continued)
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' mind my sayin'
so, he sounds like a real asshole.

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

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

J.D.
Better slow down. That's a cop. :

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

She glides along as the cop car passes on the other
side without seeing them.
102 CONTINUED: (2)

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

J.D.

Maybe you got a few too many parking tickets.

LOUISE

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

103 INT. THELMA'S HOUSE - DAY

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

HAL

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

104 INT. FBI OFFICE - DAY

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

MAX

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

105 INT. THELMA'S HOUSE - DAY

HAL

And her husband says a gun is missing. She took a lot of stuff. It looks like she maybe planned on being gone awhile. 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.

106 INT. FBI OFFICE - DAY

MAX

What kind of gun was it?

HAL (V.O.)

A .38.
CONTINUED:

MAX
Right. Where are they?

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 - DRIVING SHOT FROM HELICOPTER - DUSK
The T-Bird barrels down the road at high speed.

EXT. SHAW'S SIESTA MOTEL - DUSK
Louise, Thelma, and J.D. pull into the motel parking lot.

LOUISE
I just gotta run in for a minute.

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

LOUISE (cont'd)
You two better go on and say your goodbyes.

Louise gets out of the car and goes inside.

INT. MOTEL OFFICE - NIGHT
An older WOMAN behind the counter is looking at a computer screen.

LOUISE
(upset)
Louise Elizabeth Sawyer. Are you sure?

WOMAN
Nothin'. Nothin' came in today at all.

Louise turns and sees Thelma crawl over into the back seat with J.D.
LOUISE
Nothing under peaches? Check again under peaches.

WOMAN
Naw, nothin' under peaches neither.

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

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

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

JIMMY (cont'd)
(smiling)
Hey, peaches.

LOUISE
(shocked)
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
(smiling)
Ask me no questions, I'll tell you no lies.

(CONTINUED)
Good answer. Same goes double for me.

Who's your friend?

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

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.?

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

He quickly turns and walks away toward the road.

(watching him)

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

(to Jimmy)

Thelma kinda took to him.

Jimmy is smiling.

(to Thelma)

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

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

I always knew that.

A regular outlaw.

Louise shoots Thelma a look. The three of them drive around to the back of the motel. Thelma turns and looks at the road. J.D. is standing there. He blows her a kiss.
They stop in front of the motel rooms and the three of them climb out of the car.

LOUISE

Let me just go in and freshen up for a minute. I need to wash my face, you know.

Thelma is taking their luggage out of the trunk.

JIMMY

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

(whispering)

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

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

JIMMY (cont’d)

(seductively)

I’ll be waiting.

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

THELMA

I don’t care what you say about him. The boy has got it bad.

LOUISE

He’s always got it bad as long as I’m running in the other direction. Don’t be fooled, he’s no different than any other guy. He knows how to chase and that’s it. Once he’s caught you, he don’t know what to do. So he runs away.

THELMA

I heard that.

They close the door to their room. Louise sets the envelope of money on the table.
LOUISE
(indicating envelope)

Our future.

Louise gets her purse and starts taking out her makeup. She stands very close to the mirror. She is putting on lip liner. Thelma is watching.

THELMA
So what are you gonna tell him?

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

THELMA
(sarcastically)
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.

(continued)
LOUISE

Have another drink, Thelma.

Louise walks out the door.

THELMA

Good idea.

EXT. MOTEL ROOM – NIGHT

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

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

LOUISE

Hello...

JIMMY

(in a falsetto voice)

Who is it?

LOUISE

It's me.

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

INT. THELMA'S MOTEL ROOM – EVENING

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

THELMA

Louise?

Another Knock.

THELMA (cont'd)

Louise, is that you?

J.D. (O.S.)

(through the door)

Thelma? It's me.

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

(CONTINUED)
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. (cont'd)
I'm not havin' much luck gettin' a ride.

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

J.D. (cont'd)
Well, I guess I'd better...

THELMA
Wait!... Um, where ya goin'?

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

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

J.D.
That sounds nice.

THELMA
Well, you wanna use the shower?

You can tell he does want to but doesn't want to say so. So instead he just kind of stands there with a reticent grin on his face.

J.D.
(hesitant)
Oh. I... where's Louise?

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

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

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

(CONTINUED)
Continued: (2)

Thelma
(letting him in the
door)
Oh, yes, well, they can be.

INT. Jimmy's Room - Night

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

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

Louise
(cringing)
Jimmy, my daddy's still alive and it kind of gives me the creeps when you do that...

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

Louise just looks at him for a minute.

Louise
Jimmy, I'm not gonna tell ya what the trouble is. I don't want ya to get mad and someday soon you'll understand why I can't. But I can't and I won't 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?

Louise
Kind of.

(Continued)
JIMMY
Are you in love with him?

LOUISE
Jimmy, I swear to God, 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'!
Now just ask me no questions and I'll tell you no lies!

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

They both take a second to regain their composure.

JIMMY (cont'd)
Can I just ask you one other thing?

LOUISE
Maybe.

Jimmy pulls a little black box out of his pocket.

JIMMY
Will you wear this?

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

JIMMY (cont'd)
Will you at least see how it fits?

LOUISE
Oh my God! Jimmy, oh my... it's beautiful! Oh my gosh. I can't believe!

JIMMY
You didn't see that one comin', did ya?
INT. THELMA'S MOTEL ROOM - NIGHT

J.D. is out of the shower standing in front of the mirror wearing only his jeans, the top button of which is still undone and no shirt. He has an incredible physique. He also has a tattoo on his shoulder of the homemade variety. Thelma has gone and bought cheese crackers and peanuts from a vending machine and is into her second Wild Turkey and 7-Up. She sits on the bed, watching him in the mirror. He definitely looks better with his shirt off. She suddenly feels awkward and stands up.

THELMA
You wanna drink?

INT. JIMMY'S MOTEL ROOM - NIGHT

Louise has the engagement ring on her finger. It's really beautiful. Louise is practically in tears, she's so happy. They are in bed, having just made love.

JIMMY
So will ya? It don't look like I'm gonna be rich but we can get along alright. I mean you've been tellin' me that for years, right?

Louise gives him a playful slap.

LOUISE
Why now, Jimmy?

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

LOUISE
Jimmy, I'd tell you if I could. Don't you think I want to? I want to. I want to marry you, for God's sake. But you... your timing just couldn't be worse.

JIMMY
Why? Are you just doin' this to punish me?

LOUISE
Believe me, the last thing I want is for you to get punished.
INT. THELMA'S MOTEL ROOM - NIGHT

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

INT. JIMMY'S ROOM - NIGHT

Louise and Jimmy are in bed singing softly a song called "Lovey Dovey" to each other. Louise sings the harmony.

INT. THELMA'S ROOM - NIGHT

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

J.D.
Faster than a speeding red Impala, able to leap tall babes in a single bound...

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

J.D. (cont'd)
(in his deep man's voice)
Hi. Could I interest you in some Fuller brushes?

Thelma has not stopped laughing since he came in the room. He is the greatest guy she's ever seen. He is sniffing her neck like a dog.

THELMA
(giggling)
Stop, stop, stop!

Thelma tries to catch her breath.

THELMA (cont'd)
Who are you?

(CONTINUED)
J.D. attacks her again.

J.D.

I am the great and powerful Oz...

THELMA

J.D. I just tell me. I know you're not some schoolboy. Now come on, nobody ever tells me shit.

J.D.

I'm just a 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'd ya do?

J.D. (trying to sound remorseful)

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

(intrigued)

How?

(CONTINUED)
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 waitz on in...

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

J.D. (cont'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.

(CONTINUED)
THELMA
My gosh, you sure were 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 (cont'd)
You're kinda the best thing that's happened to me in a long time.

J.D.
You're a little angel, you are.

J.D. turns out the light.

INT. JIMMY'S ROOM - NIGHT

Louise and Jimmy are wrapped in each other's arms. through this, Jimmy is ardent.

JIMMY
And do you promise to love, honor and keep me even though I'll probably have no idea where you are or what you're doin'...

Louise giggles.

JIMMY (cont'd)
... until death do us part?

I do.

LOUISE

(MORE)

(CONTINUED)
LOUISE (CONT'D)

And do you, Jimmy, take me, Louise, to be your knuckleheaded wife to have and to hold for the rest of the night, through richness and poorness and breakfast at the coffee shop until your plane leaves or it gets light, whichever comes first?

Jimmy is silent for a moment.

JIMMY

I do, darlin'.

They smile and then the smiles fade and they kiss passionately.

EXT. SIESTA MOTEL - DAWN

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

INT. SIESTA COFFEE SHOP - DAWN

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

JIMMY

Don't worry, darlin'. I'll say I never found you. I'll say anything you want. We'll find a way to get you out of this, whatever it is.

LOUISE

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

JIMMY

I'm swallowin' a bitter pill, that's for sure.

LOUISE

I know. It's funny how you always want most what you'll never have.

Jimmy is very close to tears. A taxi pulls up outside.

(CONTINUED)
LOUISE

Your taxi's here.

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

JIMMY

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

Louise looks at her hand and Jimmy's hand.

LOUISE

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

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

WAITRESS

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

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

INT. THELMA'S MOTEL ROOM - MORNING

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

INT. HAL'S BEDROOM - MORNING

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

HAL

Honey?

SARAH

Yes, baby?

HAL

Do you think you could ever shoot someone?

(CONTINUED)
What?

SARAH

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.

Why?

HAL
Because he's an inconsiderate asshole.

SARAH
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.

SARAH
Well, somebody's husband probably got ol' Harlan.

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

HAL
(getting up)
I gotta go to Little Rock.

INT. COFFEE SHOP - MORNING

Louise is sitting in the booth by herself. Thelma comes hurrying by. She looks disheveled but is grinning like an idiot. She sees Louise and charges into the coffee shop. Her energy and volume is several notches higher than the rest of the people in the coffee shop. There are a couple more customers in there now. Thelma slides into the booth seated directly across from Louise.

THELMA
(grinning)
Hi.

She is shocked by Thelma’s appearance.

LOUISE
(sternly)
What happened to your hair?

THELMA
(giddily)
Nothing. It got messed up.

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

LOUISE
What’s wrong with you?

THELMA
Nothing. Why? Do I seem different?

LOUISE
Yes, now that you mention it. You seem crazy. Like you’re on drugs.

THELMA
(barely controlling herself)
Well, I’m not on drugs. But I might be crazy.

(CONTINUED)
LOUISE
(shaking her head)
I don't think I wanna hear what you're gonna tell me.

Thelma is just about to shriek when the Waitress comes over and puts a coffee cup on the table and pours some. Thelma gets a grip on herself for a moment then loses it as the Waitress goes away.

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

Thelma is just laughing hysterically. Louise suddenly understands.

LOUISE
Oh, Thelma. Oh, no.

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

LOUISE
(embarrassed)
Thelma, please get a hold of yourself. You're making a spectacle.

THELMA
(hurt and annoyed)
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?
CONTINUED: (2)

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

LOUISE (cont'd)
(trying not to sound alarmed)
Where's the money, Thelma?

Thelma has forgotten all about the money.

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

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

THELMA (cont'd)
I don't remember.

EXT. MOTEL PARKING LOT - DAY

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

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

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

THELMA (cont'd)
Shit. That little sonofabitch burgled me. I don't believe it.

Louise sits down on the sidewalk in front of the room. Thelma comes and sits beside her. Neither one says anything for a moment. Louise starts to cry.

THELMA (cont'd)
Louise? Are you okay?

Louise shakes her head no.

THELMA (cont'd)
(completely rattled)
Louise... It's okay. Louise? I'm sorry. I mean it.

Louise has seen the end of the tunnel and there is no light.
LOUISE
(crying)
It's not okay, Thelma. It's
definitely not okay. None of this
is okay. I'm gonna have to sell
my ring.

THELMA
No, you... ring. What ring?
Louise holds up her hand for Thelma to see.

THELMA (cont'd)
Oh my God! You mean you got
married?!

LOUISE
Just in the room, Thelma. It was
purely symbolic, for whatever
that's worth.
Louise sits looking at her ring.

THELMA
(adamantly)
No you're not! No you are not
either.

LOUISE
(frustrated)
Then what are we gonna do for
money? What are we gonna buy gas
with? Our good looks? I mean...
Goddamn, Thelma!

THELMA
Don't you worry about it. I don't
know. I'll take care of it. Just
don't you worry about it. Get
your stuff.
Louise is still sitting on the sidewalk.

THELMA (cont'd)
Come on! Dammit, get your stuff,
and let's get out of here!
Louise slowly gets to her feet.

THELMA (cont'd)
Move!
(to herself)
Jesus Christ, take your damn time.

(CONTINUED)
128 CONTINUED: (2)

Thelma is hauling stuff out to the car.

129 EXT. MOTEL PARKING LOT - MORNING

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

130 EXT. THELMA'S HOUSE - DAY

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

131 EXT. STREET - DAY

Louise and Thelma pull into a large 7-Eleven.

132 INT. THELMA'S HOUSE - DAY

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

HAL
(to Darryl)

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

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

MAX

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

HAL

The important thing is not to let on that you know anything. We want to try and find out where they are. Now I don't want to get too personal, but do you have a good relationship with your wife? Are you close with her?

(CONTINUED)
DARRYL
Yeah, I guess. I mean, I'm 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. 7-ELEVEN - DAY

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

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

THELMA
(getting out of the car)
Don't worry about it. You want anything?

LOUISE
No.

Thelma marches off to the 7-Eleven. Louise puts a tape in the deck and is listening to loud R&B MUSIC. She checks herself in the rearview mirror. She takes her lipstick out and is about to put it on. She makes eye contact with herself and, instead, throws it out the window, closes her eyes and leans her head back on the seat. She's in a world of shit.

Thelma comes trotting out of the 7-Eleven and jumps into the car.

THELMA
(breathless)
Drive!

Louise looks at her.

THELMA (cont'd)
Drive! Drive away!

LOUISE
(driving away)
What happened?

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

LOUISE (cont'd)
What? You robbed the 7-Eleven?
You robbed the Goddamn 7-Eleven!?

Thelma shrieks with excitement. Louise is completely stunned.

THERMA
(defensive)
Well! We need the money! It's not like I killed anybody, for God's sake!

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

THERMA (cont'd)
(matter-of-factly)
I'm sorry. Well, I didn't want you to have to sell your ring. We need the money. Now we have it.

LOUISE
(getting really scared now)
Oh shit, Thelma!! Shit! Shit! Shit!

THERMA
(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?

THERMA
Well, I just...

INT. STATE POLICE OFFICE - DAY

Hal, Max, various other cops, and Darryl all watch as TV plays back VCR TAPE of Thelma in 7-Eleven pulling a gun. In perfect lip sync is:

THERMA (V.O.)
Alright, ladies and gentlemen, let's see who'll win the prize for keepin' their cool.
(MORE)
Everybody lie down on the floor.
If nobody loses their head, then nobody loses their head...

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

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

THELMA (V.O.)
(to videotape playback)
... 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. STATE POLICE OFFICE - DAY

TIGHT SHOT:
DARRYL
Jesus Christ.

TIGHT SHOT:
HAL
My Lord.

TIGHT SHOT:
MAX
Good God.
EXT. DRIVING SHOT - DAY

LOUISE

Holy shit.

THELMA

Lemme see the map.

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

FADE TO BLACK.

FADE IN:

INT. JIMMY'S APARTMENT BUILDING - DAY

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

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

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

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

EXT. RURAL ROAD - DAY

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

INT. CAR - DAY

THELMA

Louise, you'd better slow down. I'll just die if we get caught over a speeding ticket.

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

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

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

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

THELMA
Ooooooweee!! You shoulda seen me! Like I'd been doin' it all my life! Nobody would ever believe it.

LOUISE
You think you've found your calling?

THELMA
Maybe. Maybe. The call of the wild!

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

LOUISE
You're disturbed.

THELMA
Yes! I believe I am!

INT. STATE POLICE OFFICE - DAY

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

JIMMY
(shaken up)
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 20 years old. Dark hair.

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

JIMMY (cont'd)
(trying to remember him)
They said they'd picked him up along the way. He was a student. But he didn't look right. Something wasn't right. But he left when they got to the motel.

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

HAL
This is serious, son. A man is dead.

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

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

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

THERMA
Try to.

LOUISE
Litterbug.

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

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

LOUISE (cont'd)
Aw, great. This always happens. Whenever you're in a hurry.

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

LOUISE (cont'd)
Isn't that nice? Truck drivers are always so nice.

THELMA
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
(completely grossed out)
Ugh!! Why do they have to do that?

LOUISE
I guess they think we like it. Maybe they think it turns us on.

Louise shivers with disgust.

144 INT. INTERROGATION ROOM - DAY

Jimmy is looking at police mug shots of a lgt 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.

(CONTINUED)
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?

145 EXT. CAR - DRIVING SHOT - DAY
The T-Bird is entering terrain that looks more like desert.

146 INT. CAR - DAY
Thelma is leaning back in the seat. The RADIO blares loud R&B MUSIC. Thelma leans up and turns the radio DOWN.

THELMA
Did you ever see that movie about women's prison? The one with Linda Blair?

LOUISE
No, what was the name of it?

THELMA
I don't remember, but there was this one part where she got on the bad side of some real mean girls. (MORE)
THELMA (CONT'D)
I mean really mean girls, and they
got her in the bathroom one day,
when they were supposed to be
cleaning the showers and the
meanest one... she gets Linda
Blair down on the floor and all
her friends are holdin' her down,
and this mean one has this mop
handle or this broom handle and,
oh my God, it was ugly. I mean,
she... oh my God.

Thelma is too grossed out to go on.

LOUISE
(also grossed out)
Thelma! They did not! Where did
you see this?

THELMA
On TV!

LOUISE
You did not! They did not show
that on TV!

THELMA
It was a damn movie of the week, I
swear to God.

LOUISE
(shocked)
They can't show that!

THELMA
They didn't actually show it.
They'd show Linda Blair down on
the ground, screamin' and cryin',
and then they'd show the mean one
bearin' down pretty hard with this
broom handle and, oh my God...

They both have the creeps.

LOUISE
Oh my God. That girl, Linda
Blair, she's had some weird stuff...
... oh my God.

THELMA
They shouldn't show that kind of
stuff.

They are both quiet now. They both get very serious.
Louise pushes the accelerator to the floor and the car
STREAKS OFF down the road.
J.D. arriving, handcuffed, at State Police building.

The top of the T-Bird is up now. Louise and Thelma pull off of the main road and drive down a dirt road. A huge cloud of dust trails behind them.

Louise.

Yeah.

I want to call Darryl.

What for?

I've been married to the guy for ten years. If I'm gonna run off to Mexico, the least I can do is phone in.

Okay, Thelma. Tonight. But it's risky.

Whaddya mean?

I mean if you think he knows anything, you gotta hang up. If he knows, then the police have told him and the phone is probably tapped.

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

(agitated)

Oh, come on! Murder one and armed robbery, Thelma! They're probably gonna want to talk to us!

Murder one! God, Louise, can't we even say it was self-defense?
LOUISE
(emphatically)
But it wasn't! We got away! We were walkin' away!

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

LOUISE
It won't work.

THELMA
Why not?!

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

They both pause for a moment.

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

Then:

THELMA (cont'd)
How do you know 'bout all this stuff anyway?

Louise does not answer the question.

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

THELMA
Alright, Louise!

EXT. DIRT ROAD - HELICOPTER SHOT - DUSK

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

INT. STATE POLICE BUILDING - NIGHT

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

(Continued)
CONTINUED:

Hal, Max, other plainclothes officers follow. Darryl looks at Hal questioningly. Hal doesn't respond and the entourage quickly goes into a room. Darryl stands and crosses the hall to the room as the door shuts in his face.

DARRYL
(yelling at the door)
Hey! Hey!

INT. INTERROGATION ROOM - NIGHT

J.D.
Who's that nut?

HAL
That's Thelma Dickinson's husband.

J.D.
(disgusted)
Aw, God.

INT. HALLWAY - NIGHT

Darryl tries the doorknob, but the door is locked.

INT. INTERROGATION ROOM - NIGHT

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

J.D.
(pleased)
Alright! She did good! Didn't she?

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

MAX
Where did you get $6600.00 in cash?

J.D.
A friend.

HAL
We spoke with a gentleman 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 one 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 jumpy.

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

MAX 
Yeah. Me too.

J.D. 
What!? What'd I do?

HAL 
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. HALLWAY - NIGHT

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

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

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

J.D.
(slyly, to Darryl)
I like your wife.

DARRYL
(going after him)
Come back here, you little shit!

Hal and another police officer are restraining Darryl. J.D. is led off down the hall.

EXT. GAS STATION/MARKET - NIGHT

Louise and Thelma pull into a self serve gas station and market. Louise goes around to the back of the car and Thelma goes in to pay.

INT. MARKET - NIGHT

A WOMAN CLERK in her 40's sits behind the counter reading Scientific American.

THELMA
(to the Clerk)
Twenty dollars on four, and two bags of ice, please.

CLERK
Ice is outside to the right.

(CONTINUED)
As Thelma is getting the money out of her purse she sees the gun there. She stops digging for the money and momentarily spaces out.

CLERK (cont'd)
You want something else?

Thelma snaps out of it.

THELMA
Um, do you have any beef jerky?

The Clerk points to a display about a foot from Thelma's face.

THELMA (cont'd)
Oh. No wonder.

She puts a bag on the counter.

CLERK
Twenty-six oh one. I'll front you the penny if you don't have it.

THELMA
Thanks.

Thelma hands her a twenty and goes outside.

EXT. GAS STATION - NIGHT

Louise pulls up to the ice freezer and gets out while Thelma grabs two bags of ice. Louise gets out and opens the trunk. They are putting the ice in the cooler.

LOUISE
There's a phone right over there.

THELMA
Let's get it over with.

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.

(CONTINUED)
CONTINUED:

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, et al are gesticulating wildly.

DARRYL

(real friendly)

Thelma! Hello!

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?

(CONTINUED)
CONTINUED:

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

LOUISE (cont'd)
Darryl, this is Louise. Are the police there?

INT. THELMA'S HOUSE - NIGHT

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

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

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

EXT. PHONE - NIGHT

LOUISE
Let me talk to whoever's in charge there.

INT. THELMA'S HOUSE - NIGHT

DARRYL
What are you talking about, Louise?

Hal comes over and takes the phone away from Darryl.

HAL
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.

(CONTINUED)
CONTINUED:

LOUISE

Yessir. 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.

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.

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

Louise hangs up the phone.
INT. THELMA'S HOUSE - NIGHT

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

EXT. PAY PHONE - NIGHT

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

LOUISE
That J.D. kid is a little shit.

THELMA
What.

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

LOUISE
(terse)
How'd they find out we're going to Mexico, Thelma, how do they know that?

THELMA
(stammering)
I... I...

LOUISE
(angry)
You told that thievin' little shit where we were goin'?

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

THELMA
(whining, defensive)
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.

(CONTINUED)
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 (cont'd)
Just stop talkin' to people. Thelma! Stop bein' so open! We're fugitives now. Let's behave that way!

THELMA

You're right.

175  EXT. LONELY ROAD - NIGHT (MUSCO LIGHT)

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

THELMA (V.O.)
(tentatively)
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.)
(wistfully)
I always wanted to see New Mexico.

176  THELMA'S POV - OUT OF PASSENGER SIDE WINDOW - PITCH BLACKNESS.

177  EXT. BACK ROAD - NIGHT (MUSCO LIGHT)
The car goes streaking by.
INT. THELMA'S HOUSE - NIGHT

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

INT. JIMMY'S APARTMENT - NIGHT

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

INT. CAR - NIGHT

OVER MUSIC FROM TAPE:

Thelma is sipping on a little Wild Turkey.

**THELMA**

Now what?

**LOUISE**

Now what what?

**THELMA**

Whaddo we do?

**LOUISE** (sarcastically)

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 on Saturdays. Maybe we could have children with the prison guards.

**THELMA** (adamantly)

I'm not suggestin' that! I'm not goin' back. No matter what happens. So don't worry about me.

Louise speeds up.

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

**THELMA (cont'd)**

Can I ask you kind of a weird question?

(CONTINUED)
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?

Before.

THELMA

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.

(Continued)
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)

OVER MUSIC: A song by Pat McLaughlin plays called "In a Moment of Weakness."

SONG (V.O.)
... still in a moment of weakness,
I'll fly away.
I'm up on the wings of some holy bird.
I'm out on that sunshiny day.
Forgive me for bein' ungrateful.
I was only 'bout half of alive,
Still in a moment of weakness,
Only the strong will survive...

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

EXT. DESERT - NIGHT (MUSCO LIGHT)

SHOT OF FULL MOON RISING.

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

INT. CAR - LOUISE AND THELMA'S POV THROUGH THE WINDSHIELD - NIGHT

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

THELMA
This is so beautiful.

LOUISE
(awestruck)
Gosh. It sure is.

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

LOUISE
You get what you settle for.

THELMA
What's that supposed to mean?

LOUISE
Nothin'. Keep a lookout for UFO's.

They both look forward for another moment. And then, at the same time, they look at each other, each taking the other one in completely, in this moment. They're saying everything to each other in this moment, but their expressions don't change and they don't say a word. Pat McLaughlin SINGS on the RADIO.

EXT. DESERT HIGHWAY - NIGHT

The road still has a Route 66 look. A semi-gas tanker is up ahead on the road. It looks like the one they saw earlier. It's got the same mud flaps...

INT. CAR - NIGHT

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

THELMA
Just ignore him.

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

LOUISE
Oh, Christ. I hate this guy.

THELMA
We should have just ignored him.
186 EXT. DESERT HIGHWAY - NIGHT (MUSCO LIGHT)
The car is flying down the road.

187 INT. THELMA'S HOUSE - NIGHT
There is one light on in the den. Hal is the only one awake in a room full of men sleeping with their mouths wide open.

188 INT. JIMMY'S APARTMENT - DAWN (FIRST LIGHT)
The room is blue with the sky outside just beginning to get light. Max is not at Jimmy's apartment. The policemen are asleep. Jimmy's phone RINGS. Everyone leaps up.

189 INT. THELMA'S HOUSE - DAWN (FIRST LIGHT)
Everyone springs back to life there, too. Hal grabs his headset.

SURVEILLANCE MAN
It's at the other place.

190 INT. JIMMY'S APARTMENT - DAWN
Jimmy answers the phone.

JIMMY
Hello.

LOUISE (V.O.)
Hey, darlin'. Guess who?

191 EXT. CLOSED GAS STATION - DAWN (FIRST LIGHT) (MUSCO LIGHT)
(NOTE: SHOOT NIGHT FOR DAY.)
Louise is on the pay phone at an old gas station.

LOUISE
Are the cops on your phone? I guess they are. Hey, everybody, can I talk to Jimmy alone for a second? I'm not gonna say anything 'bout where we are, and I'm not gonna talk long enough for you to track it.
INT. THERMA'S HOUSE - DAWN

HAL
Okay, Miss Sawyer. But please
talk to me. I want to help you.

LOUISE (V.O.)
(impatiently)
Then I'll call you back.

EXT. CLOSED GAS STATION - DAWN (MUSCO LIGHT) (NIGHT
FOR DAY)

Louise looks at her watch.

Thelma goes into the restroom, but comes out immedi-
ately, thoroughly disgusted. She clambers down an
embankment to find a spot out of sight.

INT. JIMMY'S APARTMENT - DAWN

JIMMY
Okay. They're off over here. I
can't believe this is happening.

LOUISE (V.O.)
Wild, isn't it? I just want to
say I'm sorry about all this. I
love you. I miss you. I'll love
you forever.

JIMMY
Same goes double for me, peaches.

EXT. GAS STATION - DAWN (MUSCO LIGHT) (NIGHT FOR DAY)

Louise is looking at her watch.

Thelma is back, just leaning on the car watching
Louise. She studies her as if she's never really seen
her before. Louise is oblivious. She is wrapped up,
travelling through the wires.

LOUISE
I'm makin' a terrible wife, aren't
I?

INT. JIMMY'S APARTMENT - DAWN

JIMMY
(smiling)
Where's my dinner, sweetie?
Louise hangs up the phone. She stands for a moment, lost in thought.

Hal takes off the headset and looks at the Surveillance Man who shakes his head, indicating it wasn't enough time, they didn't get it.

Louise is walking back over to the car, a bare smile left on her face. Thelma watches. All of a sudden, a look of shocked realization comes over Thelma's face. It startles Louise.

LOUISE

What.

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
(vehemently)
Shut up! Shut up, Goddammit, Thelma! You just shut the fuck up.

Louise looks as if she is looking for a way to flee. She opens the car door and then slams it closed. She paces around the car.

THELMA
(quietly, almost to herself)
Now I see... that's what happened.
LOUISE
(fighting hysteria, through clenched teeth)
I'm warning you, Thelma. You better drop it right now! I don't want to talk about it!

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

Louise's eyes are wild, not seeing, while Thelma now seems completely serene. They are quiet for a moment, then Thelma starts quietly laughing to herself. She is trying to stop but cannot.

LOUISE
What?

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

LOUISE
What? What's not funny, Thelma?

Thelma is trying to compose herself but cannot.

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

Thelma isn't making a sound. She is stuck in a convolution 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!

(CONTINUED)
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.

200 EXT. DESERT HIGHWAY - DAWN
The car is SCREAMING down the road.

201 EXT. DESERT HIGHWAY - LONG LENS SHOT - DAWN
A car speeds up to try and catch them... The red and blue lights pop on. It is a New Mexico State Patrol car.

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

LOUISE
Shit! Thelma, wake up! Shit!
We're gettin' pulled over!
202 CONTINUED:

Thelma jumps awake.

THELMA

What! What! Oh shit! Oh no!

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

THELMA (cont'd)

What do we do? What do you want to do?!

LOUISE

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

THELMA

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

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

203 EXT. SIDE OF DESERT HIGHWAY - DAY

PATROLMAN (O.S.)

(over P.A.)

Turn off your engine.

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

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

LOUISE

(friendly)

Hello, Officer. Is there a problem?

PATROLMAN

You wanna let me see your license, please?

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

(CONTINUED)
PATROLMAN (cont'd)
You wanna take it out of your wallet, please?

LOUISE
Oh yeah.

She does and hands it to him.

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

LOUISE
(polite)
About how fast was I going?

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

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

PATROLMAN (cont'd)
Is this your car?

LOUISE
Yes.

PATROLMAN
You wanna come with me, please? Walk around and get in the car, please.

LOUISE
In the back?

PATROLMAN
Front.

LOUISE
Am I in trouble?

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

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

(CONTINUED)
THELMA
(sincerely)
Officer, I am so sorry about this.
Could you let go of that?

He drops it.

THELMA (cont’d)
I really, really apologize, but please put your hands on the steering wheel. See, if you get on that radio, you’re gonna find out that we’re wanted in two states and probably considered armed and dangerous, at least I am, then our whole plan would be shot to hell. Louise, take his gun.

Louise reaches over and takes his gun.

LOUISE
(apologetic)
I am really sorry about this.

THELMA
I swear, before yesterday, neither one of us would have ever pulled a stunt like this. But if you ever met my husband, you’d know why I just can’t... 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.

What?

LOUISE

THELMA
Shoot the radio!

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

THELMA (cont’d)
(exasperated)
The police radio, Louise! Jesus!

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

(CONTINUED)
THELMA (cont'd)
You wanna step to the back of the car, please. Louise, bring the keys.

Louise reaches over and takes the keys. She takes her license off the clipboard. She gets out and trots around to the back of the car. Thelma is holding the gun on the Patrolman. Suddenly Thelma FIRES the gun, blowing two holes into the trunk cover.

THELMA (cont'd)
(to Louise)
Open the trunk.

Louise opens the trunk.

THELMA (cont'd)
(to Patrolman)
You wanna step into the trunk, please?

PATROLMAN
(really scared)
Ma'am, please... I've got kids... a wife.

THELMA
You do? Well, you're lucky. You be sweet to 'em. Especially your wife. My husband wasn't sweet to me and look how I turned out. Now go on, get in there.

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

THELMA (cont'd)
Air holes.

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

THELMA (cont'd)
There. Now, let's move it where you can't see it from the road.

Louise hands Thelma the keys. Thelma gets into the patrol car and STARTS it up as Louise walks on up and gets in her car and STARTS it.

EXT. DESERT HIGHWAY - DAY

Both cars are driving down the road. They come to a huge rock formation along the side of the road. They drive around behind it.
Thelma stops the car and opens the glove compartment. She takes a box of spare ammo and closes it. Thelma takes the keys and gets out of the car. She walks around to the trunk.

EXT. PATROL CAR - DAY

THELMA
(to trunk)
Sorry!

LOUISE
(from her car)
Sorry!

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

LOUISE (cont'd)
Ready?

THELMA
Hit it.

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

INT. CAR - DAY

THELMA
(shaking her head)
I know it's crazy, Louise, but I just feel like I've got a knack for this shit.

LOUISE
I believe you.

MONTAGE DRIVING SHOTS. They are in really beautiful country now.

THELMA (V.O.)

Drive like hell.

EXT. DESERT ROAD - HELICOPTER TRACKING SHOT - DAY

The car goes streaking by.

THELMA
Louise?

(CONTINUED)
LOUISE
Yes?

THELMA
Where are we?

LOUISE
Colorado.

THELMA
Um. Isn't Colorado north of New Mexico?

LOUISE
Yes it is.

THELMA
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, we were so close to the border and I figure when 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. We PULL BACK as they drive down the highway.

INT. JIMMY'S APARTMENT - DAY

Max is on the cellular phone there.

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.
CONTINUED:

HAL (V.O.)
He's got nothin' to gain by lyin'.
Nothin' at all. He already got
all their money.

INT. THELMA'S HOUSE - DAY

As always, the others are scattered around as the TV
PLAYS.

HAL
I just don't know what we're
dealin' with here. I'll tell you
one thing. 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.
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.

INT. JIMMY'S APARTMENT - DAY

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

MAX
Well, I'm headin' over to ya. I
think we're through over here.

INT. CAR - DAY

Thelma is digging through her bag.

LOUISE
Don't you hand me another piece of
beef jerky, you hear.

THELMA
What do you mean?

LOUISE
I mean the next beef jerky you
hand me is goin' out the window.

(MORE)
CONTINUED:

LOUISE (CONT'D)
I don't want to see any more beef
jerky. It's drivin' me crazy.
The whole car smells like it.

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

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

Thelma puts down her bag.

LOUISE (cont'd)
And I don't want any more Wild
Turkey, either. It's burning a
hole in my stomach.

THELMA
Okay, okay... I've got some
tequila. You want some tequila?

LOUISE
You do?

THELMA
Yeah, you want it?

LOUISE
Yeah.

Thelma starts to dig through her bag again.

THELMA
It's in here somewhere.

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

LOUISE
(to herself)
Shit. I'm gettin' tired.

THELMA
Are you alright?

Louise does not really seem alright.

LOUISE
(upset)
I think I've really fucked up. I
think I've got us in a situation
where we could both get killed.

(MORE)
LOUISE (CONT'D)
I mean, I don't know what's the matter with me. I don't know why we didn't just go straight to the police.

THERMA
You know why. You already said.

LOUISE
What'd I say again?

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

LOUISE
What?

THERMA
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 ever 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 that 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?

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

LOUISE
(tired)
Whatever.
EXT. ROADSIDE REST STATION - DAY

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

INT. THELMA'S HOUSE - DAY

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

HAL

Hello.

EXT. PAY PHONE - DAY

LOUISE

Hey.

HAL (V.O.)

How are things goin' out there?

LOUISE

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

INT. THELMA'S HOUSE - DAY

HAL

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

LOUISE (V.O.)

(laughs despondently)

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

HAL

That's what I want to believe. Trouble is, it doesn't look like an accident and you're not here to tell me about it... (I know what's, makin' you run. I know what happened to you in Texas.)

EXT. PAY PHONE - DAY

Louise does not answer.

HAL (V.O.)

Did Harlan Puckett...
CONTINUED:

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

(quietly)

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.

EXT. PAY PHONE - DAY

LOUISE

I don't know. Let us think about that.

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

INT. THELMA'S HOUSE - DAY

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

EXT. PAY PHONE - DAY

ANGLE ON Thelma. She has her finger on the lever.

THELMA

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

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

Come on.

THELMA (cont'd)

Louise doesn't move.

THELMA (cont'd)

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, don't worry.

THELMA

But I don't. I don't have something to go back for. And now, 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 think Jimmy would even marry me for real now.

(MORE)
LOUISE (CONT'D)
You think he's gonna consent to some kinda death row wedding? I don't wanna end up on the damn Geraldo show.

They are both quiet for a moment.

LOUISE (cont'd)
He said they're gonna charge us with murder.

THERMA
(making a face)
Eeuww.

LOUISE
And we have to decide whether we want to come out of this dead or alive.

THERMA
(exasperated)
Gosh, didn't he say anything positive at all?

Louise STARTS the car. They lurch into reverse then SCREECH forward as they tear off down the road.

THERMA
(concerned)
Louise, do you think we should change cars, get another car?

LOUISE
How do you suggest we go about that? Steal one? You know how to hotwire a car?

THERMA
No.

LOUISE
Well, don't worry. I'm sure you'll figure it out.
EXT. AIRSTRIP - DAY

A car pulls up on an airstrip and stops next to a small jet. Hal and Max get out of the car and board the plane.

EXT. DESERT - DAY

MONTAGE of driving shots as Louise and Thelma drive through the intense beauty of the Arizona desert.

INT. CAR - DAY

THELMA

You awake?

LOUISE

You could call it that. My eyes are open.

THELMA

Me too. I feel awake.

LOUISE

Good.

THELMA

Wide awake. I don't remember ever feelin' this awake. Everything looks different.

LOUISE

You've never been here before.

THELMA

You know what I mean. I know what I mean. Everything looks new. And I feel like I've got something to look forward to. Do you feel like that? Like you've got something to look forward to?

LOUISE

I guess I just feel... busy.

THELMA

I guess that's it.

LOUISE

 serioussly)

We're up to our ass in alligators.

(CONTINUED)
THELMA
(happily)
I know. It's fun.

LOUISE
I'm not really having that much fun. Certain words and phrases keep floating through my mind, things like... incarceration... cavity search... life imprisonment... death by electrocution... that sort of thing. Kinda takes the fun out of it for me.

THELMA
Well, try to look at the bright side. At least you don't have to go to work tonight.

This gets a smile out of Louise.

THELMA (cont'd)
Are you gonna call 'em and tell 'em you're not coming in?

LOUISE
Can you do that? Call in psychotic? "Hi, it's Louise. I've had a complete mental breakdown. Can you get someone to cover my shift?"

This cracks them up.

LOUISE (cont'd)
"Hi, Eddie, I'm off on a crime spree so will you see if Cheryl wants my section?"

Louise and Thelma both get quiet for a second.

LOUISE (cont'd)
We'll be drinkin' margaritas by the sea, Mamasita.

THELMA
We can change our names.

LOUISE
We can live in a hacienda.

THELMA
I wanna get a job. I wanna work at Club Med.
LOUISE
Yes! Yes! Now what kind of deal do you think that cop can come up with to beat that?

THELMA
It'd have to be pretty good.

LOUISE
It would have to be pretty damn good.

They are both laughing. The car is still flying down the road. The sun is coming up higher in the sky now. They come to an intersection in the middle of nowhere. Louise stops and looks at the map.

LOUISE (cont'd)
I'm gonna head a little further in. There's not that many roads in this state. I want to try to hit Mexico somewhere not so close to New Mexico. They probably wanna kill us in New Mexico.

THELMA
You're drivin'.

Louise takes a right turn and speeds down the road.

EXT. DESERT ROAD - DAY

Louise and Thelma are singing along to a wild R&B SONG. They do the hand movements as if they are the Supremes. They come roaring up on the semi- tanker, the same one they have seen three times before.

INT. CAR - DAY

THELMA
(screaming over music)
Oh my God! Louise! Look! Look! See if it's him!

LOUISE
It's him. He's got California plates. It's the same guy.

THELMA
Pass him!
230  EXT. DESERT ROAD – DAY

Louise bears down really hard and passes him. Again as they get right next to him, he blows kisses down at them. He is leering at them and laughing. Louise and Thelma drive further down the road.

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

THELMA

Hi!

TRUCKER

Hi there! You alright?

THELMA

We're fine! How are you?

TRUCKER

Grrrreat!

LOUISE

Come talk to us.

231  INT. TRUCK CAB – DAY

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

232  EXT. SIDE OF ROAD – DAY

He walks up to the car.

LOUISE

(smiling seductively)

Get in.

TRUCKER

(smiling seductively)

Where we goin'?

Louise turns off the road and drives out a distance into the desert. She stops and turns off the car.

THELMA

Where you goin'?

(CONTINUED)
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.

THELMA (cont'd)
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 she's 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 at 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... does that mean suck my dick?

TRUCKER
You women are crazy!

LOUISE
You got that right.

TRUCKER
Take me back to my truck!

(CONTINUED)
THELMA
We think you should apologize.
He is getting a little panicky.

TRUCKER
(scared)
I'm not apologizing for shit!

He starts to climb out of the car. Thelma leans over and shoves him back into the seat.

THELMA
Wait a minute!

Louise pulls the gun they stole from the State Patrolman.

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

His hands fly up in the air.

TRUCKER
(repeating over and over)
Oh, Jesus! I'm sorry, I'm sorry, I'm sorry, I'm sorry...

He keeps repeating this like a prayer throughout.

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

He nods, still repeating the words.

THELMA (cont'd)
Damn, I hate that! I hate bein' called a beaver, don't you?

LOUISE
Get out of the car.

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

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

TRUCKER (cont'd)

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

Louise stops the car right next to him.

THELMA

Shut up.

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

EXT. DESERT - DAY

Louise drives through the desert back towards the road, past the burning debris of the truck. As she gets to the road she stops. Thelma climbs into the front seat.

INT. CAR - DAY

THELMA

Hey. Where'd you learn to shoot like that?

LOUISE

Texas.

They pull away from the burning wreckage.

INT. CAR - DAY

As Thelma and Louise talk, their voices are heard over the following scene.

LOUISE (V.O.)

You know what's happened, don't you?

(Continued)
CONTINUED:

THELMA (V.O.)

What?

LOUISE (V.O.)

(smiling)

We've gone insane.

THELMA (V.O.)

Yup.

EXT. NEW MEXICO SIDE OF ROAD - DAY

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

(END VOICE OVER SC. 234)

EXT. DESERT ROAD - HELICOPTER SHOT - DAY

Police Bulletin VOICE OVER BEGINS AND PLAYS OVER following scenes:

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

INT. THELMA'S HOUSE - DAY

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

INT. CAR - DAY

A TIGHT SHOT of a TAPE being shoved into the cassette deck and Aretha Franklin sings "Save Me" at full volume.

INT. FBI JET - DAY (POOR MAN'S PROCESS)

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

TIGHT SHOT of Max as we hear through the phone:

(Police VOICE OVER becomes part of scene)
CONTINUED:

POLICE (V.O.)
(on phone)
... Abducted... shot up the
car... stole the officer's
weapon... tanker... blown up...
terrorized...

Max's face becomes troubled and more serious than we've seen so far. He looks at Hal as he hangs up the phone.

MAX
You're not even going to believe this.

EXT. FBI JET - DAY

The jet banks off to the left.

EXT. DESERT ROAD - DAY

WIDE SHOT of car speeding through the desert on an empty highway. DRIVING SHOT - "Save Me" is still playing on the car stereo. Thelma has her face to the sun with her eyes closed. Louise is driving with a fierce intensity. They hardly resemble the two women that started out for a weekend in the mountains two days earlier. Although their faces are tanned and lined and their hair is blowing wildly there is a sense of serenity that pervades.

EXT. HELIPORT - DAY

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

INT. CAR - DAY

Thelma sits up suddenly. She turns to look behind them.

THELMA
(deadly serious)
Oh shit. Louise...

LOUISE'S POV - REARVIEW MIRROR

An Arizona State Police car is bearing down on them really fast. The lights are flashing.
INT. CAR – DAY

LOUISE

Is your seat belt on?

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

THERMA

I guess we shoulda made some kinda plan for what to do if we get caught.

LOUISE

Yeah, right. When have we had time?

INT. ARIZONA POLICE CAR – DAY

STATE POLICEMAN is on his radio.

POLICEMAN #1

... requesting assistance. In pursuit of a green T-Bird, 1966 license, seven, one, nine, William, Zebra, Adam...

RADIO (V.O.)

Roger. Be advised... (breaks up) ... armed and extremely dangerous...

EXT. ARIZONA STATE POLICE HEADQUARTERS – DAY

A steady stream of state police cars pulls out of the parking lot with lights flashing while other policemen are running to their cars still parked in the lot.

INT. CAR – DAY

THERMA

How far are we from Mexico?

LOUISE

About two hundred and fifty miles.

THERMA

How long do you think that'll take?
EXT. DESERT ROAD - DAY

There are now two police cars behind them about half a mile back. They are going really fast.

INT. CAR - DAY

THELMA
(looking back)
Uh oh. There's another one.

Louise and Thelma both are looking back at the two police cars following them. They turn back around just in time to see a third Arizona State police car has pulled into the middle of an intersection of the only road that crosses it for miles. They both scream. Louise swerves just in time to keep from hitting it broadside. She goes off the road and has to struggle to pull her car back onto the road, leaving a huge cloud of dust.

LOUISE

Shit!!

THELMA
(indignant)
Did you see that guy?! He was right in the middle of the road!

EXT. DESERT ROAD - DAY

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

INT. POLICE CAR #1 - POLICE #1'S POV - DAY

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

INT. POLICE CAR #3 - ANGLE ON POLICEMAN #3 - DAY

as he sees both police cars heading right for him at 120mph. He screams and ducks down into the seat.
swerves to the right. Police car #2 swerves to the left, both barely missing police car #3.

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

INT. POLICE CAR #3 - DAY

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

INT. CAR - DAY

LOUISE
(looking in rearview mirror)
Shit!

THELMA
What?!

LOUISE
What? What d'you think?!

Oh.

EXT. DESERT GHOST TOWN - DAY

Louise and Thelma blow through a stand of buildings left from when the train went through here. There are two parallel streets on either side of the one they're on and, as they pass by the buildings, they can see police cars ROARING down these parallel streets trying to "head them off at the pass." Louise FLOORS it and her car screams ahead.

INT. CAR - DAY

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

LOUISE
You're crazy!

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

Louise doesn't reply.

THELMA (cont'd)
If we get caught, which it looks
like the chances are pretty good
right now that we will, I have an
idea.

LOUISE
I hope to God it's a good one.

THELMA
Let's say I did it.

LOUISE
Did what?!

THELMA
Everything. Let's say I did
everything.

LOUISE
You didn't kill anybody, Thelma!

THELMA
I know, Louise, but let's just say
I did. It's close enough to the
truth to stick!

LOUISE
That's the death penalty, Thelma!
Have you ever heard of the death
penalty?! You think I'm gonna let
you say that?! Oh, Christ!!!

EXT. DESERT ROAD - DAY

Up ahead, the road is blocked by five state police
cars. Louise swerves off the road and begins driving
through the desert. All the police officers jump into
their cars and take off across the desert after them.
The police cars that were behind them drive off the
road as well, and they are now being pursued by at
least ten cars.
INT. CAR - DAY

THELMA

God! It looks like the Army!

Thelma starts to laugh. Louise is only concerned with missing the cacti and other obstacles that lie before her.

EXT. DESERT - DAY

It does look like an Army. More police cars have joined, and from every direction, police cars are swarming across the desert, although none are in front of them. Way off in the distance, a helicopter joins the chase.

INT. CAR - DAY

Thelma is looking way up ahead in the distance.

THELMA

Louise!

What?!

THELMA

What in the hell is that up there?

LOUISE

Where?!

THELMA

Way up ahead!

Louise strains to see. Whatever it is, Louise is barreling towards it, the car leaving the ground as they fly through the desert.

LOUISE

Oh my God!!

Louise starts to laugh and cry at the same time.

THELMA

What in the hell is it?!

LOUISE

It's the Goddamn Grand Canyon!
264  EXT. DESERT - DAY

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

265  INT. CAR - DAY

THELMA

(elated)

Isn't it beautiful?!

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

266  EXT. DESERT - DAY

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

267  INT. CAR - DAY

THELMA

It's amazing, isn't it?

LOUISE

What is?

THELMA

How one thing... one little...

She can't think of the words.

LOUISE

... moment of weakness...

THELMA

... yeah... one little moment of weakness, just one little slip... can just change everything. Forever.

LOUISE

One little thing... We're never gonna get out of this. You know that, right? This is never gonna be over.

(Continued)
CONTINUED:

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

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

INT. FBI HELICOPTER - DAY

Hal sees Thelma and Louise for the first time. They are sitting in the car, oblivious in a way, to all the activity around them. He only takes his eyes off of them long enough to look at Max. His eyes say "I didn't expect them to look so human!"

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
(serious)
I guess everything from here on in is gonna 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.
He sees Thelma and Louise facing each other. They look so nice. He can't stop looking. He borrows the binoculars from Max. As they fly above the scene, Hal sees the row of police officers surrounding Thelma and Louise on the ground. Some of the police sharpshooters are sporting semi-automatic rifles. Hal looks to 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'.

INT. CAR - DAY

THELMA
God, I don't know if I've got the strength for this one.

LOUISE
(shaking her head)
I know I don't.

THELMA
(tired)
Then let's not.

What?

THELMA
Let's not get caught.

LOUISE
What are you talkin' about?

THELMA
(indicating the Grand Canyon)
Go.

What?

LOUISE
Thelma is glaring at her.

Go.

(CONTINUED)
CONTINUED:

They look at each other, look back at the wall of police cars, and then look back at each other. They smile.

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.

TIGHT SHOT - CARTRIDGES
being loaded into automatic rifle.

THELMA AND LOUISE - THROUGH THE CROSS HAIRS OF A GUN SIGHT

EXT. DESERT - DAY
TWO OF THE ARIZONA COPS by their cars, as they are loading weapons, talk quietly.

ARIZONA COP #1
... heard they shot a cop.

ARIZONA COP #2
No shit.

ARIZONA COP #1
With his own gun. Put him in the trunk and blew him away...

INT. CAR - DAY
Louise and Thelma are looking at each other. They both look nervous. They are trying to smile, but their mouths are twisted with fear.

POLICE (O.S.)
(over loudspeaker)
Turn off the engine and put your hands in the air!

INT. FBI HELICOPTER - DAY
Hal is about to crawl out of his skin! He can't believe this thing is getting out of control.

(CONTINUED)
HAL
(to Max)
Let me talk to 'em! I can't believe this!

MAX
(sternly)
We are way out of your jurisdiction, now come on! Calm down!

HAL
(under his breath)
Shit! I can't fucking believe this!

INT. CAR - DAY

They are still looking at each other really hard.

MUSIC: A B.B. King song entitled "Better Not Look Down" begins. It is very upbeat.

LOUISE
Are you sure?

Thelma nods.

THELMA
Go.

Louise puts the car in gear and FLOORS it.

CUT TO:

INT. FBI HELICOPTER - DAY

Hal's eyes widen for a moment at what he sees, and then a sense of calm overtakes him and he mouths the word "alright."

B.B. KING SONG (V.O.)
I've been around, I've seen some things,
People movin' faster than the speed of sound, faster than a speedin' bullet.
People livin' like Superman, all day and all night.
I won't say if it's wrong or I won't say if it's right.
I'm pretty fast myself.
But I do have some advice to pass along, right here in the words to this song...
EXT. DESERT - DAY

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

B.B. KING SONG (V.O.)
Better not look down, if you wanna keep on flyin'.
Put the hammer down, keep it full speed ahead.
Better not look back or you might just wind up cryin'.
You can keep it movin' if you don't look down...

THE END