

THELMA & LOUISE

by

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Day by day Breakdown for Second Draft of the script
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DAY-1: SCS. 1 - 14
NIGHT-1: SCS. 15 - 39
DAY-2: SCS. 40 - 109
NIGHT-2: SCS. 110 - 122
DAY-3: SCS. 123 - 150
NIGHT-3: SCS. 151 - 187
DAY-4: SCS. 188 - 279.

1 INT. RESTAURANT - MORNING (PRESENT DAY) 1

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.

2 INT. THELMA'S KITCHEN - MORNING 2

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.

3 INT. RESTAURANT - MORNING 3

Louise goes to the pay phone and dials a number.

4 INT. THELMA'S KITCHEN - MORNING 4

Phone RINGS. Thelma goes over to answer it.

THELMA
(hollering)
I got it! Hello.

5 INT. RESTAURANT - MORNING 5

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

6 INT. THELMA'S KITCHEN - MORNING 6

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

LOUISE (V.O.)

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

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

THELMA

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

LOUISE (V.O.)

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

THELMA

I'll call you right back.

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

THELMA (cont'd)

(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)

Darnit, 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)

6 CONTINUED: (3)

6

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

THELMA

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

DARRYL

See ya.

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

THELMA

He's gonna shit.

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

7 INT. RESTAURANT - MORNING.

7

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?

THELMA (V.O.)

What time are you gonna pick me
up?

LOUISE

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

THELMA (V.O.)

What kind of stuff do I bring?

LOUISE

I don't know. Warm stuff, I
guess. It's the mountains. I
guess it gets cold at night. I'm
just gonna bring everything.

7 CONTINUED:

7

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.

7A EXT. RESTAURANT - DAY

7A

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

8 INT. THELMA'S BEDROOM - CLOSEUP - SUITCASE ON BED - DAY 8

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.

9 INT. LOUISE'S BEDROOM - CLOSEUP - SUITCASE ON BED - DAY 9

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)

9 CONTINUED:

9

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.

10 INT. THELMA'S BEDROOM - DAY

10

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.

11 EXT. THELMA'S HOUSE - DAY

11

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)

11 CONTINUED:

11

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.

12 EXT. CAR - DAY

12

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

THELMA

Louise, will you take care of the gun?

Louise shrieks at the sight of it.

LOUISE

(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.

(CONTINUED)

12 CONTINUED:

12

THELMA (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.

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

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

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

LOUISE
How come he let you go?

THELMA
'Cause I didn't ask him.

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

THELMA
Well, he'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.

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

After a pause:

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

Louise's jaw tightens. The car speeds up.

(CONTINUED)

12 CONTINUED: (2)

12

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

13 EXT. CAR - INTERSTATE HIGHWAY - DAY

13

VARIOUS DRIVING SHOTS of the '66 T-Bird.

14 EXT. GAS STATION - DUSK

14

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

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)

14 CONTINUED:

14

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?

LOUISE

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?

LOUISE

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.

LOUISE

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

15 EXT. IDLE HOUR - NIGHT

15

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.

16 INT. IDLE HOUR - NIGHT

16

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

LOUISE

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

THELMA

Idn't this fun?

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

WAITRESS

Y'all wanna drink?

LOUISE

No thanks.

THELMA

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

As the Waitress leaves:

LOUISE

(surprised)

Thelma!

THELMA

(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.

THELMA

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

As the Waitress returns:

(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

Earlan, are you botherin' these poor girls?

EARLAN (MAN)

Hell no. I'm just bein' friendly.

(CONTINUED)

16 CONTINUED: (2)

16

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!

EARLAN

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...

EARLAN

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?

(CONTINUED)

16 CONTINUED: (4)

16

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.

17 LATER

17

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.

(CONTINUED)

17 CONTINUED:

17

LOUISE
 (over the noise)
 Thelma, I'm gonna hit the little
 girls' room, and then we gotta hit
 the road.

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

Louise heads off to the bathroom.

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

She stumbles a step and drops her beer bottle.

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

HARLAN
 (catching Thelma,
 copping feels)
 Oopsy-doopsy. We need to get you
 some fresh air, little lady.

He steers her towards the door.

Louise leans against the wall, waiting in line.

CUT TO:

18 EXT. PARKING LOT - NIGHT

18

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

THELMA
 Oh shit.

HARLAN
 What's wrong?

THELMA
 Stop.

(CONTINUED)

18 CONTINUED:

18

EARLAN

What for?

THELMA

I'm spinning.

19 INT. IDLE HOUR - NIGHT

19

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.

20 INT. BATHROOM - NIGHT

20

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

21 EXT. PARKING LOT - NIGHT

21

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

EARLAN

How you feelin' now, darlin'?

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

THELMA

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

EARLAN

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.

22 INT. IDLE HOUR - NIGHT

22

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.

23 EXT. PARKING LOT - NIGHT

23

Earlan 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.

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

24 INT. IDLE HOUR - NIGHT

24

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.

25 EXT. PARKING LOT - NIGHT

25

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

HARLAN

(breathing heavily)

You're beautiful. It's okay. I won't hurt you. It's okay.

THELMA

(struggling)

Stop it! Goddamnit, I mean it!
Louise is gonna wonder where I am.
Let go!

HARLAN

Louise is alright.

26 LOUISE

26

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

27 HARLAN

27

is pulling at Thelma's clothes.

(CONTINUED)

27 CONTINUED:

27

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.

(CONTINUED)

27 CONTINUED: (2)

27

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)

27 CONTINUED: (3)

27

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.

28 EXT. CAR - DISTANCING SHOT - NIGHT

28

They get onto the interstate going west.

TRAVELING SHOT FROM BEHIND -- VARIOUS DRIVING SHOTS

29 INT. CAR - NIGHT

29

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

(CONTINUED)

29 CONTINUED: (2)

29

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!

30 EXT. INTERSTATE - NIGHT

30

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.

31 EXT. TRUCK STOP/RESTAURANT - NIGHT

31

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.

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

32

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)

32 CONTINUED:

32

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.

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

33

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.

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.

- 34 CONTINUED: 34
- THELMA (cont'd)
I... Sorry.
- 35 INT. PAY PHONE - NIGHT 35
- Outside the bathroom there is a pay phone. Thelma picks it up and dials.
- THELMA
(into phone)
Collect from Thelma.
- There is no answer.
- 36 INT. THELMA'S HOUSE - NIGHT 36
- Phone RINGS.
- VARIOUS SHOTS of the interior of the empty Dickinson house:
- 37 THE BEDROOM 37
- exactly as Thelma left it. The drawer of the night-stand still open.
- 38 THE NOTE TO DARRYL 38
- taped to the refrigerator. The interior of the microwave with a now completely thawed microwave dinner still in the package in a little puddle.
- 39 INT. TRUCK STOP - NIGHT 39
- 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)

39 CONTINUED:

39

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.

40 EXT. CAR - DRIVING SHOT - DAWN

40

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

41 INT. CAR - DAWN

41

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)

41 CONTINUED:

41

LOUISE

Hmmm. We gotta get some money.42 EXT. MOTEL - ESTABLISHING SHOT - DAY

42

The motel is near farms and agricultural areas with crops.

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

43

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)

43 CONTINUED:

43

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.

44 EXT. GAS STATION - DAY

44

Hal at gas station talking to the same Attendant that filled up Louise's car the day before.

45 INT. POLICE GARAGE - DAY

45

Hal is at the police station where they're dusting the car with Harlan all over it for prints.

46 EXT. MOTEL - DAY

46

Thelma comes out of the room and walks towards the pool. TIGHT SHOT of Thelma's eyes.

(CONTINUED)

- 46 CONTINUED: 46
 She stops, then decides to go on to the pool. She lies down in a lounge chair facing the road.
- 47 INT. MOTEL ROOM - DAY 47
 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.
- 48 EXT. MOTEL POOL - DAY 48
 Thelma arranges herself in a lounge chair, trying desperately to feel like she's on vacation.
- 49 INT. MOTEL ROOM - DAY 49
 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.
- 50 INT. JIMMY'S APARTMENT - DAY 50
 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...
- 51 INT. MOTEL ROOM - DAY 51
 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)

51 CONTINUED:

51

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,
 nobody knows where you are. Is
 Thelma with you? Darryl's been
 callin' here every half-hour
 sayin' he's gonna kill you both
 when you get back, he's goin'
 nuts. I don't envy her if she is.

52 EXT. MOTEL POOL - DAY

52

Thelma at pool basking in the sun.

53 INT. MOTEL ROOM - DAY

53

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?

54 INT. JIMMY'S APARTMENT - DAY

54

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.

55 INT. MOTEL ROOM - DAY

55

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)

55 CONTINUED:

55

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.

56 INT. JIMMY'S APARTMENT - DAY

56

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.

57 INT. MOTEL ROOM - DAY

57

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)

57 CONTINUED:

57

JIMMY (V.O.)

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

LOUISE

Okay.

58 EXT. MOTEL POOL - DAY

58

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.

59 INT. POLICE STATION - DAY

59

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)

59 CONTINUED:

59

HAL

Alright.

MAJOR

Somebody's butt is gonna barbecue.

60 EXT. CAR - FARMLAND - DRIVING SHOT - DAY

60

61 INT. CAR - DAY

61

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)

61 CONTINUED:

61

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

(serious)

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 - FARMLAND - DRIVING SHOT - DAY 62

63 INT. POLICE STATION - DAY 63

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 64

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)

64 CONTINUED:

64

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.

65 EXT. SMALL COUNTRY TOWN - DAY

65

The T-Bird rolls into town.

66 EXT./INT. COUNTRY STORE - DAY

66

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.

67 EXT. PAY PHONE - DAY

67

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

68 INT. JIMMY'S APARTMENT - DAY

68

JIMMY

Louise!

69 EXT. PAY PHONE - DAY

69

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.

69 CONTINUED: (2)

69

LOUISE

Okay, Jimmy. Thanks.

She puts her finger down on the receiver.

70 INT. JIMMY'S APARTMENT - DAY

70

Jimmy is still holding the phone to his ear.

JIMMY

Louise?

71 INT. COUNTRY STORE - DAY

71

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?

72 EXT. PAY PHONE - DAY

72

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

73 EXT. COUNTRY STORE - DAY

73

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

LOUISE

To call Darryl.

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

73 CONTINUED:

73

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.

74 THELMA

74

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

THELMA

Collect from Thelma.

75 EXT. STOREFRONT - DAY

75

Louise goes into the store for a chocolate Yoohoo.

76 EXT. PAY PHONE - DAY

76

THELMA

(unsteadily)

Honey?

77 INT. THELMA'S HOUSE - DAY

77

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!?

78 EXT. PAY PHONE - DAY

78

THELMA

(shakily)

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

79 INT. THELMA'S HOUSE - DAY

79

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?

80 EXT. PAY PHONE - DAY

80

THELMA

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

81 INT. THELMA'S HOUSE - DAY

81

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?

82 EXT. PAY PHONE - DAY

82

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

(CONTINUED)

82 CONTINUED:

82

THELMA
 You're my husband, not my father,
 Darryl.
 (pleading)
 Darryl, please...

83 INT. THELMA'S HOUSE - DAY

83

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

Neither one of them say anything for a moment.

DARRYL (cont'd)
 Thelma?

84 EXT. PAY PHONE - DAY

84

THELMA
 Darryl.
 DARRYL (V.O.)
 What?

THELMA
 (despondent)
 Go fuck yourself.

She hangs up on him.

85 EXT. COUNTRY STORE - DAY

85

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

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

(CONTINUED)

85 CONTINUED:

85

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.

86 THELMA

86

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

(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!

86 CONTINUED: (2)

86

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:

87 INT. CAR - DRIVING - DAY

87

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?

88 INT. POLICE STATION - DAY

88

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

89 INT. CAR - DAY

89

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

(mopily)

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.

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 goood' 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 91
 Hal walks up the sidewalk to the door of an apartment complex and knocks.
- 92 INT. LOUISE'S APARTMENT - DAY 92
 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 93
 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 94
 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 95
 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 96
 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 97
 Thelma passing out beef jerky and Wild Turkey to Hitchhiker and Louise.

98 EXT. THELMA'S HOUSE - DAY

98

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

99 INT. CAR

99

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 EXT. THELMA'S HOUSE - DAY

100

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.

101 INT. THELMA'S HOUSE - DAY

101

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 EXT. RURAL HIGHWAY - DAY

102

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.

(CONTINUED)

102 CONTINUED: (2)

102

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

103

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

104

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

105

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

106

MAX

What kind of gun was it?

HAL (V.O.)

A .38.

- 106 CONTINUED: 106
- MAX
Right. Where are they?
- 107 INT. THELMA'S HOUSE - DAY 107
- 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.
- 108 EXT. FLATLANDS - ROAD - DRIVING SHOT FROM HELICOPTER - DUSK 108
- The T-Bird barrels down the road at high speed.
- 109 EXT. SHAW'S SIESTA MOTEL - DUSK 109
- 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.
- 110 INT. MOTEL OFFICE - NIGHT 110
- 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.

(CONTINUED)

110 CONTINUED:

110

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.

111 EXT. MOTEL PARKING LOT - NIGHT

111

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)

111 CONTINUED:

111

THELMA

Good answer. Same goes double for me.

JIMMY

Who's your friend?

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

THELMA

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

J.D.

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

He quickly turns and walks away toward the road.

THELMA

(watching him)

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

LOUISE

(to Jimmy)

Thelma kinda took to him.

Jimmy is smiling.

JIMMY

(to Thelma)

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

THELMA

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

JIMMY

I always knew that.

THELMA

A regular outlaw.

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

112 EXT. MOTEL ROOM - NIGHT

112

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.

113 INT. MOTEL ROOM - NIGHT

113

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

(CONTINUED)

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)

113 CONTINUED: (2)

113

LOUISE

Have another drink, Thelma.

Louise walks out the door.

THELMA

Good idea.

114 EXT. MOTEL ROOM - NIGHT

114

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

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

LOUISE

Hello...

JIMMY

(in a falsetto voice)

Who is it?

LOUISE

It's me.

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

115 INT. THELMA'S MOTEL ROOM - EVENING

115

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)

115 CONTINUED: (2)

115

THELMA

(letting him in the
door)

Oh, yes, well, they can be.

116 INT. JIMMY'S ROOM - NIGHT

116

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?

117 INT. THELMA'S MOTEL ROOM - NIGHT

117

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?

118 INT. JIMMY'S MOTEL ROOM - NIGHT

118

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.

119 INT. THELMA'S MOTEL ROOM - NIGHT

119

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.

120 INT. JIMMY'S ROOM - NIGHT

120

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

121 INT. THELMA'S ROOM - NIGHT

121

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)

121 CONTINUED:

121

J.D. attacks her again.

J.D.

I am the great and powerful Oz...

THELMA

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

J.D.

I'm just 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 waltz on in...

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

J.D. (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)

121 CONTINUED: (3)

121

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.

122 INT. JIMMY'S ROOM - NIGHT

122

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?

LOUISE

I do.

(MORE)

(CONTINUED)

122 CONTINUED:

122

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.

123 EXT. SIESTA MOTEL - DAWN

123

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

124 INT. SIESTA COFFEE SHOP - DAWN

124

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)

124 CONTINUED:

124

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.

125 INT. THELMA'S MOTEL ROOM - MORNING

125

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...

126 INT. HAL'S BEDROOM - MORNING

126

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)

SARAH

What?

HAL

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

SARAH

I could shoot your cousin Eddie.

HAL

Why?

SARAH

Because he's an inconsiderate asshole.

HAL

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

SARAH

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

HAL

On what?

SARAH

(trying to picture it)

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

HAL

Yeah, I could too. But... I don't know why I'm even asking you this. It's just... we can't place anybody at the scene but these two gals that everybody swears is sweet as pie.

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?

126 CONTINUED: (2)

126

SARAH

(thinking)

In the leg.

HAL

(getting up)

I gotta go to Little Rock.

127 INT. COFFEE SHOP - MORNING

127

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)

127 CONTINUED: (2)

127

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
Um... 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.

128 EXT. MOTEL PARKING LOT - DAY

128

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
Goddamn it! 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! Damn it, 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) 128
Thelma is hauling stuff out to the car.
- 129 ~~EXT.~~ MOTEL PARKING LOT - MORNING 129
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 130
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 131
Louise and Thelma pull into a large 7-Eleven.
- 132 INT. THELMA'S HOUSE - DAY 132
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)

132 CONTINUED:

132

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.

133 EXT. 7-ELEVEN - DAY

133

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)

133 CONTINUED:

133

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.

THELMA

(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.

THELMA (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!

THELMA

(sternly)

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

LOUISE

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

THELMA

Well, I just...

134 INT. STATE POLICE OFFICE - DAY

134

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:

THELMA (V.O.)

Alright, ladies and gentlemen,
let's see who'll win the prize for
keepin' their cool.

(MORE)

(CONTINUED)

134 CONTINUED:

134

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

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

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

VIDEOTAPE 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:

135 INT. CAR - DAY

135

Thelma and Louise in car, driving.

LOUISE

(incredulous)

Holy shit.

CUT TO:

136 INT. STATE POLICE OFFICE - DAY

136

TIGHT SHOT:

DARRYL

Jesus Christ.

TIGHT SHOT:

HAL

My Lord.

TIGHT SHOT:

MAX

Good God.

137 EXT. DRIVING SHOT - DAY

137

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:

138 INT. JIMMY'S APARTMENT BUILDING - DAY

138

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.

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

139

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.

140 EXT. RURAL ROAD - DAY

140

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.

141 INT. CAR - DAY

141

THELMA

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

(CONTINUED)

141 CONTINUED:

141

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

Ooooooeee!! 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!

142 INT. STATE POLICE OFFICE - DAY

142

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.

(CONTINUED)

142 CONTINUED:

142

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.

143 EXT. DRIVING SHOT - DAY

143

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

LOUISE

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

THELMA

Try to.

LOUISE

Litterbug.

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

(CONTINUED)

143 CONTINUED:

143

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

144

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

HAL

Is this the guy you saw them with?

JIMMY

(looking closely)
It's him.

(CONTINUED)

144 CONTINUED:

144

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

145

The T-Bird is entering terrain that looks more like
desert.

146 INT. CAR - DAY

146

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)

(CONTINUED)

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.

147 EXT. STATE POLICE BUILDING - DAY 147

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

148 EXT. DIRT ROAD - DAY 148

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.

149 INT. CAR - DAY 149

THELMA

Louise.

LOUISE

Yeah.

THELMA

I want to call Darryl.

LOUISE

What for?

THELMA

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.

LOUISE

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

THELMA

Whaddya mean?

LOUISE

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.

THELMA

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

LOUISE

(agitated)

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

THELMA

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

(CONTINUED)

149 CONTINUED:

149

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!

150 EXT. DIRT ROAD - HELICOPTER SHOT - DUSK 150

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

151 INT. STATE POLICE BUILDING - NIGHT 151

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

(CONTINUED)

151 CONTINUED:

151

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!

152 INT. INTERROGATION ROOM - NIGHT

152

J.D.
Who's that nut?

HAL
That's Thelma Dickinson's husband.

J.D.
(disgusted)
Aw, God.

153 INT. HALLWAY - NIGHT

153

Darryl tries the doorknob, but the door is locked.

154 INT. INTERROGATION ROOM - NIGHT

154

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?

154 CONTINUED: (2)

154

MAX

Oh, definitely.

J.D.

(convinced)

Okay. Is somebody gonna write
this down?

155 INT. HALLWAY - NIGHT

155

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.

156 EXT. GAS STATION/MARKET - NIGHT

156

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.

157 INT. MARKET - NIGHT

157

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)

157 CONTINUED:

157

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.

158 EXT. GAS STATION - NIGHT

158

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.

159 INT. THELMA'S HOUSE - NIGHT

159

The TV is ON and the place is a mess.

(CONTINUED)

- 159 CONTINUED: 159
- 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.
- 160 EXT. PAY PHONE - NIGHT 160
- THELMA
- Darryl. It's me.
- 161 INT. THELMA'S HOUSE - NIGHT 161
- Hal, Max, et al are gesticulating wildly.
- DARRYL
(real friendly)
- Thelma! Hello!
- 162 EXT. PAY PHONE - NIGHT 162
- Thelma hangs up the phone.
- THELMA
(matter-of-factly)
- He knows.
- 163 INT. THELMA'S HOUSE - NIGHT 163
- 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.
- 164 EXT. PAY PHONE - NIGHT 164
- Thelma and Louise are staring at each other intently. Louise steps up to the phone.
- LOUISE
- You got any change?

(CONTINUED)

164 CONTINUED:

164

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?

165 INT. THELMA'S HOUSE - NIGHT

165

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.

166 EXT. PHONE - NIGHT

166

LOUISE

Let me talk to whoever's in charge there.

167 INT. THELMA'S HOUSE - NIGHT

167

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?

168 EXT. PHONE - NIGHT

168

LOUISE

(chuckling)

I've been better.

HAL (V.O.)

You girls are in some hot water.

(CONTINUED)

- 168 CONTINUED: 168
- LOUISE
Yessir. I know.
- 169 INT. THELMA'S HOUSE - NIGHT 169
- HAL.
You're both okay? Neither one of
you hurt? You're bein' careful
with that gun?
- 170 EXT. PHONE - NIGHT 170
- LOUISE
We're both fine.
- HAL (V.O.)
Good. You wanna tell me what
happened?
- LOUISE
Sure. Maybe over coffee sometime.
I'll buy.
- 171 INT. THELMA'S HOUSE - NIGHT 171
- 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.
- 172 EXT. PHONE - NIGHT 172
- 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.

173 INT. THELMA'S HOUSE - NIGHT

173

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

174 EXT. PAY PHONE - NIGHT

174

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)

174 CONTINUED:

174

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)

175

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.

176

177 EXT. BACK ROAD - NIGHT (MUSCO LIGHT)

177

The car goes streaking by.

178 INT. THELMA'S HOUSE - NIGHT

178

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.

179 INT. JIMMY'S APARTMENT - NIGHT

179

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

180 INT. CAR - NIGHT

180

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?

THELMA

Before.

LOUISE

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

THELMA

What little dogs?.

LOUISE

You know those little dogs you see people with?

THELMA

Like a Chihuahua?

LOUISE

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

THELMA

Oh yeah. You mean Peek-a-poos.

LOUISE

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

THELMA

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

LOUISE

I can see that.

(CONTINUED)

180 CONTINUED: (2)

180

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?

181 EXT. MOONLIT DESERT HIGHWAY - NIGHT (MUSCO LIGHT) 181

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.

182 EXT. DESERT - NIGHT (MUSCO LIGHT) 182

SHOT OF FULL MOON RISING.

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

183 INT. CAR - LOUISE AND THELMA'S POV THROUGH THE WINDSHIELD - NIGHT 183

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

(CONTINUED)

183 CONTINUED:

183

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.

184 EXT. DESERT HIGHWAY - NIGHT

184

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...

185 INT. CAR - NIGHT

185

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) 186
The car is flying down the road.
- 187 INT. THELMA'S HOUSE - NIGHT 187
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) 188
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) 189
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 190
Jimmy answers the phone.
- JIMMY
Hello.
- LOUISE (V.O.)
Hey, darlin'. Guess who?
- 191 EXT. CLOSED GAS STATION - DAWN (FIRST LIGHT) (MUSCO LIGHT) 191
(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.

192 INT. THELMA'S HOUSE - DAWN 192

EAL

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

LOUISE (V.O.)

(impatiently)

Then I'll call you back.

193 EXT. CLOSED GAS STATION - DAWN (MUSCO LIGHT) (NIGHT FOR DAY) 193

Louise looks at her watch.

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

194 INT. JIMMY'S APARTMENT - DAWN 194

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.

195 EXT. GAS STATION - DAWN (MUSCO LIGHT) (NIGHT FOR DAY) 195

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?

196 INT. JIMMY'S APARTMENT - DAWN 196

JIMMY

(smiling)

Where's my dinner, sweetie?

197 EXT. CLOSED GAS STATION - DAWN (MUSCO LIGHT) (NIGHT 197
FOR DAY)

Louise hangs up the phone. She stands for a moment, lost in thought.

198 INT. THELMA'S HOUSE - DAWN 198

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.

199 EXT. CLOSED GAS STATION - DAWN (MUSCO LIGHT) (NIGHT 199
FOR DAY)

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, Goddamnit,
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.

(CONTINUED)

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 con-
vulsion 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)

199 CONTINUED: (2)

199

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

200

The car is SCREAMING down the road.

201 EXT. DESERT HIGHWAY - LONG LENS SHOT - DAWN

201

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

202

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:

202

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

203

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)

203 CONTINUED:

203

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)

203 CONTINUED: (2)

203

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.

LOUISE

What?

THELMA

Shoot the radio!

Louise SHOTS 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)

203 CONTINUED: (3)

203

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.

204 EXT. DESERT HIGHWAY - DAY

204

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.

205 INT. PATROL CAR - DAY 205

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.

206 EXT. PATROL CAR - DAY 206

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.

207 INT. CAR - DAY 207

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.

208 MONTAGE DRIVING SHOTS. They are in really beautiful country now. 208

THELMA (V.O.)

Drive like hell.

209 EXT. DESERT ROAD - HELICOPTER TRACKING SHOT - DAY 209

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.

210 INT. JIMMY'S APARTMENT - DAY

210

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.

210 CONTINUED:

210

HAL (V.O.)

He's got nothin' to gain by lyin'.
Nothin' at all. He already got
all their money.

211 INT. THELMA'S HOUSE - DAY

211

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.

212 INT. JIMMY'S APARTMENT - DAY

212

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.

213 INT. CAR - DAY

213

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)

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.

THELMA

You know why. You already said.

LOUISE

What'd I say again?

THELMA

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

LOUISE

What?

THELMA

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

THELMA

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

LOUISE

(tired)

Whatever.

214 EXT. ROADSIDE REST STATION - DAY 214

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.

215 INT. THELMA'S HOUSE - DAY 215

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.

216 EXT. PAY PHONE - DAY 216

LOUISE

Hey.

HAL (V.O.)

How are things goin' out there?

LOUISE

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

217 INT. THELMA'S HOUSE - DAY 217

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.)

218 EXT. PAY PHONE - DAY 218

Louise does not answer.

HAL (V.O.)

Did Earlan Puckett...

218 CONTINUED:

218

LOUISE
(interrupting)

No!

HAL (V.O.)
You want to come on in?

Louise thinks for a minute.

LOUISE
I don't think so.

219 INT. THELMA'S HOUSE - DAY

219

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.

220 EXT. PAY PHONE - DAY

220

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

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

221 INT. THELMA'S HOUSE - DAY

221

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.

222 EXT. PAY PHONE - DAY

222

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

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

(CONTINUED)

222 CONTINUED:

222

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

THELMA (cont'd)

Come on.

Louise doesn't move.

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)

222 CONTINUED: (2)

222

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.

THELMA

(making a face)

Eeuw.

LOUISE

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

THELMA

(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.

223 WIDE SHOT OF CAR

223

as they fly down the road.

224 INT. CAR - DAY

224

THELMA

(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?

THELMA

No.

LOUISE

Well, don't worry. I'm sure
you'll figure it out.

225 EXT. AIRSTRIP - DAY

225

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.

226 EXT. DESERT - DAY

226

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

227 INT. CAR - DAY

227

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 you 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

(seriously)
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.

227 CONTINUED: (2)

227

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.

228 EXT. DESERT ROAD - DAY

228

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.

229 INT. CAR - DAY

229

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

230

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

Grrreat!

LOUISE

Come talk to us.

231 INT. TRUCK CAB - DAY

231

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

232

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)

232 CONTINUED: (2)

232

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, 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 SHOTS two of the tires flat. The truck slowly sinks as the air escapes from the tires.

TRUCKER

(devastated)

Oh goddamn!! You bitch!!

232 CONTINUED: (3)

232

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!
 Aaaaaaarrrgghh!!! 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.

233 EXT. DESERT - DAY

233

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.

234 INT. CAR - DAY

234

THELMA

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

LOUISE

Texas.

They pull away from the burning wreckage.

235 INT. CAR - DAY

235

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)

235 CONTINUED:

235

THELMA (V.O.)

What?

LOUISE (V.O.)

(smiling)

We've gone insane.

THELMA (V.O.)

Yup.

236 EXT. NEW MEXICO SIDE OF ROAD - DAY

236

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)

237 EXT. DESERT ROAD - HELICOPTER SHOT - DAY

237

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.

238 INT. THELMA'S HOUSE - DAY

238

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

239 INT. CAR - DAY

239

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

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

240

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)

240 CONTINUED:

240

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.

241 EXT. FBI JET - DAY

241

The jet banks off to the left.

242 EXT. DESERT ROAD - DAY

242

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.

243 EXT. HELIPORT - DAY

243

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.

244 INT. CAR - DAY

244

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

THELMA

(deadly serious)

Oh shit. Louise...

245 LOUISE'S POV - REARVIEW MIRROR

245

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

246 INT. CAR - DAY

246

LOUISE

Is your seat belt on?

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

THELMA

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

LOUISE

Yeah, right. When have we had time?

247 INT. ARIZONA POLICE CAR - DAY

247

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...

248 EXT. ARIZONA STATE POLICE HEADQUARTERS - DAY

248

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.

249 INT. CAR - DAY

249

THELMA

How far are we from Mexico?

LOUISE

About two hundred and fifty miles.

THELMA

How long do you think that'll take?

250 EXT. DESERT ROAD - DAY 250

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

251 INT. CAR - DAY 251

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!

252 EXT. DESERT ROAD - DAY 252

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.

253 INT. POLICE CAR #1 - POLICE #1'S POV - DAY 253

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.

254 INT. POLICE CAR #3 - ANGLE ON POLICEMAN #3 - DAY 254

as he sees both police cars heading right for him at 120mph. He screams and ducks down into the seat.

255 ANOTHER ANGLE - POLICE CAR #1 255

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.

256 INT. POLICE CAR #3 - DAY 256

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.

257 INT. CAR - DAY 257

LOUISE
(looking in
rearview mirror)

Shit!

THELMA

What?!

LOUISE
What?! What d'you think?!

THELMA

Oh.

258 EXT. DESERT GHOST TOWN - DAY 258

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.

259 INT. CAR - DAY 259

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!

(CONTINUED)

259 CONTINUED:

259

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!!!

260 EXT. DESERT ROAD - DAY

- 260

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.

261 INT. CAR - DAY

261

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.

262 EXT. DESERT - DAY

262

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.

263 INT. CAR - DAY

263

Thelma is looking way up ahead in the distance.

THELMA

Louise!

LOUISE

What?!

THELMA

What in the hell is that up there?

LOUISE

Where?!

THELMA

Way up ahead!

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

LOUISE

Oh my God!!

Louise starts to laugh and cry at the same time.

THELMA

What in the hell is it?!

LOUISE

It's the Goddamn Grand Canyon!

264 EXT. DESERT - DAY 264

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 265

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 266

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 267

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)

267 CONTINUED:

267

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.

268 INT. FBI HELICOPTER - DAY

268

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!"

269 INT. CAR - DAY

269

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.

270 INT. FBI HELICOPTER - HAL'S POV - DAY

270

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'.

271 INT. CAR - DAY

271

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.

LOUISE

What?

THELMA

Let's not get caught.

LOUISE

What are you talkin' about?

THELMA

(indicating the Grand Canyon)

Go.

LOUISE

What?

Thelma is smiling at her.

THELMA

Go.

(CONTINUED)

134.

271 CONTINUED: 271

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.

272 TIGHT SHOT - CARTRIDGES 272

being loaded into automatic rifle.

273 THELMA AND LOUISE - THROUGH THE CROSS HAIRS OF A GUN SIGHT 273

274 EXT. DESERT - DAY 274

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...

275 INT. CAR - DAY 275

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!

276 INT. FBI HELICOPTER - DAY 276

Hal is about to crawl out of his skin! He can't believe this thing is getting out of control.

(CONTINUED)

276 CONTINUED:

276

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!

277 INT. CAR - DAY

277

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:

278 INT. FBI HELICOPTER - DAY

278

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...

279 EXT. DESERT - DAY

279

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