

**INT. CHURCH - DAY**

Fresh flowers and exquisite decorations line the aisle down to a handsome groom. The stained glass windows paints the church in hues of red and amber.

TOM (28), eyes hopeful but nervous, shuffles restless with energy. A FANCY TUXEDO drapes around him like it was meant for someone else. Tom forces a smile.

HAROLD (28), the best man, looks chiseled out of stone like he's just been removed from a wedding catalog. He presses in next to Tom.

HAROLD  
Breathe. You've got this.

MIKE (32), a groomsman that smiles blissfully like he's just happy to be included, surveys the church.

A BRIDESMAID marches, like she's lost a bet, to the altar.

HAROLD (CONT'D)  
You can still back out.

Tom scowls.

The organist plays "Here comes the bride".

The bridesmaid, refusing to make eye contact, passes Tom a note.

It opens to simply say "I'm Sorry" signed with a smiley face.

She races away like a scalded cat.

HAROLD (CONT'D)  
Knew it.

Tom turns to Harold almost unable to process what happened.

MIKE  
What just happened?

HAROLD  
What do you think.

MIKE  
She ditched?

Harold passes Tom the wedding rings.

Tom stares at the them transfixed but almost relieved.

HAROLD  
What's your next move?

Tom trudges away.

**INT. OFFICE - DAY, WEEKS LATER**

The midday sun illuminates onto natural wood bookcases. Weathered law books sit neatly organized among them.

Tom, at a small desk, daydreams out the window. He twiddles the bride's wedding ring between his fingers.

LOUD KNOCKS on Tom's desk.

HAROLD  
Earth to Tom.

Tom conceals the ring.

HAROLD (CONT'D)  
Stop staring out the window like someone just kicked your puppy.

TOM  
It's not like that.

HAROLD  
Why are you still acting like this?

TOM  
She left me at the altar. Do you know how embarrassing that is?

HAROLD  
I didn't see you running after her.

Tom sighs deep into his chair.

Harold rushes to the window, unlocks the hinges, and pushes it completely open.

TOM  
What the hell are you doing?

HAROLD  
You have options.

Harold points out the window.

TOM  
I'm not going to jump.

He closes the window and locks it back.

HAROLD

Good. You've just decided that you want to live. So, do it.

TOM

We'll see.

HAROLD

We'll see my ass. In fact, we'll do one better. I'm going to take you to Vegas

TOM

Come on Harold, I'm not desperate. It's not like trying to get laid is going to make a difference.

HAROLD

It won't. But, you'll feel a lot better.

TOM

Right.

HAROLD

Trust me. You need this. Clear your calendar for the weekend. I got you.

**INT. ELVIS WEDDING CHAPEL - DAY**

The chapel reeks, cheap and gaudy, with pictures of "The King" Elvis highlighting various parts of this little chapel in Las Vegas.

LINDY (26), a strong willed woman contrasted by a timid appearance, holds a tempered distain for the surroundings.

LINDY

Is this really what you want?

SUKI (26), with delicate Japanese features, smiles gleefully.

SUKI

We don't need much.

LINDY

You're getting married in an Elvis Chapel.

SUKI

So?

LINDY

I don't think this is what we had  
in mind growing up.

SUKI

It feels right to me.

LINDY

You don't even have a ring.

SUKI

Do we really need one to be in  
love?

LINDY

Does he? Or does he just love what  
you do for him?

SUKI

Don't go there.

LINDY

I'm serious.

SUKI

Not all men want to use us Lin.

LINDY

That's not what I meant.

SUKI

No, that's exactly what you meant.  
I've found someone that cares about  
me. Isn't that enough?

LINDY

Sometimes, it isn't.

SUKI

Well, it is for me.

LINDY

You should think this through.

SUKI

I have. This is what I want.

**I/E. TAXI CAB #1, TRAVELLING - AFTERNOON**

The neon lights of The Strip flash in a dizzying array of colors. Crowds of tourists bustle around, the air fills with the sounds of slot machines and laughter.

Mike opens the window to adore the eye candy.

Tom focuses blankly forward stuck to the seat by a large suitcase in his lap.

TOM

It's really fricken' hot. Close the window.

HAROLD

It's a desert.

FEMALE TAXI DRIVER

Where to?

HAROLD

Where did we go last time Mike?

Mike blurts out.

MIKE

The Rhino.

HAROLD

Oh yeah. Fun times.

MIKE

Oh yeah. But, anywhere is cool.

TOM

Can we at least check into the hotel?

HAROLD

I told you not to bring that.

TOM

I'm not taking it into a strip club.

MIKE

It's called a gentlemen's club, thank you.

TOM

Whatever.

**INT. DEJA VU, MAIN FLOOR - AFTERNOON**

A HALF NAKED PERFORMER entertains to music while a bright light shines on her. The rest of the floor is dark and harder to see.

STRIPPERS entertain at private booths that line the walls.

Lindy sets a serving tray on the bar then runs her fingers through her long dark hair.

VALERIE (30), the bartender dressed like a leathered goddess, taps the bar to get Lindy's attention.

VALERIE

You ever gonna dance?

LINDY

Hell no. Just doing this for Suki and school.

Lindy scrutinizes the room of HORNY MEN that shout and holler for the dancer on stage.

VALERIE

Tell that to these animals.

Lindy ignores anyone that might want a piece of her. She breaks toward the dressing room but, before she can see freedom, a DRUNK grabs her harshly by the arm.

DRUNK MAN

Dance for me baby.

LINDY

I don't dance.

DRUNK MAN

I've got a thousand dollars for you to show me a good time and you're the hottest chick in this joint.

The drunk shows Lindy his wad of money.

LINDY

A thousand?

DRUNK MAN

That's what I said.

Lindy plops onto his lap, caresses his chest, and moves her hand down to his stomach.

DRUNK MAN (CONT'D)  
That's it baby.

In a quick sudden movement, like a snake bite, Lindy grabs the drunk by the balls and squeezes as tightly as she can. The drunk grimaces but can't remove her grip from his nuts. Lindy pulls herself seductively towards his ear to whisper.

LINDY  
I'll never dance for you. But, I'll  
take your money.

Lindy releases her hand, grabs the money, and never looks back.

**INT. DEJA VU, DRESSING ROOM - CONTINUOUS**

MIRRORED BOOTHS line both sides of the room. Many of the girls primp and apply makeup to create that special look.

Lindy stares at herself in a mirror, disappointed.

A SASH that says "LAST CHANCE! Kiss me before I die married." hangs onto the edge of the booth.

Suki adds finishing touches for a bachelorette party, veil included.

Lindy gently slides the sash off the edge to examine it.

SUKI  
You're coming tonight, aren't you?

LINDY  
I'm think I'm going to sit this one  
out.

SUKI  
Really? Some best friend you are.

LINDY  
Suki, you saw what I went through.  
I don't want the same for you.

Suki cries in the booth.

Valerie interrupts the conversation.

VALERIE  
This is important to her.

LINDY  
I'm sorry. I've known her too long.  
I don't want to see her...

SUKI  
He won't.

Suki throws on her sash and stomps away.

VALERIE  
She needs you to be there for her.

LINDY  
I am. I just don't think she needs  
to get married.

VALERIE  
What else is she going to do?

Lindy contemplates with a frown.

VALERIE (CONT'D)  
Come with us.

LINDY  
I have to work.

VALERIE  
Quit. It's not like you enjoy  
working here anyway.

Lindy stares into the mirror at Val.

Valerie reaches in to give Lindy a hug from behind.

VALERIE (CONT'D)  
You're the one that holds us  
together. You know that, right?

**INT. CAESAR'S PALACE, HOTEL ROOM - NIGHT**

The three men enter a plush room toward the top of the Forum Tower of Caesar's Palace. It has a great view of The Strip below.

Tom sets his luggage in the walkway then notices only two beds.

TOM  
Great.

Harold kicks off his shoes then jumps onto a bed.



HAROLD  
Oh yeah! This is going to work.

TOM  
I should have gotten my own room.

HAROLD  
Like you're going to need it.

Tom falls onto the empty bed and stares toward the ceiling.

HAROLD (CONT'D)  
We brought you here to get laid.  
Plain and simple. You're going to  
forget all about this Tricia bitch.

TOM  
Yeah, that's going to work.

Tom sits up at the edge of the bed, staring at the wedding ring. He remembers a moment with Tricia together at a park. Tom smiles while Tricia looks off into the distance. He sighs deeply, snapping back to the present.

TOM (V.O.)  
Where did I get this wrong?

A fart breaks the silence.

HAROLD  
What the fuck dude.

MIKE  
Sorry, I had some chili before we  
left.

TOM  
I'm not sleeping in here with that.

HAROLD  
Sleep? Who says we are going to  
sleep?

Harold steps over to the window, extends his arms, and breathes in the fresh air conditioning.

HAROLD (CONT'D)  
Anything is possible here. Any sin  
at your disposal.

TOM  
I'm not a sinner.

Harold chooses his words.

HAROLD

How many times have you been out  
this year?

TOM

I don't know.

HAROLD

Barely any. And, it's been Mike and  
I that literally have to drag you  
anywhere.

TOM

I don't feel like going to a strip  
club.

MIKE

When you want to get over shit,  
it's best to pay a professional.

**INT. CAESAR'S PALACE, CASINO FLOOR - NIGHT**

The DOORS OPEN to the casino floor. Harold and Mike delight  
in Caesar's Palace beautiful design, gorgeous women, and high  
quality gaming.

They rush out of the elevator with Tom slowly behind.

Tom settles his hands into his pants pockets and pulls out  
the wedding ring.

Harold turns back to finally see the ring.

HAROLD

Why would you bring that? Pawn that  
shit.

Tom stops dead in his tracks like he's just been slapped.

TOM

I'm not sure what I'm doing here.

Harold pulls Tom toward the elevator then slaps the room key  
onto Tom's chest. He places it into his shirt pocket.

HAROLD

Look, I'm tired of hearing it. This  
would be the best thing for you.

TOM

Is it really?

Harold raises his hands surrendering his resolve.

HAROLD

Fine. Haul that crappy suitcase back to the airport and leave. I've been your friend a long time and you're acting like such a little bitch.

TOM

What am I supposed to do?

HAROLD

Grow some balls.

(Beat)

I noticed this one moment when you got the note. You were relieved. You were looking for a way out and she gave it to you.

TOM

I was...

HAROLD

Don't give me some bullshit. I saw it.

Tom can't respond, muted.

Harold calms and places a hand on Tom's shoulder.

HAROLD (CONT'D)

Remember the nights we had at Dick's Burgers. We had a lot of fun. Where has that guy gone?

TOM

He grew up.

Suki, sporting her bridal veil and sash, emerges from the crowd with a group of friends.

Lindy trails a few steps behind.

Harold and Suki's eyes connect.

HAROLD

It's time to step forward.

(Beat)

Excuse me! I'll take you up on that kiss.

Lindy rolls her eyes then slides Tom a cheeky smirk before flipping him the bird.

GIGGLES all around as they notice Harold's chiseled smile.

SUKI  
Well, where's my kiss?

HAROLD  
Such a shame that we lose another  
beautiful woman to someone else.

Harold places his hands lightly on Suki's waist then leans in and kisses her on the cheek.

HAROLD (CONT'D)  
Any more and it might be considered  
a crime. I'm Harold. May I buy you  
ladies a drink?

SUKI  
Thank you.

Harold reaches for Suki's hand to guide her to a bar.

TOM  
I'll catch up in a bit.

HAROLD  
Don't be too long.

Lindy hesitates and shakes her head.

LINDY  
Slow your roll.

Tom considers following the group.

MIKE  
Let's go dude.

TOM  
Just give me a few. I'll catch up.

**INT. CAESAR'S PALACE, CASINO FLOOR - NIGHT**

Tom floats through the casino to visit various places until he finds an open blackjack table.

Tom pulls crisp one-hundred dollar bills from his wallet and sets them on the table.

DEALER  
Welcome sir.

The dealer reaches for the bills and lays them flat with a bill validation swipe.

DEALER (CONT'D)  
Changing three-hundred.

PIT BOSS (O.S.)  
Three-hundred.

The dealer changes the bills for chips and pushes the bills into a cash slot. He pushes the chips to Tom.

DEALER  
Good luck.

Tom places a bet.

The dealer shuffles the cards then cuts the stack for the shoot.

TOM  
Go easy on me. I'm a beginner.

DEALER  
Welcome to Vegas.

He deals cards from the shoot.

The cocktail waitress visits the table.

COCKTAIL WAITRESS  
Cocktail?

TOM  
I'm good.

The cocktail waitress walks away.

TOM (CONT'D)  
Wait! On second thought. I'll have  
a rum and coke.

The cocktail waitress writes down his order onto a pad of paper then services other tables.

COCKTAIL WAITRESS (O.S.)  
Cocktails.

**INT. CAESAR'S PALACE, BAR - NIGHT**

Harold, Mike, Valerie, and Suki celebrate at the bar. Drinks for everyone like old friends that haven't seen each other in years.

Lindy languishes off to the side. A drunk winks at her. She rolls her eyes for a way out.

Another drunk from across the bar waves.

A "Why me?" sigh then a shake of her head.

MIKE

Hey! Was that cab lady waiting for us?

HAROLD

She's probably long gone by now.

Mike and Harold chuckle.

SUKI

Where were you two planning on going?

MIKE

Nowhere.

HAROLD

Your room or my room.

SUKI

Oh really?

HAROLD

Yes, really.

SUKI

Well, if you haven't noticed, I'm getting married.

HAROLD

Not tonight.

SUKI

The only way you're coming over is to dance for us.

Lindy gives Suki an angered look.

SUKI (CONT'D)

What? This is MY party.

Suki playfully pulls at Harold's shirt and rubs close.

HAROLD

I was hoping to get a lap dance. Not give one.

SUKI

Well sweetie, if you dance for us, I'm sure we can return the favor.

HAROLD  
Aren't you getting married?

SUKI  
Not tonight.

Lindy breaks herself free.

VALERIE  
Where are you going?

LINDY  
Away.

VALERIE  
Don't leave.

LINDY  
I'll be back. Promise.

**INT. CAESAR'S PALACE, CASINO FLOOR - NIGHT**

Lindy saunters through the casino avoiding dumb looks from men. She plops down at the opposite end of a blackjack table with a single player.

Tom sips a glass of rum and coke. He doesn't notice Lindy.

TOM  
Is it always this busy?

DEALER  
Usually.

Lindy pulls a wad of money from her purse and sets it on the table.

DEALER (CONT'D)  
How are you today?

LINDY  
Just wonderful.

The dealer counts the bills and lays them flat on the table with a validation swipe.

DEALER  
Changing one-thousand.

The pit boss looks over his shoulder.

PIT BOSS  
Got it.

DEALER  
Hot streak?

LINDY  
House money.

The dealer changes the bills for chips and pushes them into a cash slot. He slides the chips to Lindy.

Lindy places a bet.

The dealer distributes more cards.

DEALER  
Good luck.

LINDY  
Do you have any ash trays?

The dealer grabs an ash tray from Tom's side of the table and places it close to Lindy. Tom's focus changes from his cards to Lindy when the ash tray hits the felt.

DEALER  
Here you go.

Tom admires Lindy shape through her summer dress, a demure smile, and gentle features. Until, like a smack in the face, Lindy responds.

LINDY  
Do you mind?

Lindy motions for him to turn his gaze.

Tom returns his focus onto the cards.

Lindy retrieves a cigarette and lighter from her purse. The lighter sparks with each attempt to light it.

Tom watches.

Lindy throws down the lighter exasperated.

DEALER  
Do you need a light?

LINDY  
Do you have one?

DEALER  
Let me have someone bring you some matches. Can I get some matches here?



The pit boss picks up the phone.

TOM  
Now, that's service.

Lindy places her cigarette onto the ash tray.

LINDY  
Do you have a light?

TOM  
Sorry, I don't smoke.

LINDY  
Are you from California or something?

TOM  
Warshington actually.

LINDY  
The capitol?

TOM  
The state.

LINDY  
Why don't you just say  
"Warshington" State?

TOM  
I don't know.

LINDY  
Do people a favor tree-hugger and  
just say it.

TOM  
Are you okay?

LINDY  
Excuse me?

Tom avoids a confrontation.

TOM  
You seem a little agitated. I won't  
bug you.

The cocktail waitress hands Lindy a book of matches.

COCKTAIL WAITRESS  
Cocktails?

TOM  
Another rum and coke.

LINDY  
I'll have one too.

Lindy tears out a match and quickly lights her cigarette.

TOM  
Better?

LINDY  
Much.

TOM  
I thought casinos didn't allow  
smoking anymore.

LINDY  
Does this bother you?

The table quiets while the dealer continues with the cards.

Lindy savors another hit and blows the smoke toward Tom.

LINDY (CONT'D)  
Aren't you with the other two  
knuckle draggers?

TOM  
Yeah, I just needed some space.  
Harold can be an jerk sometimes.

LINDY  
If he's such an asshole, why be his  
friend?

Lindy's spar forces Tom's eyes away. She notices him  
retract.

LINDY (CONT'D)  
Do you always curl up into a little  
ball when someone confronts you?

TOM  
Don't you think you can come off as  
bitchy at times?

LINDY  
Did you just call me a bitch?

TOM  
I just said you could come off as  
bitchy. Don't you think?

LINDY  
I just don't care.

TOM  
Maybe you should.

LINDY  
When men like you act like cavemen,  
can you blame me?

TOM  
You don't even know me. I didn't do  
anything to you. Don't be upset at  
me.

LINDY  
I can do whatever I want. I call it  
guilt by association.

TOM  
I am innocent in all this.

LINDY  
There is no such thing as an  
innocent man.

Lindy turns to the dealer.

LINDY (CONT'D)  
Are you innocent?

DEALER  
Don't look at me. I just deal  
cards.

Tom appears vexed by Lindy. He cuts the moment with a big  
swirl of his rum and coke.

Suki passes near the table searching for Lindy.

Lindy turns away to not be noticed.

TOM  
Looks like I'm not the only one  
dodging a friend.

LINDY  
Shut it.

The dealer continues with the cards.

Tom hits a fifteen when the dealer has thirteen.

LINDY (CONT'D)  
Do you even know how to play?

TOM  
Why do you care?

LINDY  
What you do affects me.

Tom looks to Lindy, he motions for another card and wins.

Lindy motions for a card and loses her bet.

LINDY (CONT'D)  
See.

DEALER  
If I deal you a blackjack, do you  
promise to go easy on him?

The cocktail waitress brings Tom and Lindy their drink  
orders.

Tom passes her a chip.

LINDY  
Why?

TOM  
Thanks, but it isn't going to help.

LINDY  
How about this. If I get a  
blackjack on the next deal, I'll  
buy you a real drink. You look like  
a tourist. I'll get you one of  
those Margarita Cups to take home  
to Warshington.

Tom peers at the dealer who shakes his head "No".

TOM  
I don't think so.

LINDY  
Don't like challenges?

Tom considers it. He fights the urge to run.

Their eyes meet like she's daring him to step up.

TOM  
Alright. You're on.

Lindy throws all of her chips in.

DEALER  
Are you sure you want to do that?

LINDY  
I'm sure. When I lose, I won't have  
any money to buy him a drink.

TOM  
That's bold.

LINDY  
I know. I wouldn't have it any  
other way.

Tom slides all of his chips next to Lindy's.

DEALER  
Side Bet.

TOM  
I bet that you will.

DEALER  
Only in Vegas.

LINDY  
Deal.

The dealer slowly pulls out a card and lays it in front of  
Lindy face down.

TOM  
Don't look at it.

The dealer then deals himself a card face up. It's a nine of  
spades. He reaches for Lindy's next card and tosses it face  
up. It's a QUEEN OF HEARTS.

LINDY  
No way.

The dealer drags himself another card face down.

DEALER  
Do you think it's there?

LINDY  
You're joking right?

TOM  
Don't hit it.

Lindy waves her hand over the cards.

The dealer turns over his cards to show an Ace. He reaches for Lindy's card and slowly peeks at it.

They wait in anticipation for the card to be turned.

The dealer holds a palpable tension and smiles.

LINDY  
Well, come on.

The dealer slams the card over on top of the Queen of Hearts. It's an ACE.

Lindy's jaw drops.

TOM  
What the-

LINDY  
Are you always this lucky?

TOM  
Never.

The dealer pays out the winnings.

DEALER  
You owe the man a drink.

LINDY  
Don't rub it in. I know where you work.

Tom leaves a twenty-five dollar chip on the table for the dealer.

The dealer taps it on the table and places it into a tip bin.

LINDY (CONT'D)  
Alright. Come on Lucky. A bet is a bet.

Lindy pulls Tom by the arm and out of the casino.

**EXT. PURPLE ZEBRA DAIQUIRI BAR, THE LAS VEGAS STRIP - NIGHT**

Just outside of Caesars's Palace, lights and sounds of Las Vegas nightlife resonate through the bar.

Tom enjoys the misters that help with the heat.

Lindy glances over to see his childish grin and smiles.

TOM  
Can you believe that just happened?

LINDY  
No.

A bartender readies for their drink order.

BARTENDER  
What can I get you?

LINDY  
Two of those big Margaritas.

BARTENDER  
Got it.

The bartender makes a flashy display of the plastic Margarita cups that look more like a long funnel with a round basin.

TOM  
That's some drink.

The bartender pours the drinks and sets them on the bar.

Lindy pays with a nice tip.

The bartender taps the bar with his fist then helps another guest.

LINDY  
See you later.

TOM  
What?

Lindy shrugs her shoulders.

TOM (CONT'D)  
When I buy a drink for someone, I  
at least have the courtesy to stay  
until it's done.

LINDY  
Well, walk and talk then U-DUB.

Lindy slurps at her drink like it isn't going to last long.

TOM  
Okay then.

**EXT. THE LAS VEGAS STRIP, CAESAR'S PALACE - CONTINUOUS**

Pedestrians fill "The Strip" and gawk at the lights and glitz of Las Vegas. A few people are lined up passing out handbills for exotic dancers.

Lindy and Tom walk, at arm's length apart to enjoy the ambiance.

LINDY  
Do you want one?

TOM  
No thanks.

A few workers slap handbills and whistle to gather attention.

Tom avoids their gaze.

LINDY  
They're people. They don't bite.

TOM  
I know. It's just easier to say  
"NO" when you aren't looking.

Tom drinks from his Mega Margarita.

LINDY  
Try working in a strip club.

TOM  
What?

LINDY  
Nothing.

Awkward silence before Lindy breaks it.

LINDY (CONT'D)  
So, what's your name? Or should I  
just call you Lucky.

TOM  
I'm Tom.

Tom extends his hand to Lindy while he introduces himself.

LINDY  
Lindy.

Lindy returns the shake.



TOM  
Nice to meet you.

LINDY  
Give it a minute. I'll change your  
mind.

TOM  
Don't say that.

LINDY  
Are you going call me a bitch  
again?

Other tourists pass through their conversation due to the  
separation.

TOM  
No. I don't mean it like that.

LINDY  
How do you mean it?

TOM  
I don't know. But, I don't think  
you're a bitch.

LINDY  
After all that?

TOM  
Well, I would call you defensive.  
There's a difference.

LINDY  
What kind of difference?

TOM  
Being defensive helps you keep  
people at a distance.

A couple of guys pass and give Tom a thumbs up.

LINDY  
It didn't drive you away.

TOM  
Not yet. But, then again, I can  
take a lot of abuse.

LINDY  
Why do you say that?

TOM

I just do. Really though, I don't think anyone would really be that rude.

LINDY

Well, you're only half right. But, I am a bitch.

A woman with kids gives her a dirty look as she passes.

LINDY (CONT'D)

You brought 'em here.

Tom laughs.

TOM

Maybe. I don't know. I can't really tell as much these days. But, why did you flipped me the bird when Harold kissed your friend?

LINDY

You saw that.

TOM

I thought it was kind of funny.

LINDY

It's not. That was about other things.

TOM

How so?

LINDY

I'm poison. You just have to get to know me.

TOM

Like hemlock? I'll drink to that.

LINDY

Feeling like killing yourself or something?

Tom holds his huge Margarita up ready to toast his untimely demise.

TOM

Such mortal drugs I have; but Mantua's law is death to any he that utters them.

LINDY  
My poverty, but not my will,  
consents.

Lindy lightly taps Tom's drink with hers.

TOM  
That was unexpected.

LINDY  
I can't know Shakespeare?

TOM  
I didn't mean it like that.

They walk in silence until Lindy cuts back in.

LINDY  
I'm from "Warshington" too.

TOM  
Really?

LINDY  
I'm from Seattle. I grew up over in  
Beacon Hill.

Lindy, engulfed in her drink, slinks away asking herself "Why did I say that?".

TOM  
I know that area.

LINDY  
You look like gentrified little  
Hipster.

TOM  
That's kind of harsh.

LINDY  
Told you.

TOM  
You're more like a pit viper.

LINDY  
That would be venomous. I  
distinctly said poison.

Lindy raises her arms and drinks to all that is Las Vegas.  
She spins to acknowledge the whole view.

LINDY (CONT'D)  
So, what brings you guys to Vegas?  
Slumming it?

TOM  
Nothing like that. I just needed to  
get away for a couple of days.

LINDY  
Why?

TOM  
Apparently, I need to lighten up?

Tom's phone dings with a notification. He takes out his  
phone.

Harold (Text): **Where the fuck are you?**

LINDY  
Do you want to get back?

TOM  
I probably should. Do you?

LINDY  
My best friend would be livid if I  
bailed.

Lindy swivels back toward Caesar's Palace.

Tom hesitates but follows.

TOM  
How long have you lived in Las  
Vegas?

LINDY  
I've been in Vegas since I was  
fifteen. So, you could say that I'm  
pretty much a local now.

TOM  
Okay, local yokel.

LINDY  
I'm local. Not trailer park trash.

TOM  
I didn't mean it like-

LINDY  
Right.

TOM

You definitely don't look like...  
You're a lot more beautiful.

LINDY

Thanks. Don't suck up either.

TOM

Normally, I wouldn't tell a  
beautiful woman she's beautiful.  
Especially someone as "Poisonous"  
as yourself.

LINDY

Why?

TOM

It means putting myself out there.  
That's why I hang out with Harold.  
He has no problem with his charm.

LINDY

But, that also makes him, and I  
quote, "An asshole".

TOM

Sometimes. I've known him a long  
time. He's been a good friend.

LINDY

So you travel all the way from  
"Warshington" to sit alone and play  
blackjack?

TOM

I needed some quiet. They wanted to  
go to see strippers so their  
hormones are raging.

LINDY

Why didn't you go?

TOM

I don't really like going to strip  
clubs.

Lindy, surprised by his answer, shoots a complimentary grin.

LINDY

Really? Why not?

TOM

I don't know. It's not that I don't  
get turned on by naked women.

(MORE)

TOM (CONT'D)  
I just don't like using someone in  
that way. It's really...  
impersonal.

Lindy turns away even more surprised wondering "Is the guy  
for real?".

LINDY  
I guess that would depend on whose  
point of view you're considering.  
It's very personal if you're the  
one being used.

TOM  
Besides, most of those places  
smell.

Lindy laughs, ice removed from her armor.

LINDY  
What?

TOM  
Yeah. Those places stink.

LINDY  
You do know they can come to your  
room these days.

Lindy points to all the handbills on the street.

TOM  
I know. Not that I'm against women  
stripping for a living. I just  
don't find it all that appealing.

LINDY  
Really?

TOM  
Yeah, really. If I share that with  
a woman, it will be because she  
wants to not because she has to.

LINDY  
Are you sure you're a man?

TOM  
I know my gender.

LINDY  
Oh really?

TOM

Really. But then again, you might kill me. I might as well go out in flames.

LINDY

Trying to be bold?

TOM

Uh-huh.

Tom gulps his drink.

TOM (CONT'D)

It also helps to drink a little.

LINDY

So, you're saying you only find me attractive because you're drunk?

TOM

I found you attractive before I started drinking. First time I've really noticed that about anyone in a while.

LINDY

I don't think I've ever met a man that doesn't think about his penis first.

The same woman with kids scowls at her again.

LINDY (CONT'D)

Trust me, they're thinking about it.

Lindy points to the boys.

Tom laughs.

TOM

Consider me different. I really am that innocent man among thousands of guilty ones.

LINDY

I've never seen one.

TOM

Maybe you've been looking in the wrong place.

Lindy, impressed by his words, finishes her supersized Margarita.

They reach the doors of the Casino and enter.

**INT. CAESAR'S PALACE, CASINO FLOOR - CONTINUOUS**

They follow through the maze of slot machines and gaming tables.

LINDY  
You ever been to Vegas?

TOM  
A couple of times. But, it's been a while.

LINDY  
I see.

TOM  
I wanted to check out the Bellagio but Harold loves it here. Caesar's Palace is his hotel of choice.

LINDY  
They have an art gallery there.

TOM  
Oh yeah? I wanted to see the fountains.

LINDY  
It's a nice hotel.

Lindy studies several other couples enjoying the night together.

LINDY (CONT'D)  
I'm sorry about earlier.

TOM  
I knew it.

LINDY  
You're right. You caught me in a bad mood. Can I make it up to you?

TOM  
You just did. Thank you for the drink.

Tom shows off his souvenir.



LINDY

You sure?

TOM

I appreciate the offer. But, I won't keep you.

LINDY

Were you going to check out the Bellagio?

TOM

Probably.

LINDY

Go. Enjoy yourself.

TOM

We'll see.

Lindy connects into Tom's eyes a moment and smiles as though she wants to tell him something but doesn't.

LINDY

I should be getting back.

TOM

Maybe, I'll see you later.

Lindy checks her watch and looks back into the casino.

LINDY

How long are you going to be in town?

TOM

I don't know. I think I'm just going to take my winnings and run.

LINDY

That's smart.

Tom finishes his drink.

Lindy lingers a few moments to expect Tom to ask her to stay but he doesn't.

TOM

Good night.

Lindy leaves and walks into the casino. She looks back at Tom as he pulls something from his pocket to fiddle with it.

Tom sees her fade into the crowded casino.

INT. CAESAR'S PALACE, BAR - NIGHT

Lindy returns to find the party seems to be over. Valerie and Mike converse at the bar.

VALERIE

What took you so long?

LINDY

I'm sorry. I just needed to get away for a moment. Where is Suki?

VALERIE

Looking for you.

LINDY

And who is this?

MIKE

I'm Mike.

LINDY

Where is the other knuckle dragger?

MIKE

Excuse me?

LINDY

You know who I mean.

MIKE

He's off looking for our friend. Do you work at the club too?

VALERIE

Yes, but she's a waitress.

MIKE

I'm sorry. I just assumed. It's nice to meet you.

VALERIE

We are all going to head up to their room in a few.

MIKE

We gave them a few minutes to find you both.

LINDY

I think I'll pass.

VALERIE

Come on Lin. Let's just have some fun.

LINDY

With these mouth breathers? We can do better.

MIKE

I can hear you.

VALERIE

Lin, what's gotten into you?

LINDY

I'll tell you later.

**INT. CAESAR'S PALACE, CASINO CAGE - NIGHT**

Tom waits in line to cash his winnings. He catches Suki and her friends head back to the bar.

Harold surprises him.

HAROLD

Where the fuck have you been?

Tom displays a small stack of chips.

TOM

What's it look like?

HAROLD

Win much?

TOM

A little.

Tom steps to an open window.

HAROLD

Let's get going.

TOM

Have you ever thought there are more to women than just giving you a boner?

HAROLD

What the fuck are you talking about?

Tom collects his money into his wallet and walks to the elevator.

TOM  
Why do you have this need to use  
people for what you want?

HAROLD  
It's just fun.

TOM  
Maybe for you.

HAROLD  
Wait. Pull that stick out of your  
ass already.

TOM  
I'm going to the room. Just go to  
the strip club with Mike and have  
your fun.

HAROLD  
We changed our plans.

TOM  
I don't care.

**INT. CAESAR'S PALACE, BAR - NIGHT**

Suki returns with the rest of the group and pouts at Lindy.

SUKI  
Where were you?

LINDY  
Do you want to do this here?

Lindy nods to Suki to follow her. They step to the side of the bar.

SUKI  
This is the one night I need you.  
And you're close to ditchin' us.

LINDY  
You know how I feel about this and  
you're tugging at that guys shirt  
like a client.

SUKI  
So. I'm not going to strip for him.

LINDY

That's not the point. If you're so convinced to getting married tomorrow, why are you flirting with these knuckle dragger?

Suki flashes a realization.

SUKI

You don't trust me.

LINDY

That's not what I said.

SUKI

No. You think I'm going to poison it. Don't you.

LINDY

Let's not do this here.

Harold returns with a bottle of whiskey.

HAROLD

Are you ready to meet our other friend?

LINDY

He didn't go to the Bellagio?

HAROLD

How would you know that?

**INT. CAESAR'S PALACE, HOTEL ROOM - NIGHT**

Tom looks out over the city to see all of it's grandeur. Just before he can get comfortable, the party walks in.

Harold enters.

HAROLD

Bringing the party to you.

The group of girls, Suki and all, enter. Lindy is the last of them.

Tom and Lindy make eye contact and smile at each other.

Mike jumps on the bed and looks over to Tom. He sees that Tom's eyes are locked with Lindy as she walks over to him.

Lindy weaves her way through her friends to the window.

LINDY  
Hey.

TOM  
Hey.

Valerie presses up next to Lindy.

VALERIE  
How are you?

LINDY  
Val, this is Tom.

VALERIE  
How do you know each other?

TOM  
We just met in the casino. She  
bought me a drink.

Tom shows off his souvenir.

VALERIE  
You bought him a drink?

LINDY  
It was a bet.

Val senses the connection in their eyes too. She pushes Lindy forward.

VALERIE  
Have fun.

LINDY  
I thought you were going to see the  
Bellagio?

TOM  
I cashed out. I didn't think the  
party would come here.

Harold crashes in to place his arm around Tom.

HAROLD  
Hey everyone, this is my best  
friend Tom. Have you met Suki?  
She's getting married tomorrow in  
an Elvis chapel.

Harold points out Suki with her sash.

TOM  
Good for her.

HAROLD  
Want to convince her to run?

TOM  
Get off me.

Tom throws his shoulders back to remove Harold's grip.

HAROLD  
Just relax and enjoy the night.

Lindy scowls at Harold.

Harold carelessly jumps back into conversation with someone else.

Lindy grabs Tom by the hand and pulls him out of the room.

**INT. CAESAR'S PALACE, HALLWAY - CONTINUOUS**

Lindy rushes Tom into the hallway.

Valerie chases behind them.

VALERIE  
Hey, where are you going?

LINDY  
Don't be mad at me.

VALERIE  
I'm not the one that you need to  
say that to.

Valerie can see in Lindy's eyes that she wants this.

VALERIE (CONT'D)  
I'll cover for you. But, you're  
going to have to be there tomorrow.

Valerie closes the room door behind her.

LINDY  
Do you want to go?

TOM  
Are you sure about this?

Lindy stops for a moment but finds the resolve to push forward.

**INT. CAESAR'S PALACE, CASINO FLOOR - CONTINUOUS**

Lindy and Tom reach the exit doors and he holds each of the them open. He smiles at her.

LINDY  
You have a nice smile.

Lindy enjoys his moment of chivalry.

**EXT. THE LAS VEGAS STRIP, CEASARS PALACE - CONTINUOUS**

Lindy and Tom walk side by side.

Tom keeps his hands in his pockets.

Lindy holds onto a small purse with both of her hands despite it having a strap to carry over her shoulder.

They walk quietly for a few moments as Tom looks across the street to the Flamingo Hotel.

TOM  
I thought your said your friends  
would be livid if you bailed.

LINDY  
One will be.

TOM  
Just one?

LINDY  
It's complicated. Can we talk about  
something else? I don't want to  
think about it right now.

TOM  
Sure.

LINDY  
What do you do?

Tom tosses a coin the Caesar's Palace fountain.

A smiles finds Lindy's mouth.

TOM  
I'm a lawyer in Seattle. You?

LINDY  
I waitress for now at...



She stops before saying too much.

LINDY (CONT'D)  
I'm still going to school.

Lindy looks to her watch.

LINDY (CONT'D)  
Come on let's hurry. They should  
come on in a little bit.

**EXT. LAS VEGAS STRIP, BELLAGIO FOUNTAINS - NIGHT**

Tom delights in the view of the Bellagio hotel with the water glowing below. The lights shine off of it to create a unique ambiance.

TOM  
This is cool.

LINDY  
It gets better.

The music plays lightly from the speakers hidden along the walkway.

TOM  
Let's find a good spot.

LINDY  
Follow me.

Lindy and Tom find a spot at the edge of the barrier overlooking the water. She dangles her purse down to the floor to keep a distance between them.

The crowd shouts and hollers as the water guns burst alive and music blasts from the speakers.

The water show finishes.

Tom tosses another coin into the water. Lindy notices.

TOM  
Where to now?

LINDY  
New York, New York?

Tom nods in agreement.

**EXT. WALKWAY OVER TROPICANA - NIGHT**

Las Vegas has pathways over the busier streets to keep pedestrians moving and traffic flowing.

A street performer sets up a keyboard and mic in the distance.

The street performer interrupts with her song from Alicia Keys, Empire State of Mind, Part II.

STREET PERFORMER

(Singing)

Ooh, New York!

Ooh, New York!

LINDY

I know this one.

Lindy, giddy with excitement, pulls Tom in front of the street performer.

LINDY (CONT'D)

(Singing)

Grew up in a town that is famous as  
a place of movie scenes. Noise is  
always loud, there are sirens all  
around and the streets are mean.

Tom gawks in awe because she's talented.

The street performer waves to Lindy to perform with her.

Tom pushes Lindy forward.

LINDY (CONT'D)

If I can make it here, I can make  
it anywhere, that's what they say  
Seeing my face in lights or my name  
in marquees found down on Broadway

Lindy reluctantly joins in at the chorus.

The street performer and Lindy share the mic.

TOGETHER

(Singing)

Even if it ain't all it seems

I got a pocketful of dreams

[Chorus]

Baby, I'm from New York. Concrete  
jungle where dreams are made of

There's nothin' you can't do

Now you're in New York.

(MORE)

## TOGETHER (CONT'D)

These streets will make you feel  
brand-new. Big lights will inspire  
you. Hear it for New York, New  
York, New York.

The street performer hands Lindy the mic to run with it.

LINDY

(Singing)

On the avenue, there ain't ever a  
curfew, ladies work so hard. Such a  
meltin' pot, on the corner sellin'  
rock, preachers pray to God. Hail a  
gypsy cab, takes me down from  
Harlem to the Brooklyn Bridge.  
Someone sleeps tonight with a  
hunger far more than an empty  
fridge.

Lindy places the mic back into the holder.

TOGETHER

(Singing)

I'm gonna make it by any means.  
I got a pocketful of dreams  
[Chorus]  
Baby, I'm from New York. Concrete  
jungle where dreams are made of  
There's nothin' you can't do  
Now you're in New York. These  
streets will make you feel brand-  
new. Big lights will inspire you.  
Hear it for New York.

Lindy steps away to let the performer take back over. She  
pushes one hand in the air to the lyrics.

Tom can't hold his delight for the music. He pulls a crisp  
one-hundred dollar bill and sets it into a tip jar.

LINDY

That's a lot.

TOM

I believe that you should be  
generous to people who deserve it.

**INT. NEW YORK, NEW YORK LAS VEGAS / MAD APPLE SHOW - NIGHT**

The Mad Apple show is a Cirque du Soleil show that allows  
attendees to purchase drinks on the stage before the  
performance.

Tom and Lindy, fascinated by the stage, wait to purchase drinks.

TOM

I have to admit that was pretty amazing.

LINDY

I haven't sang in years though.

TOM

Why not? You're really good.

Lindy smiles but resists the urge to say more.

LINDY

Why did you say you can take a lot of abuse earlier?

TOM

That's my long story.

LINDY

Please, I'd like to know.

TOM

Can I get a pass on it if I give you one?

LINDY

No, why should I?

TOM

Because, I was really hurt by it.

LINDY

You don't want to talk about it?

TOM

It's not that. I just-

LINDY

Don't want to tell me.

Tom hesitates and sees Lindy pull back from her query.

TOM

I do want to tell you.

LINDY

What are you waiting for?

TOM

I don't know.

LINDY

Don't be one of these typical guys that doesn't want to talk about anything. You seem really... Nice. I don't meet a lot of nice guys.

TOM

I just find it weird that I might tell you too much.

LINDY

There is no such thing as "Too much".

TOM

It's difficult to talk about.

LINDY

I think it takes a strong person to admit they were hurt.

Tom shares a moment with eyes connected to Lindy, anticipating his next words.

LINDY (CONT'D)

Our seats are up there by the way.

Lindy points to the upper balcony first row stage left.

**INT. NEW YORK, NEW YORK LAS VEGAS / MAD APPLE SHOW - UPPER BALCONY - CONTINUOUS**

Lindy and Tim overlook the stage with drinks and popcorn in front of them.

LINDY

So, what's so difficult to talk about?

Tom thinks then divulges.

TOM

My fiancée left me at the alter on our wedding day. That's why Harold felt the need to bring me to Vegas.

LINDY

How long ago?

TOM

A few weeks.

LINDY  
Was it so hard to just say it?

TOM  
No.

LINDY  
Don't lie.

TOM  
I'm not. I'm just realizing.

LINDY  
What?

TOM  
I could have just lied to you but I didn't.

LINDY  
How can I really believe you?

TOM  
Because, I don't want to lie to you.

LINDY  
Everyone does.

TOM  
Most people maybe. I know we just met. But, I feel really comfortable talking with you. I don't think I was like this with my fiancée.

LINDY  
Do you think that's why she left?

TOM  
Who knows?

Tom's phone blows up with a call from Harold. James places his phone on mute.

LINDY  
Do you need to get back?

TOM  
I don't know why I just told you everything.

LINDY

Look, I'm no angel. I'm glad you decided to let yourself be honest. But, don't put me on a pedestal.

TOM

You've been very clear about yourself. I understand how you must feel.

LINDY

You don't.

TOM

I really like being here with you. Let's just be honest and let things go where they go.

LINDY

I agree.

TOM

Then why give me that little "I'm no angel" tidbit like you're still on the defensive?

LINDY

I just wanted to be clear.

Lindy and Tom share silence.

Tom breaks the tension.

TOM

I get that you need to be clear. But, are you afraid I might fall for you or vice versa?

LINDY

What's that supposed to mean?

TOM

Well, you've been calling yourself poisonous all night then tell me you want to be clear like drawing a line in the sand. Are you always on guard even as someone chips away at that hardened exterior?

LINDY

I never said that.

TOM  
You didn't have to. I got it  
clearly.

LINDY  
You're reading too much into this.

TOM  
There is no such thing as "Too  
much".

LINDY  
You are.

TOM  
Well, that's for you to know.  
Maybe, I've been so blinded by my  
fiancée I can't tell anymore.

LINDY  
Ex-fiancée.

TOM  
Making it very clear again.

Tom, disappointed, turns away from Lindy.

LINDY  
Sorry.

Lindy observes Tom more closely. She reviews his smile, his awkward demeanor that seems overly polite but genuine, and his boyish good looks.

The performance starts with a loud roar from the crowd.

LINDY (CONT'D)  
Maybe I do like you.

Tom doesn't hear her. She touches his shoulder.

LINDY (CONT'D)  
What do you think?

TOM  
This looks really cool.

They enjoy the show.

**INT. NEW YORK, NEW YORK LAS VEGAS / CASINO FLOOR - LATER**

Crowded and almost overflowing with guests, they find an open slot machine to relax.



TOM  
Do you want to throw in some of  
your winnings?

LINDY  
I don't play slots. But, I got use  
the restroom.

TOM  
Okay. I'll be here.

**INT. NEW YORK, NEW YORK LAS VEGAS / WOMEN'S RESTROOM -  
CONTINUOUS**

Lindy stares into the mirror.

LINDY  
Why are you doing this? He's a  
tourist.

Lindy paces back and forth a few moments.

LINDY (CONT'D)  
Why are you singing like some giddy  
school girl again? Get it together.

Another patron cautiously walks around her.

LINDY (CONT'D)  
Haven't you seen anyone talk to  
themselves?

**INT. NEW YORK, NEW YORK LAS VEGAS / CASINO FLOOR - MOMENTS  
LATER**

Lindy sights Tom as he presses the button on the slot  
machine. A tear falls down her cheek and she blows him a  
kiss. She bolts for the exit.

Just before she makes it to the exit, Tom notices her  
silhouette at the door and rushes after her.

**EXT. WALKWAY OVER TROPICANA - NIGHT**

Tom chases Lindy down to the end of the walkway.

TOM  
Hey! Are you trying to ditch me?

LINDY  
What do you think?

TOM  
Don't poison this.

LINDY  
It's what I do.

TOM  
What happened to see where things  
goes?

LINDY  
I don't know.

TOM  
Just stay with me a bit longer.

Lindy says nothing.

**INT. CAESAR'S PALACE, HOTEL ROOM - NIGHT**

Suki sulks on a sofa while the party looks to be winding  
down.

Harold's nowhere to be found.

Mike and Valerie talk and take shots at a table.

VALERIE  
You ok?

SUKI  
She ditched us.

VALERIE  
I'm sure she had a good reason.

SUKI  
Is there ever a good reason to  
ditch your best friends  
bachelorette party?

Mike cuts in.

MIKE  
Our friend ditched us.

SUKI  
Is he getting married tomorrow too?

MIKE  
We'll no.

Valerie evaluates the empty Margarita drink cup then looks to Mike.

VALERIE  
What's he like?

MIKE  
Tom? Right now? Probably like a  
lost puppy.

VALERIE  
Did you see that vibe between them?

MIKE  
Ya, you saw it too?

SUKI  
She left with a guy?

Suki stomps out of the room.

VALERIE  
I have to go.

Valerie chases after her.

**EXT. THE LINQ PROMENADE - NIGHT**

The LINQ Promenade is a pathway to the High Roller Observation Wheel that is full of shops and restaurants. It glistens with tourists on the busy night.

Lindy and Tom walk only inches apart the subconscious barriers broken.

TOM  
Where are you going?

LINDY  
In-N-Out.

TOM  
You know. Dick's Burger in Seattle  
is better.

LINDY  
Are you kidding me? In-N-Out is the  
best. Dick's burgers are so dry and  
basic.

TOM  
No they aren't. I've had some of  
the best burgers of my life there.

They reach the In-N-Out burger.

LINDY  
Find us a place to sit. What would  
you like?

TOM  
A hamburger and a drink

LINDY  
Animal Style?

The question puzzles Tom.

LINDY (CONT'D)  
You don't know the secret menu?

TOM  
I guess not.

LINDY  
You're in for a treat then.

Lindy rushes inside.

Tom watches the door and relaxes by a fountain entertained by the water jets. He positions himself to keep Lindy in full view.

Lindy returns grinning ear to ear with her white bag of deliciousness.

LINDY (CONT'D)  
Now. Tell me this isn't better than  
a Dick's Burgers.

Tom opens his burger then with a big bite savors the moment.

TOM  
This is good. But, it's not the  
same.

LINDY  
Oh come on.

TOM  
I have so many memories of that  
place. And it's probably more the  
nostalgia that makes it great.

LINDY  
Yeah, maybe.

TOM

Harold and I have shared so many memories like Friday nights at Dick's Burgers. I keep him even keel. He kicks me out of my comfort zone. He may not always get it right but his heart is in the right place.

LINDY

Don't personalize him to me. He's still an asshole.

TOM

He's not all bad.

LINDY

He's like so many others I've seen around here. Mouth breathers. Knuckle draggers.

Tom surveys the Promenade.

TOM

Like that guy, and that guy, and those guys.

Tom points to all the men floating around the promenade.

LINDY

What are you trying to say?

TOM

Sounds like you don't give any man some slack. You nearly ditched me a few minutes ago.

Lindy reflects about her actions.

LINDY

Come with me.

Lindy notices Tom toss another coin into a fountain before they leave.

**EXT. HIGH ROLLER OBSERVATION / WHEEL POD, - LATER**

Lindy and Tom gaze all of Las Vegas from the pod's vantage point.

The Las Vegas Sphere changes designs on the exterior.

They stand at the edge of the pod shoulder to shoulder with their hands on a rail nearly touching.

LINDY  
It's quiet up here.

Tom, fully attentive, awaits her response. She smiles.

LINDY (CONT'D)  
This may sound conceited. It's difficult to be out and not have some mouth breather drooling over me because they only see the outside. Being alone here allows me to be free of it.

TOM  
I guess I can understand. Or at least empathize.

LINDY  
How?

TOM  
Granted, I am not some beautiful Sin City Hemlock. But, I can see how some women are treated. Like they are an object to be had. Or a trophy to be won. You'd think by now that we'd get past all of that and see people differently. But, our biases and other shit just gets in the way. Your looks land you in a place where everyone wants a piece of you. It's not theirs to have but they want it anyway.

LINDY  
They don't expect me to be real.

TOM  
I just don't like it when some people being dehumanized. That's why I'm in law.

LINDY  
You fight for the little guy?

TOM  
I try. But, it takes the fight out of my life.

Lindy exhales her breathe onto the window then draws an artistic heart into the respiration.

**EXT. THE LAS VEGAS STRIP, VENETIAN - NIGHT**

Tom and Lindy walk shoulder to shoulder past the Sephora.

Lindy inspects the window.

LINDY  
Come in with me.

TOM  
Do you really want me to?

LINDY  
Beauty stores don't freak you out  
do they?

TOM  
No. But, I've never shopped for  
makeup with a woman.

LINDY  
Good, something new to experience.

Lindy pulls him into the store.

**INT. SEPHORA ON THE STRIP - CONTINUOUS**

The huge makeup store is packed with several brands of high quality makeup, services, and fragrances. Guests try products and enjoy the experience.

LINDY  
You mean to tell me. You never  
shopped with your Ex like this?

TOM  
No.

LINDY  
Why not?

TOM  
There are a lot of beauty  
expectations on women already. I  
never want to be that guy that  
requires or expects more.

LINDY  
So, if I took off all my makeup  
right now, you'd be okay with it?

TOM  
Yeah. As long as you are.

Lindy searches for a team member.

SEPHORA TEAM MEMBER  
How are you? What can I help you  
find?

LINDY  
I want to try a few things. Do you  
have a makeup station?

The team member walks them over to an empty station. It has  
several supplies including wipes and makeup remover.

SEPHORA TEAM MEMBER  
Did you need any help?

LINDY  
I'll be fine.

Lindy grabs a few makeup wipes and slowly removes her makeup.

LINDY (CONT'D)  
I'm going to show you what we have  
to go through.

TOM  
I get it.

LINDY  
Do you really?

TOM  
When you say it like that I don't  
know.

Lindy removes some makeup to reveal a scar on her cheek.

Tom's expression changes, enlightened by her revelation.

She removes her lashes and breaks herself down to a no makeup  
look.

LINDY  
You wondered why I'm so protective.  
This is why.

Lindy vulnerable, makeup free, tests his reaction.

TOM  
I see the scar. I want to believe  
that I'm an empathetic person.  
(MORE)



TOM (CONT'D)  
 But, sometimes you just don't know  
 how deep it goes until someone  
 shows you. I never saw my ex like  
 this. Tell me what happened?

LINDY  
 I can't.

TOM  
 You promised.

Lindy questions herself about the next response.

LINDY  
 We use makeup as a way to show we  
 aren't broken. But, I guess we all  
 are. We cover the scars of our past  
 hoping that people don't see the  
 fractures underneath. They put us  
 on pedestals and expect us not to  
 be human. I haven't sung in a long  
 time because I was hurt by someone.

TOM  
 Hurt?

LINDY  
 I was attacked after a performance.  
 Nearly, you know....

TOM  
 I'm so sorry.

Lindy reaches into her bag to reapply her makeup.

Tom gently touches her wrist.

TOM (CONT'D)  
 Beauty is more than what's on the  
 outside.

Lindy only applies some makeup to cover the scar and  
 highlight her eyes.

**INT. VENETIAN, ST. MARKS'S SQUARE - NIGHT**

This Italian theme casino emulates the spirit of Venice down  
 to the cobble stone walkways and water passageway that winds  
 itself through the casino and Grand Canal Shoppes.

Italian singers serenade guests with traditional songs as  
 they ride the gondolas.

A murmur of conversations echo into the square from the restaurants.

Lindy and Tom glide, hands close enough to touch, their eyes steal small glances.

TOM

This is nice.

LINDY

I used to work in the mall here and just love anything Italian.

TOM

Oh yeah? Tricia and I were thinking about going to Italy for our honeymoon.

Lindy's eyes light up with the topic of Italy.

LINDY

What part?

TOM

Venice... then Florence, Rome. She talked me out of it.

LINDY

You let her talk you out of it?

TOM

Yeah. I know.

LINDY

Have you ever been to Italy?

TOM

No. But, I've always wanted to go.

LINDY

Me too. I've always been fascinated by the history of Italy. It's on my bucket list.

TOM

I wished I had gone. We'll see.

LINDY

You should have. I study art and I've always imagined what it must have been like to paint the Sistine Chapel. Or see the Sculpture of David in Florence. Did you know it's like seventeen feet tall?

TOM  
Wow. Really?

LINDY  
What I wouldn't give to have the  
opportunity. Or to have real  
Italian gelato.

TOM  
Speaking of gelato.

Tom points to the gelato cart in the middle of the square.

LINDY  
Are you craving gelato now?

TOM  
Yeah. Did you know, what flavor you  
pick can say a lot about you.

LINDY  
What are you going to get?

TOM  
Tiramisu.

LINDY  
I've always liked pistachio.

TOM  
Order for us while I google it.

Tom pulls his phone and searches the internet.

LINDY  
What are you googling?

TOM  
What gelato flavors say about you.

Lindy orders the gelato from the vendor.

LINDY  
What's it say?

Tom squints his eyes to read the passage from his phone.

TOM  
Let me see. Ok here it is.  
Pistachio - You ache for travel,-  
but not the kind of travel that  
involves islands, fruity drinks and  
a sunburn. You want to feed your  
mind and soul.

(MORE)

TOM (CONT'D)

You long to drift through an olive orchard in Tuscany, and you dream about nibbling on Camembert before strolling around the Musée d'Orsay.

LINDY

Really? Cheese and Paris?

TOM

That's what it says.

Tom points to his phone.

LINDY

What about Tiramisu?

TOM

It doesn't say. But. It would be like coffee I guess. Coffee: You are a total whirlwind... of success? You're tenacious and your ambition leads you to great victory. You're basically the poster child for #goals, and nothing holds you back in life. That's bullshit.

Tom places his phone away and chuckles.

They pick up their order from the gelato stand.

They walk through the Grand Canal Shoppes to visit different places and enjoy the gelato.

TOM (CONT'D)

Is there a gallery in here?

LINDY

Interested in some art?

TOM

You mentioned it earlier.

Lindy eyes light up again.

### **INT. SIGNATURE GALLERIES - NIGHT**

They enter the shoppe with a look of amazement with the painting, sculptures, and photographs from local various artists.

TOM

Are you an artist too?

LINDY

I've dabbled. But, it's hard to choose one style.

TOM

Why is that?

LINDY

Once you choose one you have to stick with it to be really good.

TOM

It just takes commitment.

Lindy glares at him for a moment.

LINDY

Or you could become great at a lot of forms.

TOM

Or you could just be good at a lot of things and not great at anything.

LINDY

What's that mean?

TOM

Not to diminish the talent of these people. But, this is being sold in a mall. Would a Davinci be sold here?

LINDY

That's different. You're talking about a once in a generation type of talent.

TOM

You're probably right. I just have Ikea black and white photos all over my apartment.

LINDY

Don't think of art as something to put on your wall or a masterpiece. I think we can all tell the difference with what ends up in a museum or an art shoppe. But, look into a piece of art and ask how it moves you. How you are inspired by it? Art tells more about ourselves than it does about the artist.

TOM  
 What do black and white photos tell  
 you about me?

LINDY  
 I think you need more color in your  
 life.

Tom inspects a few pieces but then observes Lindy as she marvels over the simplest of pieces. He sees how she is moved and emotional over each of them.

TOM  
 Can a person be a work of art?

LINDY  
 Maybe.

They gaze into each other's eyes.

**INT. VENETIAN / THE GRAND CANAL SHOPPES - NIGHT**

Lindy's cell phone rings. She removes the phone then bites her lip before she answers.

LINDY  
 I have to take this.

TOM  
 No problem.

They stop on a passageway overlooking the water of the canal.

Lindy stands a few feet away close enough that Tom can hear her.

LINDY  
 Hello.

Tom's cell phone vibrates in his pocket. He quickly answers.

TOM  
 Hey Harold.

LINDY (CONT'D)  
 Yeah, it's me.

TOM (CONT'D)  
 What's up?

LINDY (CONT'D)  
 I'm sorry. I had to go.

TOM (CONT'D)  
 I'm just checking out the  
 city.

LINDY (CONT'D)  
 I'm sorry. I'll make it up to  
 you. I know it only happens  
 once.

Lindy, exasperated, places her elbows on the rail.

Tom slides next to her for support.

TOM (CONT'D) LINDY (CONT'D)  
I don't know. I promise to make it up to you.

TOM (CONT'D) LINDY (CONT'D)  
I don't know. Don't call me selfish.

TOM (CONT'D) LINDY (CONT'D)  
Nothing. If you feel that way, I'm sorry. How many times can I say it?

TOM (CONT'D) LINDY (CONT'D)  
At the Venetian. Can we talk about this later?

Lindy places her head on his shoulder.

Tom acknowledges her stretch for connection. He's careful not to move.

TOM (CONT'D) LINDY (CONT'D)  
Hey, I'll be fine. I'll catch up with you guys later. Can we talk about this later?

TOM (CONT'D)  
I swear. I'll be fine without it.

LINDY  
You know how I feel about it.

TOM  
Do you need to go back?

Lindy holds her finger out for Tom to give her a moment.

LINDY  
I want you to be happy.

Tom holds steady.

LINDY (CONT'D)  
Really. I want you to be happy. I met a friend in the casino..... No one you know..... I'll tell you about it later... I'm hanging up. I'm hanging up. Bye.

Lindy finally hangs up her phone. She breaks away and down the walkway. He follows.

TOM  
She the one that was going to mad?

Lindy nods in agreement.

TOM (CONT'D)  
Do you need to go?

LINDY  
Are you trying to ditch me?

Tom comforts her with a smile.

TOM  
No. But, I also know I can't keep  
you here.

Lindy reaches for his hand to connect them.

LINDY  
It's okay. I'll get to see her  
tomorrow and hopefully make  
everything right.

**INT. VENETIAN / THE GRAND CANAL SHOPPES - CONTINUOUS**

They hold hands as they walk toward the Venetian Convention Center.

Most of the stores have closed and customer's filter out of the shoppes. A few tourists walk through to get from casino to casino.

TOM  
That didn't sound very pleasant.

LINDY  
It'll be fine.

TOM  
What was all that about?

LINDY  
Suki was just upset that I left  
without telling her.

TOM  
That's why cell phones were  
invented.

LINDY  
Well, there is more to it.

TOM  
How so?



LINDY  
I don't want her to get married.

Tom, surprised, stops her.

TOM  
She's getting married tomorrow  
right? No wonder she's mad.

LINDY  
I don't like the guy she's  
marrying. The mouth breather guilty  
type.

TOM  
Do you have the right to say who  
she can and can't marry?

LINDY  
You stay out of this.

TOM  
Do you?

Lindy pulls away from Tom to sit on a bench.

LINDY  
Don't defend her.

TOM  
I'm not.

LINDY  
You don't know her like I do.

TOM  
I don't. I only know how I would  
feel if someone wouldn't let me at  
least try to be happy.

LINDY  
There are certain things you don't  
leave to chance.

Tom pushes in next to her.

TOM  
She's just going to try to prove  
you wrong.

LINDY  
So, I should just be happy for her?

TOM  
Yeah. If you mean what you said.

LINDY  
But, she'll blame me later.

TOM  
It's a double edge sword.

LINDY  
I've chosen a side.

TOM  
So you can tell her "I told you  
so".

There is awkward silence before Tom cuts back in.

TOM (CONT'D)  
This sounds like it's more about  
you than her.

LINDY  
No it isn't.

TOM  
Yes, it is.

LINDY  
Explain that to me.

TOM  
Well, I know that your defense is  
going to be that I don't know you.  
But, based on what I've seen. It's  
hard for you to trust anyone.

LINDY  
Go on.

TOM  
I would guess that you have a lot  
of influence on her. But, you can't  
change her mind about this.

LINDY  
I haven't been able to.

TOM  
Trust she'll be happy.

LINDY  
You mean trust she won't mess it  
up.

TOM  
Let her figure it out.

LINDY  
You don't know her.

TOM  
Right.

Lindy crosses her arms and pouts.

LINDY  
You shouldn't defend someone you  
don't know.

TOM  
I'm not. I'm just reflecting back.  
You can't control what other people  
do. You can only control what you  
do.

LINDY  
I am.

TOM  
Is it your responsibility to ensure  
her happiness?

Lindy mutes to the question.

TOM (CONT'D)  
I answer that question as a "No". I  
have a hard enough problem making  
myself happy.

LINDY  
You don't know the situation.

TOM  
I admitted I don't. I just feel  
that if it is a mistake, she'll  
find out on her own then learn from  
it.

LINDY  
I'm just trying to protect her.

TOM  
I think by being an understanding  
friend, you will. But, you can't  
shelter her from experience either.

LINDY  
I know.

TOM

Every experience makes us who we are.

Lindy separates to gain some distance.

LINDY

Okay PLATO. You talk like you have all the experience in the world but you don't. You have to live a little to be able to talk about it with any kind of authority.

TOM

Fine. I'll drop it.

LINDY

Then, you give in like a lump when anyone confronts you.

Tom, slapped by reality, steams.

TOM

You're right.

LINDY

I would prefer you stand up yourself.

Tom jumps to confront her.

TOM

Then, I won't drop it. You have to let her be with who she wants.

Lindy's eye widen with his boldness.

LINDY

You don't understand. I've been with too many men that promise the world but only give you grief. That give you literal scars.

TOM

You've been with.

LINDY

She has too.

TOM

But, this is still based on your experience.

Lindy crosses her arms and remains confrontational but relaxes as she thinks about what to say next.

LINDY

Let's say you're right and this is about me. What should I do? You said it's a double edged sword. So, I'm dammed if I do or dammed if I don't. What do I do Plato?

TOM

You can't protect her from this guy. All you can do is be a support for her if something happens. And, if that limb she puts herself on shatters, be the cushion that supports her when she falls.

LINDY

You want me to watch the car crash.

TOM

I'm saying you should be the air bag.

LINDY

I don't want to be a witness that.

TOM

You told me it takes a strong person to admit to being hurt. So, tell me why.

LINDY

Well, I have been a train wreck before. I don't want her to go the same direction.

TOM

I'm sorry that you've been mistreated.

LINDY

A little more than mistreated.

TOM

You're not poison.

LINDY

I am poison. I've been the cause.

TOM

Okay. I'll be your judge right now. Prove that to me.

Lindy pulls out a wallet from her purse to show Tom some pictures.

LINDY

Here.

Tom looks at a pictures of Lindy with a handsome young man.

TOM

Who is he?

LINDY

He's my "EX"-fiancée. We were supposed to get married a couple of years ago.

TOM

I see. But, there's no proof here.

LINDY

I've known him since I moved here. We just fit at the time.

Lindy hesitates and looks away.

TOM

Go on.

LINDY

As our wedding came closer, I started acting out. I feared he was going to hurt me.

Lindy cries slowly.

LINDY (CONT'D)

I found every reason to drive him away. I feel objectified and fear every guy hurting me ever since.

TOM

That's not going to be everyone.

Tom pulls Lindy into his shoulder for comfort.

LINDY

It's not okay. I poison everything and I don't know how to stop.

TOM

I say. You're not guilty.

LINDY

You wouldn't? I just told you how I seem to wreck every relationship.

TOM

You're not poisonous. It's the same thing everyone deals with.

LINDY

And what's that?

TOM

If you deserve to be loved.

LINDY

I want to be loved.

TOM

But, do you think you deserve it?

Tom takes Lindy's hand and nudges her forward.

TOM (CONT'D)

Part of my office deals with divorces, so I see it all the time watching other people's lives split. So many people settle. They don't feel that it's going to get any better. They accept the situation. Then end up marrying someone that doesn't love them.

LINDY

Like you're one to talk.

TOM

I know. I'm not perfect either. I allowed myself to settle. I didn't think I deserved better.

LINDY

Let's agree that we won't settle.

TOM

Agreed.

LINDY

So, what's next?

Lindy smiles and stares into Tom's eyes as he quietly stares back.

**INT. CAESAR'S PALACE, CASINO FLOOR - NIGHT**

Mike lazily taps at a slot machine.

Harold boils over with anger.

HAROLD  
Where did he go?

MIKE  
I told you. He took off.

HAROLD  
I try to do something nice for the  
guy and he blows us off.

MIKE  
He's fine. He left with someone.

HAROLD  
Who?

MIKE  
One of Val's and Suki's friends.

HAROLD  
A stripper? That's just perfect.

MIKE  
She's not a stripper. We should  
just go on our own.

HAROLD  
No. I've done too much for that guy  
to let this go.

MIKE  
Harold. I saw the connection he had  
with this girl. It's different. Let  
the guy figure his own shit out for  
once.

Harold pulls out his phone and searches for an app.

HAROLD  
Got it. I had to track his phone  
once. He's at the Palazzo.

MIKE  
We don't need to do this.

HAROLD  
I need to do this.



Mikes shakes his head but follows anyway.

**INT - PALAZZO CASINO RESORT, MAIN ENTRANCE, - NIGHT**

Tom and Lindy walk quietly side by side holding hands. The main entry of the Palazzo Casino Resort has a three story water fall that drowns out the noise from outside.

A few people toss coins into the reflecting pool just in front of the waterfall.

LINDY  
Do you still have coins?

TOM  
I think I do.

LINDY  
I saw you toss a few into different fountains.

TOM  
Old habit.

Tom searches through his pockets and finds three quarters.

LINDY  
Flip them in and make a wish.

Tom gently flips the three quarters one at a time into the fountain. He closes his eyes for a few moments and inhales deep breath.

LINDY (CONT'D)  
The tradition of tossing coins into a fountain was started in Rome.

TOM  
I love fountains. I just thought it was just something people do.

LINDY  
Yeah, Rome was built like a piece of art with all these beautiful fountains throughout the city. It was said if you tossed three coins into the Trevi fountain that the God Neptune would bless you with a return trip.

TOM  
So, what's this guarantee me?

LINDY

Vegas? It's not Rome. But, the best casinos all have Italian influence.

Tom hears music from the speakers placed around the walkway.

TOM

Dance with me.

Tom pulls Lindy close and they slow dance to the song that's playing.

Lindy enjoys the moment and pulls herself close. When the song finishes, she forces herself to let go.

LINDY

I can't do this.

TOM

It's just a dance.

LINDY

That's not what I mean.

Lindy steps away to think about what she wants to say.

LINDY (CONT'D)

What happens tomorrow?

TOM

I don't know. I guess that's really up to you.

LINDY

Don't do that. Don't leave it up to me.

TOM

Well, I don't know how to answer you. I thought we promised to let things run it's course.

LINDY

I know we did. But, what happens?

TOM

I don't know.

Lindy, disappointed, turns away.

TOM (CONT'D)

We can exchange numbers. I'll call you or you call me sometime.

LINDY

Right. That's going to happen  
Lucky.

TOM

I know I'd call you.

LINDY

Promise me you don't give me a  
phone number at the end of the  
night.

Tom questions her confused.

LINDY (CONT'D)

You know what I mean, right?

TOM

Actually, I don't.

LINDY

Promise me you won't cheapen  
tonight by sleeping with me and  
leaving. Then pass a note with a  
phone number and pretend you're  
going to call.

TOM

I wouldn't do that to you.

LINDY

I don't know that for sure. Your  
being all dreamy and nice but I  
can't be sure you aren't just  
trying to get up my skirt.

TOM

Truthfully, I hadn't thought about  
it. You're beautiful. It would be  
any man's dream to spend the night  
with you. Including mine. But, I  
don't need that.

LINDY

You're not trying to get laid?

TOM

Like I was telling you before. I  
don't like using people in that  
way. Just like, I don't like going  
to strip clubs. I'm not going to  
sleep with someone I may never see  
again.

LINDY

You're really not going to use me  
then ditch me?

TOM

We're having a great night but, I'm  
not going to cheapen it.

LINDY

I hope so.

They share a comfortable silence to listen to the waterfall.

Tom reaches for Lindy's hand and clasps his fingers between hers.

TOM

I'm not going to lie. I really like  
you. If this were Seattle, and I  
wasn't going away the next day. Who  
knows. But, I'm not ready to give  
my heart to someone I barely know.

LINDY

Me either.

TOM

Let's just trust that neither of us  
will cheapen tonight.

LINDY

Are you for real?

TOM

I am.

LINDY

That's not what I mean. I've never  
met anyone like you. Most of the  
men I meet treat me like that  
object you talked about earlier.  
You said it perfectly. Like it's a  
way of keeping score.

TOM

I'm sorry they've mistreated you  
that way.

Lindy slides onto the border of the waterfall and pulls Tom  
next to her.

LINDY

You were right earlier. I am protective about getting close to anyone.

TOM

Are you starting to like me?

LINDY

I don't know what I'm starting to do. I don't have nights like this one.

TOM

I don't have nights like this one either.

Lindy twists around and moves Tom's arms around her. She gently cuddles up to him as they watch the water fall.

LINDY

I don't understand why she left you.

TOM

I don't either.

LINDY

Maybe, she didn't want to use you.

Tom reflects on her words as it triggers his expression.

TOM

Maybe...

Tom thinks even closer then gleefully smiles.

TOM (CONT'D)

I've never thought about it that way. All this time, I wanted to be mad at her. Maybe, she grew a conscience and did me a favor.

LINDY

Maybe.

Lindy pulls herself away.

TOM

I just got my wish.

LINDY

Really?

TOM

I wanted to understand why she did  
it.

Their connection between their eyes is palpable. Each glances  
over the other taking in small details.

LINDY

I wish my friend was marrying  
someone like you.

Lindy and Tom gaze transfixed.

LINDY (CONT'D)

Have you ever been to the  
Stratosphere?

TOM

No.

LINDY

It's an old casino by today's  
standards. But, it has a nice view.

TOM

Kind of like the Space Needle in  
Seattle.

Lindy stares off and bits her lip.

LINDY

Promise me that no matter what  
happens after tonight, you won't  
think any less of me?

TOM

I won't.

**INT. THE STRATOSPHERE, TOWER OBSERVATION DECK - NIGHT**

Tom and Lindy hold hands and stroll through the observation  
deck. They hear teenagers ride the roller coasters above  
them. They find a good place to stare out onto Las Vegas.

TOM

This does remind me of the Space  
Needle.

LINDY

This is taller.

TOM

And a lot brighter. It's a nice view. Thanks.

LINDY

You're welcome.

They share the silence and enjoy the view.

LINDY (CONT'D)

I haven't been back to Seattle. I never got to see the view from the Space Needle. What's it like?

TOM

It's awesome. It has this rotating dining room. So, you get to see the whole city. I love it after it rains. The city almost glows.

LINDY

I guess it helps to have money.

TOM

Not really. You can ride to the top just like here. It doesn't cost that much.

LINDY

I remember playing in the water fountains by the Science Center. I would get dizzy looking up at the needle.

TOM

Why didn't you ever go to the top?

LINDY

I was told it was too expensive.

TOM

Not to ride to the top.

LINDY

I didn't know. I was like five. It's just what my parents used to say. So, I never went.

TOM

Well, if you ever get back to Seattle, I promise to take you there.

LINDY

You've already made a few promises to me. Don't make any you don't intend to keep. Besides, I can't go back.

TOM

It's just a matter of having a reason to.

LINDY

I don't have a reason.

Tom looks away from her disappointed.

TOM

What if you had a reason?

LINDY

I can't.

TOM

Why?

Lindy touches her cheek with the scar.

LINDY

I already told you.

Tom pulls Lindy closer and gently places his hands on her waist.

TOM

I don't think you told me all of it.

LINDY

I don't want to talk about it.

TOM

Why won't you tell me?

LINDY

Shut up.

TOM

Tell me.

LINDY

Some other time.

TOM

We might not have another time.



Tom holds Lindy softly and they stare into each other's eyes like new lovers. He wants to ask but Lindy covers his lips with her finger.

LINDY

Shhhh.

They're overcome with emotion to softly kiss for the first time. The sparks are clear like two pieces of a puzzle that just fit perfectly.

Harold and Mike exit the elevator to find Tom and Lindy kissing.

HAROLD

Get a Room!

Tom and Lindy separate like the mood has just been crushed.

HAROLD (CONT'D)

See. I told you that app works.

MIKE

Right.

HAROLD

I thought you were going to jump.

MIKE

I told you he was fine. Let's go.

Mike tugs at Harold's shirt but he pulls it away.

HAROLD

Who's this?

TOM

This is Lindy.

HAROLD

How do you do?

Harold extends his hand out to Lindy.

LINDY

We met at the bar a little while ago. Remember?

MIKE

Suki was upset.

LINDY

At least one of you noticed.

TOM  
You've met Mike.

Mike waves his hand.

MIKE  
Hi.

HAROLD  
She was there with us?

MIKE  
Yes.

HAROLD  
Even in the room?

MIKE  
YES.

Tom protects Lindy and defends her from Harold.

HAROLD  
How did you two end up here?

TOM  
A little luck.

MIKE  
Let's go Harold.

Harold shews him off.

HAROLD  
Come on Tom. We still have things  
to do.

TOM  
I told you. I don't want to go.

HAROLD  
I can see why. You have a free show  
coming.

Harold winks at Lindy.

TOM  
Shut the hell up Harold.

LINDY  
I need to go.

TOM  
Don't leave.

Lindy races to the elevator.

HAROLD  
Let her go. We can still get you a  
lap dance.

TOM  
Shut the hell up.

Tom follows Lindy to the elevator.

TOM (CONT'D)  
Don't leave.

Lindy anxiously waits for the elevator to open.

LINDY  
I told you. I'm poison.

TOM  
You're not.

LINDY  
I am.

The elevator opens.

Lindy kisses Tom then steps into the elevator.

LINDY (CONT'D)  
Let's call this what it is.

TOM  
What do you mean?

LINDY  
It's just one night.

She cries as the doors close.

Tom watches the door close in front of him. He races back over to Harold.

Harold watches and smiles with his return.

HAROLD  
Not going to get your lap dance?

TOM  
Why are you like this?

HAROLD  
What do you mean?

TOM  
It's always same with you.

HAROLD  
What's your problem?

TOM  
When are you going to learn?

HAROLD  
What?

TOM  
There are more to people,  
especially women, than giving you  
pleasure.

HAROLD  
What has gotten into you?

TOM  
You. You're such a fucking prick  
sometimes. I've tolerated it a long  
time. But, for once, stop acting  
like an ape.

HAROLD  
I do not

MIKE  
Actually, you kind of do.

HAROLD  
You stay out of this.

Harold and Mike see the fight in Tom is real.

MIKE  
Does she really mean that much to  
you?

TOM  
Yes.

They stand in silence a moment.

TOM (CONT'D)  
Tell me what the hell is going on.

HAROLD  
Turns out the bachelorette and her  
friends are all strippers.

Tom reviews his night with Lindy.

TOM  
What?

MIKE  
Tell the truth dude.

HAROLD  
All the girls in the casino were  
strippers.

Mike looks at Harold.

TOM  
Including Lindy?

MIKE  
He's feeding you bullshit.

HAROLD  
I'm not. I'm testing him.

TOM  
I can't fricken' believe you.

Tom pushes Harold into the wall.

Harold, surprised by the amount of fight Tom has, holds his hands up to not provoke him.

HAROLD  
Tell me you see this Mike.

MIKE  
I do.

HAROLD  
Why is she different?

TOM  
See what? I don't care what she  
does.

HAROLD  
Tell me why.

Tom paces like a panther with strong emotions boiling over.

TOM  
I want to fight for her.

HAROLD  
Look who just showed up to the  
party.

Harold smiles at Tom for moment.

MIKE  
Go find her.

HAROLD  
Where was this fight for Tricia?

TOM  
I don't know. But, I got to do  
this.

Tom rushes toward the elevator.

HAROLD  
Where did that come from?

MIKE  
Her.

Tom races into an open elevator.

**EXT. THE STRATOSPHERE, VALET - NIGHT**

Lindy races out of the casino crying. She steps back toward the door. Lindy uses her phone to find an Uber but waves down a taxi instead.

A taxi cab stops for Lindy. She opens the door and looks up at the Tower before getting in.

Tom runs out of the casino. He rushes to Lindy.

TOM  
Wait!

Lindy looks back at Tom from the taxi. She holds the door open.

TOM (CONT'D)  
It may be one night. But I don't  
want it to end yet.

LINDY  
Are you sure this is what you want?

TOM  
More than anything.

Tom shuffles into the taxi cab with Lindy.

INT. TAXI CAB #2 - CONTINUOUS

Tom and Lindy gaze deep into each others eyes.

Vinnie (52), a gruff middle-aged taxi driver that resembles a panda, looks into the rearview mirror.

VINNIE THE CABBIE  
Hey, I'm Vinnie. Where yous twos  
going?

LINDY  
1410 Santa Margarita

VINNIE THE CABBIE  
Where's that?

LINDY  
Off of Rainbow. It's just south of  
Charleston.

VINNIE THE CABBIE  
No problem.

Vinnie sets his timer then drives.

Lindy lays down into Tom's lap to use it like a pillow.

They drive in silence for a moment as Tom strokes Lindy's hair from around her ear.

VINNIE THE CABBIE (CONT'D)  
That's really sweet.

TOM  
Excuse me?

VINNIE THE CABBIE  
You two newlyweds?

TOM  
No.

Tom looks down toward Lindy gently cuddled up to his lap then smiles.

VINNIE THE CABBIE  
That's a surprise.

TOM  
Why do you say that?

VINNIE THE CABBIE

It took three years of marriage  
before my wife laid down in my lap  
like that.

TOM

Really?

VINNIE THE CABBIE

Yes. Really. You need to get your  
ears checked or something? I'm  
telling you. It took three years.  
To me, that's when you know you  
found something. How long have you  
been together?

Tom smiles and laughs briefly.

TOM

We just met tonight.

VINNIE THE CABBIE

No kiddin'?

TOM

Yeah, no kidding.

VINNIE THE CABBIE

I can't friggen believe it. You  
lucky son of a bitch. I've been a  
cabbie a long time and never seen  
anyone fall in love in one night.  
Only in friggen Vegas.

TOM

We aren't in love.

VINNIE THE CABBIE

Yeah, right buddy.

Tom continues to stroke his fingers lightly around Lindy's  
ear.

TOM

Why do you think we're in love?

VINNIE THE CABBIE

You can't see it! You're as blind  
as a friggen bat.

TOM

So I've been told.



VINNIE THE CABBIE

Let me spell it out for yous. Love only makes you do two things. Cry and smile. I've seen her do both in less than a minute.

TOM

I don't believe in fairy tales.

VINNIE THE CABBIE

Look at this guy. There is no time limit. It either happens or it don't. Doesn't matter if it's one night or a thousand. Love is love no matter how long it takes.

TOM

This isn't possible.

VINNIE THE CABBIE

I'm going to friggen shoot yous. The most amazing woman you have probably ever met in your life is gently laying in your lap. You have the balls to tell me that it isn't possible?

TOM

I'm a rational man. I came to Vegas to forget about someone. Not fall in love.

VINNIE THE CABBIE

Don't make me pull out my gun and shoot yous 'cause I just think that's a waste of air if you don't love this woman.

TOM

It's complicated.

VINNIE THE CABBIE

Ain't nothing complicated about it. Love is the simplest thing you're ever going to do. Believe me, I know.

TOM

Well, I don't.

Vinnie reaches into the glove box to pull something out.

VINNIE THE CABBIE

That's it. I'm getting my-

TOM  
Whoa! Wait a minute.

VINNIE THE CABBIE  
Here. Take a look at this.

Vinnie reaches back to hand Tom a picture.

TOM  
I thought you were really pulling  
out a gun.

VINNIE THE CABBIE  
Okay, it's no gun. But, it sure can  
make your hair stand up.

The picture is of the his beautiful wife.

TOM  
Is this your wife?

VINNIE THE CABBIE  
No it's my sister. Of course it's  
my wife.

TOM  
She's pretty.

VINNIE THE CABBIE  
Ain't that the truth.

TOM  
How long have you been married?

VINNIE THE CABBIE  
Thirty years.

Vinnie grins from ear to ear.

TOM  
That's really surprising.

VINNIE THE CABBIE  
What? You don't think she could  
love a bum like me?

TOM  
I didn't mean it that way. Both of  
my parents have been married twice.  
I've never known anyone married  
that long.

VINNIE THE CABBIE  
Well, believe it bumpkin.

Tom hands back the picture.

TOM

When did you know you loved your wife?

VINNIE THE CABBIE

The day I met her. Although, she didn't know it at the time. I saw this beautiful woman get into my cab when I was back in Da Bronx. We just connected. We was talking so much I missed her stop. I knew that day. I almost blew it too.

TOM

What happen?

VINNIE THE CABBIE

Dumb ass me didn't get her number. I had to drive around her block for three weeks to find her again.

TOM

That's awesome.

VINNIE THE CABBIE

No kiddin'. There is nothing like the first time you meet the woman of your dreams. That's you my friend. I had the same look.

TOM

How do you know you love your wife?

VINNIE THE CABBIE

Because every time I see her I want to smile and cry. It makes everyday just like the first.

TOM

How do you know she loves you?

VINNIE THE CABBIE

Look at this face. Do you think a woman would stay with yous all this time and not love yous?

TOM

I mean really, how do you know?

VINNIE THE CABBIE

Do I have to spell everything out for you? I know, cause she still falls asleep in my lap.

Tom looks deep into Lindy's beauty. He smiles with the thought of being in love with her.

Lindy slowly tears.

TOM

Thanks.

VINNIE THE CABBIE

By the way, they don't tell you this in the love manual. But, it makes you live longer. I know I'm guaranteed ten more years.

TOM

I'll remember that.

They sit in silence while Vinnie continues driving.

**EXT. CONDOMINIUM, PARKING LOT - LATER**

The taxi pulls into a parking stall and leaves the motor running.

Lindy and Tom exit from the taxi.

TOM

How much?

VINNIE THE CABBIE

Twenty Five.

Tom pulls out a one hundred dollar bill for Vinnie.

TOM

Thank you.

Vinnie motions for Tom to come close.

VINNIE THE CABBIE

She loves you. I can tell. If you don't tell her the same, I'm really going to come back here and shoot you.

TOM

Don't worry. I think I've got it from here.

Vinnie gives Tom a wink and drives away.

Lindy and Tom walk slowly to Lindy's condo.

**INT. CONDO - LATE NIGHT**

The darkness highlights the condo in blacks and whites. The shades glow with the moonlight.

They enter the condo and close the door behind them.

Lindy reaches over to open the shades. She finds a remote for the stereo.

The music plays lightly in the back ground.

Tom finds a light switch but Lindy reaches over to stop him.

LINDY  
Please, leave them off.

Lindy removes her shoes and pulls herself in close to Tom to sway to the music.

Tom closes his eyes and let's Lindy rest her head comfortably onto his shoulder.

LINDY (CONT'D)  
When will you leave?

TOM  
Tomorrow.

LINDY  
Are you going to come back?

Lindy tears a little more.

TOM  
Let's not talk about this now. I  
don't want to think about it.

LINDY  
Neither do I.

Lindy and Tom dance as if they've known each other for years. It's subtle but passionate all at the same time.

The song finishes and they kiss.

Lindy pulls Tom's hand toward the bedroom. He stops her.

TOM  
I promised.

Tom holds Lindy by the hand. She glides him onto the sofa then removes his shoes and moves to cuddles in gently with him.

They stare into each other's eyes as if nothing else matters.

**INT. CONDO - EARLY MORNING**

Lindy and Tom sleep still embraced on the sofa.

Lindy wakes then gently removes herself from the sofa. She kneels on the floor to look onto Tom. Lindy gently rubs his eyebrow with her thumb.

Tom shuffles in the sofa to get comfortable.

Lindy makes sure not to wake him. She smiles as the moonlight shines onto his face.

Tricia's engagement ring falls out of Tom's pocket onto the floor next to Lindy. It also shines in the moonlight.

Lindy looks at the ring and slowly picks it up. She studies the ring. Lindy places the ring onto a coffee table. She quietly steps away to the bedroom.

LINDY  
I'm sorry.

**INT. CONDO - MORNING**

Tom sleeps on the sofa. As he wakes up, he can feel that he's alone. The ring shines on the coffee table and he picks it up then closes his fist around it. Tom studies the room. He sees pictures of Lindy as a child along the wall then stands to get a closer look.

Lindy enters the room dressed in pajamas and slippers.

TOM  
Cute.

LINDY  
You may not think so in a few minutes. I called an UBER for you.

TOM  
Don't do this.

LINDY  
It's what I do.

Tom opens his fist to show Lindy the ring.

TOM  
I know you saw it.

LINDY  
This was meant for someone else.

TOM  
It was.

LINDY  
You can't believe that one night is  
going to change how you felt.

TOM  
It already has.

Lindy receives a ding on her phone that the UBER as arrived.

LINDY  
You're dreaming.

TOM  
Am I? Tell me you don't feel the  
same.

LINDY  
You know I can't.

TOM  
Why?

Lindy walks across the room and sits down into her recliner.

LINDY  
Didn't you say you weren't ready to  
give your heart to someone you  
barely know.

Tom returns to the sofa. He looks straight into Lindy's eyes.

TOM  
I don't know how I ended up here  
last night. But, I know I feel the  
same tomorrow and will regret it if  
I don't tell you today.

Lindy looks straight into Tom's eyes but can't say anything.  
She rushes up from her seat to make some space between them.

LINDY  
It's waiting.

TOM  
I love you.

LINDY  
I poison everything. I work in a  
strip club for a living.

TOM  
None of that matters.

LINDY  
It'll only end up hurting us.

Tom crosses the room and stands in front of Lindy.

TOM  
Say you don't love me.

Tom encompasses her in his embrace. She holds back from reciprocating the hug.

LINDY  
Don't lie.

TOM  
I'm not.

LINDY  
What about Seattle?

TOM  
I don't want to be anywhere without  
you.

LINDY  
You'd do that?

TOM  
You are the art that inspires me.

Lindy looks deep into Tom's eyes and kisses him passionately.

LINDY  
Don't ask me that question.

TOM  
I won't. Our love doesn't need a  
ring.

Tom gently opens his hand with the ring inside.



LINDY  
This might look good on another  
finger.

TOM  
Suki?

Lindy smiles and nods.

Tom kisses Lindy.

Tom and Lindy smile at each other and gaze into each others  
eyes.

TOM (CONT'D)  
How would you feel about Italy?

LINDY  
What do you mean?

TOM  
I bought the tickets anyway. I  
haven't refunded them. It would be  
a shame to have them go to waste.

LINDY  
Are you kidding?

**INT. ELVIS WEDDING CHAPEL - DAY**

Suki and Lindy share awkward silence at the back of the  
chapel.

LINDY  
I'm sorry.

Suki sulks, still angry has hell.

SUKI  
No. You don't get to ditch me and  
show up here like everything is  
cool.

LINDY  
I know.

SUKI  
Then why come at all?

LINDY  
Because one night can change  
everything. I was pushing you away  
and someone I met brought me back.

Lindy pulls out the wedding ring.

LINDY (CONT'D)  
I trust you.

SUKI  
What is this?

Suki places it on her finger for a perfect fit.

LINDY  
It's a promise.

Suki weeps with joy and hands on to Lindy with all her love.

SUKI  
Thank you.

**INT. ELVIS WEDDING CHAPEL - DAY**

Elvis conducts wedding services for Suki and her husband to be.

Lindy completes her duties as Maid Of Honor next to Suki in support.

Tom, Harold, and Mike bolster the brides side of the chapel with Lindy's friends.

ELVIS  
I now pronounce you man and wife.  
You may kiss the lovely lady.

The cheers amplify and the confetti flies.

Suki and her new husband turn to the group married. They rush down the aisle and out the door.

Lindy and Tom's eyes meet as they come together.

**EXT. ELVIS WEDDING CHAPEL - DAY**

Tom and Lindy come together and kiss as the newlyweds drive off in a vintage pink Cadillac.

Harold sheepishly steps forward to them.

HAROLD  
I'm sorry. I was a little out of line.

LINDY  
A little?

TOM  
Things are going to be different.

HAROLD  
That's all I can ever ask of you.

The two shake hands and hug.  
Harold pulls Mike into the group.  
Lindy hugs Val and her friends.

VALERIE  
So, are you next?

Lindy looks to Tom.

LINDY  
Who knows.

Tom smiles back to her.

**EXT. TREVI FOUNTAIN, ROME - NIGHT**

Lindy and Tom kiss at the edge of the fountains then toss three coins into it.

**THE END**