

In One Night

by  
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**EXT. CHURCH - DAY**

A BRIDE hurries for a limo without the wedding party to send her off.

**INT. CHURCH - DAY**

In a BEAUTIFUL CHURCH with large stained glass windows, a handsome groom waits for his beautiful bride. FRESH FLOWERS and EXQUISITE DECORATIONS line the aisles down to an altar where he waits.

TOM (28), eyes hopeful but nervous, shuffles restless with energy. He wears FANCY TUXEDO that drapes around him like it was meant for someone else. Tom forces a smile through his boyish good looks.

HAROLD (also 28), the best man dressed in an even flashier tuxedo, presses his shoulder into Tom to keep him steady. Harold is handsomely chiseled as if he was made of stone.

HAROLD

Relax.

MIKE (32), a groomsman, is simple man but not naive with a blissful smile like he's just happy to be included.

A BRIDESMAID marches, like she lost a bet, to the alter.

HAROLD (CONT'D)

Last chance.

Tom scowls.

The organist plays "Here comes the bride".

The bridesmaid, unwilling 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.

Tom, shocked mouth agape, staggers and turns to Harold.

MIKE

What just happened?

HAROLD

She dumped him.

MIKE

Right now?

TOM  
Why?

MIKE  
I don't know.

Harold passes Tom the WEDDING RINGS.

Tom stares at the them transfixed.

TOM  
I thought she was it.

HAROLD  
If she means that much, go fight  
for her.

Tom, defeated, 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 his small desk, daydreams out the window. He caresses  
the wedding ring with his fingers.

LOUD KNOCKS on Tom's desk.

HAROLD  
Tom. Hello. Earth to Tom.

Tom conceals the ring into his pocket.

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

TOM  
It's not like that.

HAROLD  
Why are you acting like you're all  
broken up over this?

TOM  
She left me at the alter. 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.

HAROLD (CONT'D)

Jump.

TOM

What the hell are you doing?

HAROLD

Jump.

TOM

I'm not going to jump.

Harold closes the window and locks it back.

HAROLD

Good, that's a start. 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. Mike and I are going to get you laid.

TOM

Come on Harold, I'm not desperate. It's not like getting 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. HARRY REID INTL AIRPORT, TERMINAL 1 - AFTERNOON**

The airport crowds with tourists. It's difficult for Tom, Harold, and Mike to navigate through the airport.

Harold and Mike, dressed for the late summer weather, anxiously search for the exit.

Mike sights a voluptuous woman in a short skirt then turns back to Harold with a huge grin.

MIKE

Are we headed straight there?

Harold carries a simple backpack over one shoulder.

HAROLD

Of course.

Tom, shirt untucked with slacks like he's just gotten off from work, languishes at baggage claim for his luggage case.

TOM

I need to get my luggage.

HAROLD

I told you not to check that.

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

The NEON LIGHTS OF LAS VEGAS shine through the window as the driver pulls into traffic down THE STRIP.

Mike opens the window to adore the eye candy while Tom focuses blankly forward.

TOM

Close the window. It's too hot.

HAROLD

It's the 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 stupid  
bag.

TOM  
I'm not taking it into a strip  
club.

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

TOM  
Whatever.

HAROLD  
Caesar's Palace.

**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 (26), a strong woman hidden behind her half Asian and  
half American features, makes her appear slim and demure. She  
sets a serving tray on the bar then runs her fingers through  
her hair.

VALERIE (30ish), 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 to pay for  
school.

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

VALERIE  
I don't think these guys would  
believe that.

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  
Listen closely Limp D. 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 - MOMENTS LATER**

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.

LINDY  
Why are you doing this?

SUKI (O.S.)  
Are you talking to me?

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

SUKI (26), with delicate Japanese features and free a flowing  
Summer dress, adds a simple bridal veil.

LINDY  
No. But, I could ask the same  
question.

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

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

LINDY  
I don't know.

SUKI  
Come on Lin. You're my maid of  
honour.

LINDY  
You're getting married in an Elvis  
Chapel.

SUKI  
So?

LINDY  
It just doesn't feel right.

Lindy hands back the sash.

SUKI  
It feels right to me.

LINDY  
You don't even have a ring.

SUKI  
He loves me.

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

SUKI  
Don't rain on my parade.



LINDY  
I'm serious.

Valerie enters and watches from the other side of the aisle then changes into more comfortable clothes.

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.

LINDY  
Just because he says he loves you,  
doesn't mean he hasn't paid for  
your services.

Valerie interrupts the conversation.

Suki cries in the booth.

VALERIE  
Just let her try.

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

SUKI  
He won't.

Suki throws on her sash and stomps away.

VALERIE  
Way to go.

LINDY  
Val, we've all been there.

VALERIE  
She needs you to be happy for her.

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

VALERIE  
What else is she going to do?

LINDY  
I don't know.

VALERIE  
Come with us tonight.

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.

**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 sandals 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 need it.

TOM  
I might.

HAROLD  
We're in Vegas. Let's have some  
fun.

Mike runs into the bathroom.

HAROLD (CONT'D)  
Don't stink it up.

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

HAROLD (CONT'D)  
We brought you here to get laid.  
Plain and simple. We're going to go  
back down that elevator and as soon  
as you get a boner you're going to  
forget all about this Tricia bitch.

TOM  
Yeah, that's going to work.

Mike farts in the bathroom loud enough to be heard through  
the door.

HAROLD  
What the heck did you eat?

Harold pounds on the bathroom door.

TOM  
Don't let it out.

MIKE (O.C.)  
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? This is Vegas.

Harold steps over to the window, extends his arms, and takes  
a deep breath of fresh air conditioning.

HAROLD (CONT'D)  
This is the place to let loose.

TOM  
I don't need this.

HAROLD  
Trust me. You do.

A FLUSH, Mike returns smiling from ear to ear.  
Harold closes his eyes and squeezes his nose shut.

HAROLD (CONT'D)  
What the fuck dude.

Harold rushes for his sandals and out of the room.

TOM  
Oh man. That's so wrong.

MIKE  
What?

Tom hurries out.

Mike sniffs around.

MIKE (CONT'D)  
It's not so bad.

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

Harold places on his sandals.

Tom still covers his mouth.

Mike calmly closes the door and makes sure he has the room key.

Harold stares Mike down.

MIKE  
What? Like you don't stink up the bathroom at work.

Tom sniffs.

TOM  
You stink. Go back inside and put some cologne on.

Mike sniffs around and dusts himself off.

MIKE  
I smell fine.

Harold puts his arm around Tom like they were twelve years old again moving toward the elevator.

HAROLD

So, you understand why we're doing this for you. Right?

TOM

I get it. But, I don't really need this. We can do something else.

HAROLD

Something else? Like what?

TOM

We can go to a show, a movie, or just relax somewhere. Maybe -

Harold cuts him off.

HAROLD

You and dumb movies. We are not going to play out some Ocean's 11 fantasy.

TOM

But, this is your idea of fun.

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 see what you are trying to do. But, I don't feel like going to a strip club.

HAROLD

This is the whole reason we came here.

MIKE

When you need to get over crap, it's best to pay a professional.

Mike presses the elevator button over and over.

The elevator door opens and Mike jumps in.

Tom follows Harold into elevator.

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

Tom presses the CASINO LEVEL BUTTON then turns his back to the wall. He reaches into his pocket to pull out the ring.

Harold motions to Mike as if to say "Watch this". He jumps in front of Tom like a frog and curls his hand into a claw.

HAROLD

My precious.

Mike bursts into laughter.

Tom clinches his fist around the ring and slams it back into a pocket.

MIKE

Even I know that one.

HAROLD

Let Frodo carry his ring.

TOM

I'm not laughing.

HAROLD

I'm not either. This is the crap I'm talking about. Why would you bring her ring?

TOM

I don't know.

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

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.

Harold turns back to match him.

HAROLD

I would pawn that if I were you.

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

Mike and Harold continue to walk a few steps before they notice.

TOM

I don't know why I'm here.

MIKE

Let's leave this fool.

HAROLD

I'm beginning to agree with you.  
I'll be right back.

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

HAROLD (CONT'D)

How many times have we been over  
this?

Tom shrugs his shoulders.

HAROLD (CONT'D)

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

TOM

You decided.

Harold raises his hands surrendering his resolve.

HAROLD

Fine. Grab your crap and leave.  
I've been your friend a long time  
and you're acting like such a  
little bitch. She left you at the  
altar. It's messed up. But, that's  
what happened.

TOM

What am I supposed to do?

HAROLD

Grow some nuts.

TOM

Fuck you.

HAROLD

I noticed this one moment when you got the note.

TOM

What are you talking about?

HAROLD

You were relieved. You were looking for a way out and she gave it to you. You're upset that it didn't happen on your terms.

TOM

I was in shock.

HAROLD

You still could have gone after her.

Tom can't respond, muted.

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

HAROLD (CONT'D)

I want my real friend back. Remember that guy? Dick's Burgers on Friday nights? We had a lot of fun.

TOM

We 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

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.

Tom laughs.

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 horndog.

Tom laughs again. He meanders in the opposite direction.

**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

Where are you from?

TOM

Washington.

DEALER

The capital?

TOM

The state.

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.

COCKTAIL WAITRESS

No problem.

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

COCKTAIL WAITRESS (O.S.) (CONT'D)

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

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

Suki playfully pulls at his shirt and rubs close.

HAROLD

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

SUKI

Were you going to a Gentleman's  
club tonight?

MIKE

She gets it.

SUKI

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

HAROLD

Oh really?

SUKI

You're with some of the hottest  
dancers in Vegas. I'm sure you'll  
be well taken care of.

MIKE

Jackpot.

HAROLD

Aren't you getting married?

SUKI

Not tonight.

HAROLD

Before we go, I have this other  
friend that needs some attention  
tonight.

Lindy breaks herself free without a peep to her friends.

VALERIE

Where are you going?

LINDY

Away from the mouth breathers.

VALERIE

Do you want me to come with you?

LINDY

I'm fine. You can stay with the  
horndog and his mate. I'm just  
going to the bathroom.

VALERIE  
Don't leave.

LINDY  
I'll be back. Promise.

**INT. CAESAR'S PALACE, CASINO FLOOR - MOMENTS LATER**

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

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

LINDY

Take a picture. It lasts longer.

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 amused.

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  
Washington actually.

LINDY  
The capitol?

Tom laughs to himself.

TOM  
The state.

LINDY  
Why don't you just say Washington  
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  
Not having a good night?

LINDY  
Are you playing twenty questions  
Ranger Rob?

Tom avoids a confrontation.

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

LINDY  
A little.

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)  
To answer your question, I'm not.

TOM  
Harold giving you shit too?

Lindy recognizes Tom.

LINDY  
That's right. You're his friend.  
Why aren't you over there with the  
rest of the testosterone club?

TOM  
I plead the fifth.

LINDY  
Figures.

TOM  
I know he can be an asshole. That's  
why I left.

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

TOM  
Are you playing twenty questions?



LINDY  
I can ask as many questions as I  
like, Dudley.

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

TOM  
Sorry. He can rub people the wrong  
way sometimes. I guess I have to  
pay for it. Again.

LINDY  
Don't apologize for him.

TOM  
If I don't, no one else will.

LINDY  
Still, don't.

Lindy analyses Tom a moment.

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

TOM  
Seems like you're not much  
different.

LINDY  
Maybe.

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

LINDY  
Did you just call me a bitch?

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

LINDY  
I just know who I am and don't care  
what other people think.

TOM  
It can seem that way.

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.

The dealer continues with the cards.

LINDY

Well, help me out and deal me some  
winners.

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're 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. Let's get  
this over with.

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.

TOM  
That feels so good right now.

He smiles from ear to ear.

TOM (CONT'D)  
Can you believe what 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  
Follow me.

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

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.

TOM  
I should bring Harold out here.

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.

TOM  
We could have gotten free drinks in  
the casino.

Lindy shows off her Margarita Cup.

LINDY  
And miss this? You won it Apple-  
cup.

TOM

I guess.

LINDY

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. You seem really-

LINDY

Are you trying to call me a bitch again?

Other tourists pass through their conversation due to the separation between them.

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 can understand what you're saying. I would call you defensive. There's a difference.

LINDY

What kind of difference?

TOM

You haven't told me exactly why you were upset. I would guess a pretty woman like yourself gets a lot a unwanted attention.

LINDY

A little.

They walk slowly as The Mirage and Treasure Island come into view.

TOM

Being defensive helps you keep them at bay.

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 lucky. 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, I think you're interesting. You made me laugh when Harold kissed your friend in the casino. You flipped me the bird.

LINDY

Oh yeah?



TOM  
I thought it was funny.

LINDY  
Believe me. I'm not. 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? What part?

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  
Well, again, you are a tourist.  
It's probably my civic duty to help  
you enjoy the city.

TOM  
You make it sound like such a  
burden.

LINDY  
It is.

TOM  
Speaking of Harold.

Tom shows Lindy the text.

LINDY  
Do you want to get back?

TOM  
Not really. Do you?

LINDY  
I probably should. 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  
trailer park trash. You look more  
like a model.

LINDY  
Thanks. Don't suck up either.

TOM  
I'm just trying to be bold.  
Normally, I wouldn't tell a  
beautiful woman she's beautiful.  
Especially someone as "Poisonous"  
as yourself.

LINDY  
Why?

TOM

I don't know. 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. 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  
like feet and ass.

Lindy laughs, ice removed from her armor.

LINDY  
Feet and ass?

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. There's a  
lot of money in it. 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. I find you very  
attractive.

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 again.

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

Well, Tommy boy. 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.

HAROLD  
Good. Means I don't have pay for your lap dance.

Tom steps to an open window.

HAROLD (CONT'D)  
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  
Come on bro. Pull that stick out of  
your ass already.

TOM  
I'm going to the room. Just go and  
have your fun.

**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 with a large bottle of whiskey.

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.

Valerie turns away.

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, not even acknowledging Lindy, 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.

TOM  
What the fuck dude.

HAROLD  
I'm just saying.

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. But, I have to go.

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

VALERIE  
Ok. I'll cover for you.

Valerie closes the room door behind her.

LINDY  
Do you want to go see the fountains?

TOM  
Sure.

LINDY  
I need to believe that there are nice guys still out there.

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 at roughly arm's length.

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

Wasn't that the first one?

LINDY

No. The first one was off of  
Freemont Street in downtown a long  
time ago.

TOM

I thought it was.

LINDY

A lot of people do.

TOM

I might have thought that because  
of a movie.

LINDY

A movie?

TOM

I work a lot and movies allow me a  
chance to get away for a couple of  
hours.

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.

LINDY

But still, movies? There's a lot  
more to do in Seattle besides  
movies.

TOM

I know. Maybe it's just easier watching someone else's life than living my own.

LINDY

You should have some personal experiences of your own.

TOM

I'll keep that in mind.

Lindy looks to her watch.

LINDY

Come on. They should come on in a little bit.

TOM

Cool.

**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.

LINDY (CONT'D)  
So, why did you say you can take a  
lot of abuse?

TOM  
Long story.

**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.

LINDY  
Just tell me.

TOM  
You don't let anything slide.

LINDY  
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.

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. 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  
Long story.

TOM  
I was telling you mine.

LINDY  
Maybe. 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 - MOMENTS LATER**

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. You don't want to get close to anyone. You're 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 - MOMENTS LATER**

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 U-DUB?

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.

TOM (CONT'D)  
Are you hungry?

LINDY  
As long as I get to pick.

**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 we 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

You asked me earlier how I can stand Harold. He 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.

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. I want to show you  
something else.

Tom tosses 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  
I wanted to show you this.

TOM  
What do you like about this?

LINDY  
It's quiet up here.

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

LINDY (CONT'D)  
This may sound conceited. Men come  
onto me all the time. It's  
difficult to be out and not have  
some mouth breather drooling over  
me. Being alone here allows me to  
be free of it.

TOM  
I guess I can understand that. 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.

(MORE)

TOM (CONT'D)

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 see 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, more personal experiences.

Lindy pulls him into the store.

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

This 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've never went shopping 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. 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)

You are beautiful without the  
makeup.

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

This is one of my favorite places.  
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  
This is why personal experiences  
are so important. 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. 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?

(MORE)

TOM (CONT'D)  
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 good, great or a masterpiece. I think we can all tell the difference. 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)  
I don't know.

LINDY (CONT'D)  
I promise to make it up to you.

TOM (CONT'D)  
I don't know.

LINDY (CONT'D)  
Don't call me selfish.

TOM (CONT'D)  
Nothing.

LINDY (CONT'D)  
If you feel that way, I'm sorry. How many times can I say it?

TOM (CONT'D)  
At the Venetian.

LINDY (CONT'D)  
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) Hey, I'll be fine. I'll catch up with you guys later.

LINDY (CONT'D) 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.

LINDY (CONT'D)  
I knew she'd be mad.

TOM  
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  
She won't be.

TOM  
Let her figure it out.

LINDY  
You don't know me or her.

TOM  
Right.

Lindy crosses her arms and pouts.

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

TOM  
I'm not. I realized something a long time ago.

LINDY  
What like thirty minutes ago?

TOM

You can't control what other people do. You can only control what you do.

LINDY

I am controlling what I do.

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. Mister I don't have any personal experiences. You talk like you have all the experience in the world but you go to movies to experience a false sense of reality. 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. 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. You can't control everyone.

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 if you don't give them what they want.

TOM  
You've been with.

LINDY  
She has too.

TOM  
But, this is still based on your experience. This is all about you.

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've witnessed too many accidents.

TOM

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

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

It's okay.

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?

LINDY  
I don't know.

Tom takes Lindy's hand and nudges her forward.

TOM  
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  
Seems like our little conversation is bordering on a personal experience.

TOM  
I know.

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 to Rome.

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 a little upset.

LINDY

At least one of you noticed I was there.



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. 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.

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 you. Love only makes you do two things. Cry and smile. I've seen her do both in less than minute.

TOM

I don't believe in fairy tales.  
Love just doesn't happen over  
night.

VINNIE THE CABBIE

Look at this guy. There is no time  
limit on love. 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 yous? 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 because I love my wife.

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 into his shoulder.

LINDY (CONT'D)  
When will you leave?

TOM  
Tomorrow.

LINDY  
Are you going to come back?

TOM  
I want to.

Lindy tears a little more.

TOM (CONT'D)  
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

I don't want to hurt you.

Lindy cries silently and places the ring onto a coffee table. She quietly steps away to the bedroom.

LINDY (CONT'D)

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 I'm so cute in a few minutes.

TOM  
Don't poison this.

LINDY  
It's what I do.

TOM  
I know you saw the ring.

Tom opens his fist to show Lindy the ring.

TOM (CONT'D)  
Take it.

LINDY  
You know I can't.

TOM  
Why.

LINDY  
It's not my ring.

TOM  
It's not hers either.

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  
I did.

LINDY  
You don't know me.

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

TOM  
I don't know how I ended up here  
last night. I wasn't prepared for  
anything. But, I know I feel the  
same way today as I did laying here  
with you last night.

LINDY  
You're dreaming.

TOM  
Look into my eyes and tell me you  
didn't feel something last night.

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

I called you a cab. It should be here in a few minutes.

TOM

You can't say it.

LINDY

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

TOM

I know. None of that matters.

LINDY

I'll only end up hurting you.

TOM

Look into my eyes and say it.

Tom crosses the room and stands in front of Lindy.

TOM (CONT'D)

Say you don't love me.

LINDY

I can't. You'll leave.

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

TOM

I'm not going to leave.

LINDY

Don't lie.

TOM

I'm not.

LINDY

What about Seattle?

TOM

It's just a place. I don't want to be anywhere without you.

LINDY

You'd do that? You'd give up everything you have there to be here with me?

TOM

Yes.

LINDY

Why?

TOM

You are my piece of art. The taxi guy was right. You are the most amazing woman I've ever met. You inspire me want to fight for something better.

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

LINDY

I love you. But, don't ask me that question because I won't say "Yes".

TOM

I won't. A work or art doesn't need a ring.

Tom gently opens his hand with the ring inside.

TOM (CONT'D)

Do you think Suki would like it?

LINDY

You would do that for her?

TOM

No. But I'd do it for you.

Lindy smiles.

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**

The King, Elvis, highlights various parts of this little chapel in Las Vegas.

Suki and Lindy share awkward silence at the back of the chapel before they walk the aisle.

LINDY

I'm sorry.

Suki sulks like she's still angry has hell.

SUKI

I'm not changing my mind.

LINDY

I don't want you to.

Lindy pulls out the wedding ring from Tom.

SUKI

What is this?

LINDY

It's a promise to be here for anything you need.

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 Honour 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**

Harold finds Tom and Lindy.

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

LINDY  
A little?

TOM  
We're still friends. But, I won't  
be your doormat anymore.

HAROLD  
Mike and I talked it out. There are  
things I need to work on. But I did  
see it. You fought for her. I never  
saw you do that before.

Lindy smiles.

TOM  
She's worth it.

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

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

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

**THE END**