

**INT. CHURCH - DAY**

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

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

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

HAROLD  
Breathe. You've got this.

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

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

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

Tom scowls.

The organist plays "Here comes the bride".

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

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

She races away like a scalded cat.

HAROLD (CONT'D)  
Knew it.

Tom turns to Harold almost unable to process what happened.

MIKE  
What just happened?

HAROLD  
What do you think.

MIKE  
She ditched?

Harold passes Tom the wedding rings.

Tom stares at the them transfixed but almost relieved.

HAROLD  
What's your next move?

Tom trudges away.

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

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

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

LOUD KNOCKS on Tom's desk.

HAROLD  
Earth to Tom.

Tom conceals the ring.

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

TOM  
It's not like that.

HAROLD  
Why are you still acting like this?

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

HAROLD  
I didn't see you running after her.

Tom sighs deep into his chair.

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

TOM  
What the hell are you doing?

HAROLD  
You have options.

Harold points out the window.

TOM  
I'm not going to jump.

He closes the window and locks it back.

HAROLD

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

TOM

We'll see.

HAROLD

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

TOM

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

HAROLD

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

TOM

Right.

HAROLD

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

**INT. ELVIS WEDDING CHAPEL - DAY**

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

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

LINDY

Is this really what you want?

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

SUKI

We don't need much.

LINDY

You're getting married in an Elvis Chapel.

SUKI

So?

LINDY

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

SUKI

It feels right to me.

LINDY

You don't even have a ring.

SUKI

Do we really need one to be in  
love?

LINDY

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

SUKI

Don't go there.

LINDY

I'm serious.

SUKI

Not all men want to use us Lin.

LINDY

That's not what I meant.

SUKI

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

LINDY

Sometimes, it isn't.

SUKI

Well, it is for me.

LINDY

You should think this through.

SUKI

I have. This is what I want.

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

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

Mike opens the window to adore the eye candy.

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

TOM

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

HAROLD

It's a desert.

FEMALE TAXI DRIVER

Where to?

HAROLD

Where did we go last time Mike?

Mike blurts out.

MIKE

The Rhino.

HAROLD

Oh yeah. Fun times.

MIKE

Oh yeah. But, anywhere is cool.

TOM

Can we at least check into the hotel?

HAROLD

I told you not to bring that.

TOM

I'm not taking it into a strip club.

MIKE

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

TOM

Whatever.

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

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

STRIPPERS entertain at private booths that line the walls.

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

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

VALERIE

You ever gonna dance?

LINDY

Hell no. Just doing this for Suki and school.

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

VALERIE

Tell that to these animals.

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

DRUNK MAN

Dance for me baby.

LINDY

I don't dance.

DRUNK MAN

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

The drunk shows Lindy his wad of money.

LINDY

A thousand?

DRUNK MAN

That's what I said.

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

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

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

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

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

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

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

Lindy stares at herself in a mirror, disappointed.

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

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

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

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

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

SUKI  
Really? Some best friend you are.

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

Suki cries in the booth.

Valerie interrupts the conversation.

VALERIE  
This is important to her.

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

SUKI  
He won't.

Suki throws on her sash and stomps away.

VALERIE  
She needs you to be there for her.

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

VALERIE  
What else is she going to do?

Lindy contemplates with a frown.

VALERIE (CONT'D)  
Come with us.

LINDY  
I have to work.

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

Lindy stares into the mirror at Val.

Valerie reaches in to give Lindy a hug from behind.

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

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

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

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

TOM  
Great.

Harold kicks off his shoes then jumps onto a bed.



HAROLD  
Oh yeah! This is going to work.

TOM  
I should have gotten my own room.

HAROLD  
Like you're going to need it.

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

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

TOM  
Yeah, that's going to work.

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

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

A fart breaks the silence.

HAROLD  
What the fuck dude.

MIKE  
Sorry, I had some chili before we  
left.

TOM  
I'm not sleeping in here with that.

HAROLD  
Sleep? Who says we are going to  
sleep?

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

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

TOM  
I'm not a sinner.

Harold chooses his words.

HAROLD

How many times have you been out  
this year?

TOM

I don't know.

HAROLD

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

TOM

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

MIKE

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

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

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

They rush out of the elevator with Tom slowly behind.

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

Harold turns back to finally see the ring.

HAROLD

Why would you bring that? Pawn that  
shit.

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

TOM

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

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

HAROLD

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

TOM

Is it really?

Harold raises his hands surrendering his resolve.

HAROLD

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

TOM

What am I supposed to do?

HAROLD

Grow some balls.

(Beat)

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

TOM

I was...

HAROLD

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

Tom can't respond, muted.

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

HAROLD (CONT'D)

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

TOM

He grew up.

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

Lindy trails a few steps behind.

Harold and Suki's eyes connect.

HAROLD

It's time to step forward.

(Beat)

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

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

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

SUKI  
Well, where's my kiss?

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

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

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

SUKI  
Thank you.

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

TOM  
I'll catch up in a bit.

HAROLD  
Don't be too long.

Lindy hesitates and shakes her head.

LINDY  
Slow your roll.

Tom considers following the group.

MIKE  
Let's go dude.

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

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

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

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

DEALER  
Welcome sir.

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

DEALER (CONT'D)  
Changing three-hundred.

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

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

DEALER  
Good luck.

Tom places a bet.

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

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

DEALER  
Welcome to Vegas.

He deals cards from the shoot.

The cocktail waitress visits the table.

COCKTAIL WAITRESS  
Cocktail?

TOM  
I'm good.

The cocktail waitress walks away.

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

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

COCKTAIL WAITRESS (O.S.)  
Cocktails.

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

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

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

Another drunk from across the bar waves.

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

MIKE

Hey! Was that cab lady waiting for us?

HAROLD

She's probably long gone by now.

Mike and Harold chuckle.

SUKI

Where were you two planning on going?

MIKE

Nowhere.

HAROLD

Your room or my room.

SUKI

Oh really?

HAROLD

Yes, really.

SUKI

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

HAROLD

Not tonight.

SUKI

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

Lindy gives Suki an angered look.

SUKI (CONT'D)

What? This is MY party.

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

HAROLD

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

SUKI

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

HAROLD  
Aren't you getting married?

SUKI  
Not tonight.

Lindy breaks herself free.

VALERIE  
Where are you going?

LINDY  
Away.

VALERIE  
Don't leave.

LINDY  
I'll be back. Promise.

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

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  
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 avoids a confrontation.

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

The cocktail waitress hands Lindy a book of matches.

COCKTAIL WAITRESS  
Cocktails?

TOM  
Another rum and coke.

LINDY  
I'll have one too.

Lindy tears out a match and quickly lights her cigarette.

TOM  
Better?

LINDY  
Much.

TOM  
I thought casinos didn't allow  
smoking anymore.

LINDY  
Does this bother you?

The table quiets while the dealer continues with the cards.

Lindy savors another hit and blows the smoke toward Tom.

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

TOM  
He can be an asshole. I just needed  
some space.

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

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

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

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

LINDY  
Did you just call me a bitch?

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

LINDY  
I just don't care.

TOM  
Maybe you should.

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

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

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

TOM  
I am innocent in all this.

LINDY  
There is no such thing as an  
innocent man.

Lindy turns to the dealer.

LINDY (CONT'D)  
Are you innocent?

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

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

Suki passes near the table searching for Lindy.

Lindy turns away to not be noticed.

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

LINDY  
Shut it.

The dealer continues with the cards.

Tom hits a fifteen when the dealer has thirteen.

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

TOM  
Why do you care?

LINDY  
What you do affects me.

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

Lindy motions for a card and loses her bet.

LINDY (CONT'D)  
See.

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

The cocktail waitress brings Tom and Lindy their drink  
orders.

Tom passes her a chip.

LINDY  
Why?

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

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

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

TOM  
I don't think so.

LINDY  
Don't like challenges?

Tom considers it. He fights the urge to run.

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

TOM  
Alright. You're on.

Lindy throws all of her chips in.

DEALER

Are you sure you want to do that?

LINDY

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

TOM

That's bold.

LINDY

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

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

DEALER

Side Bet.

TOM

I bet that you will.

DEALER

Only in Vegas.

LINDY

Deal.

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

TOM

Don't look at it.

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

LINDY

No way.

The dealer drags himself another card face down.

DEALER

Do you think it's there?

LINDY

You're joking right?

TOM

Don't hit it.

Lindy waves her hand over the cards.

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

They wait in anticipation for the card to be turned.

The dealer holds a palpable tension and smiles.

LINDY  
Well, come on.

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

Lindy's jaw drops.

TOM  
What the-

LINDY  
Are you always this lucky?

TOM  
Never.

The dealer pays out the winnings.

DEALER  
You owe the man a drink.

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

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

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

LINDY (CONT'D)  
Alright. Come on Lucky. 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.

Lindy glances over to see his childish grin and smiles.

TOM  
Can you believe that just happened?

LINDY  
No.

A bartender readies for their drink order.

BARTENDER  
What can I get you?

LINDY  
Two of those big Margaritas.

BARTENDER  
Got it.

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

TOM  
That's some drink.

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

Lindy pays with a nice tip.

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

LINDY  
Follow me.

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

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

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

LINDY  
Do you want one?

TOM  
No thanks.

A few workers slap handbills and whistle to gather attention.

Tom avoids their gaze.

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

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

Tom drinks from his Mega Margarita.

LINDY  
Try working in a strip club.

TOM  
What?

LINDY  
Nothing.

Awkward silence before Lindy breaks it.

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

TOM  
I'm Tom.

Tom extends his hand to Lindy while he introduces himself.

LINDY  
Lindy.

Lindy returns the shake.

TOM  
Nice to meet you.

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

TOM  
Don't say that.

LINDY  
Are you going call me a bitch  
again?

Other tourists pass through their conversation due to the  
separation.

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



LINDY  
How do you mean it?

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

LINDY  
After all that?

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

LINDY  
What kind of difference?

TOM  
Being defensive helps you keep  
people at a distance.

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

LINDY  
It didn't drive you away.

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

LINDY  
Why do you say that?

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

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

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

LINDY (CONT'D)  
You brought 'em here.

Tom laughs.

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

LINDY  
You saw that.

TOM  
I thought it was kind of funny.

LINDY  
It's not. That was about other things.

TOM  
How so?

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

TOM  
Like hemlock? I'll drink to that.

LINDY  
Feeling like killing yourself or something?

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

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

LINDY  
My poverty, but not my will,  
consents.

Lindy lightly taps Tom's drink with hers.

TOM  
That was unexpected.

LINDY  
I can't know Shakespeare?

TOM  
I didn't mean it like that.

They walk in silence until Lindy cuts back in.

LINDY  
I'm from "Warshington" too.

TOM  
Really?

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

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

TOM  
I know that area.

LINDY  
You look like gentrified little  
Hipster.

TOM  
That's kind of harsh.

LINDY  
Told you.

TOM  
You're more like a pit viper.

LINDY  
That would be venomous. I  
distinctly said poison.

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

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

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

LINDY  
Why?

TOM  
Apparently, I need to lighten up?

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

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

LINDY  
Do you want to get back?

TOM  
I probably should. Do you?

LINDY  
My best friend would be livid if I  
bailed.

Lindy swivels back toward Caesar's Palace.

Tom hesitates but follows.

TOM  
How long have you lived in Las  
Vegas?

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

TOM  
Okay, local yokel.

LINDY  
I'm local. Not trailer park trash.

TOM  
I didn't mean it like-

LINDY  
Right.

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

LINDY  
Thanks. Don't suck up either.

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

LINDY  
Why?

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

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

TOM

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

LINDY

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

TOM

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

LINDY

Why didn't you go?

TOM

I don't really like going to strip clubs.

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

LINDY

Really? Why not?

TOM

I don't know. It's not that I don't get turned on by naked women. I just don't like using someone in that way. It's really... impersonal.

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

LINDY

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

TOM

Besides, most of those places smell.

Lindy laughs, ice removed from her armor.

LINDY

What?

TOM

Yeah. Those places stink.

LINDY

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

Lindy points to all the handbills on the street.

TOM

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

LINDY

Really?

TOM

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

LINDY

Are you sure you're a man?

TOM

I know my gender.

LINDY

Oh really?

TOM

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

LINDY

Trying to be bold?

TOM

Uh-huh.

Tom gulps his drink.

TOM (CONT'D)

It also helps to drink a little.

LINDY

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

TOM

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

LINDY

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

The same woman with kids scowls at her again.

LINDY (CONT'D)

Trust me, they're thinking about  
it.

Lindy points to the boys.

Tom laughs.

TOM

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

LINDY

I've never seen one.

TOM

Maybe you've been looking in the  
wrong place.

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

They reach the doors of the Casino and enter.

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

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

LINDY

You ever been to Vegas?

TOM

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

LINDY

I see.

TOM

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

LINDY  
They have an art gallery there.

TOM  
Oh yeah? I wanted to see the  
fountains.

LINDY  
It's a nice hotel.

Lindy studies several other couples enjoying the night  
together.

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

TOM  
I knew it.

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

TOM  
You just did. Thank you for the  
drink.

Tom shows off his souvenir.

LINDY  
You sure?

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

LINDY  
Were you going to check out the  
Bellagio?

TOM  
Probably.

LINDY  
Go. Enjoy yourself.

TOM  
We'll see.

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

LINDY  
I should be getting back.



TOM  
Maybe, I'll see you later.

Lindy checks her watch and looks back into the casino.

LINDY  
How long are you going to be in town?

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

LINDY  
That's smart.

Tom finishes his drink.

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

TOM  
Good night.

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

Tom sees her fade into the crowded casino.

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

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

VALERIE  
What took you so long?

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

VALERIE  
Looking for you.

LINDY  
And who is this?

MIKE  
I'm Mike.

LINDY  
Where is the other knuckle dragger?

MIKE

Excuse me?

LINDY

You know who I mean.

MIKE

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

VALERIE

Yes, but she's a waitress.

MIKE

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

VALERIE

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

MIKE

We gave them a few minutes to find you both.

LINDY

I think I'll pass.

VALERIE

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

LINDY

With these mouth breathers? We can do better.

MIKE

I can hear you.

VALERIE

Lin, what's gotten into you?

LINDY

I'll tell you later.

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

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

Harold surprises him.

HAROLD

Where the fuck have you been?

Tom displays a small stack of chips.

TOM

What's it look like?

HAROLD

Win much?

TOM

A little.

Tom steps to an open window.

HAROLD

Let's get going.

TOM

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

HAROLD

What the fuck are you talking about?

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

TOM

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

HAROLD

It's just fun.

TOM

Maybe for you.

HAROLD

Wait. Pull that stick out of your ass already.

TOM

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

HAROLD

We changed our plans.

TOM  
I don't care.

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

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

SUKI  
Where were you?

LINDY  
Do you want to do this here?

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

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

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

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

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

Suki flashes a realization.

SUKI  
You don't trust me.

LINDY  
That's not what I said.

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

LINDY  
Let's not do this here.

Harold returns with a bottle of whiskey.

HAROLD  
Are you ready to meet our other  
friend?

LINDY  
He didn't go to the Bellagio?

HAROLD  
How would you know that?

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

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

Harold enters.

HAROLD  
Bringing the party to you.

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

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

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

Lindy weaves her way through her friends to the window.

LINDY  
Hey.

TOM  
Hey.

Valerie presses up next to Lindy.

VALERIE  
How are you?

LINDY  
Val, this is Tom.

VALERIE  
How do you know each other?

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

Tom shows off his souvenir.

VALERIE  
You bought him a drink?

LINDY  
It was a bet.

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

VALERIE  
Have fun.

LINDY  
I thought you were going to see the Bellagio?

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

Harold crashes in to place his arm around Tom.

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

Harold points out Suki with her sash.

TOM  
Good for her.

HAROLD  
Want to convince her to run?

TOM  
Get off me.

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

HAROLD  
Just relax and enjoy the night.

Lindy scowls at Harold.

Harold carelessly jumps back into conversation with someone else.

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

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

Lindy rushes Tom into the hallway.

Valerie chases behind them.

VALERIE  
Hey, where are you going?

LINDY  
Don't be mad at me.

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

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

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

Valerie closes the room door behind her.

LINDY  
Do you want to go?

TOM  
Are you sure about this?

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

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

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

LINDY  
You have a nice smile.

Lindy enjoys his moment of chivalry.

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

Lindy and Tom walk side by side.

Tom keeps his hands in his pockets.

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

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

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

LINDY  
One will be.

TOM  
Just one?

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

TOM  
Sure.

LINDY  
What do you do?

Tom tosses a coin the Caesar's Palace fountain.

A smiles finds Lindy's mouth.

TOM  
I'm a lawyer in Seattle. You?

LINDY  
I waitress for now at...

She stops before saying too much.

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

Lindy looks to her watch.

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

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

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

TOM  
This is cool.



LINDY  
It gets better.

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

TOM  
Let's find a good spot.

LINDY  
Follow me.

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

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

The water show finishes.

Tom tosses another coin into the water. Lindy notices.

TOM  
Where to now?

LINDY  
New York, New York?

Tom nods in agreement.

**EXT. WALKWAY OVER TROPICANA - NIGHT**

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

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

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

STREET PERFORMER  
(Singing)  
Ooh, New York!  
Ooh, New York!

LINDY  
I know this one.

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

LINDY (CONT'D)

(Singing)

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

Tom gawks in awe because she's talented.

The street performer waves to Lindy to perform with her.

Tom pushes Lindy forward.

LINDY (CONT'D)

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

Lindy reluctantly joins in at the chorus.

The street performer and Lindy share the mic.

TOGETHER

(Singing)

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

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

LINDY

(Singing)

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

Lindy places the mic back into the holder.

TOGETHER

(Singing)

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

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

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

LINDY

That's a lot.

TOM

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

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

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

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

TOM

I have to admit that was pretty  
amazing.

LINDY

I haven't sang in years though.

TOM

Why not? You're really good.

Lindy smiles but resists the urge to say more.

LINDY

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

TOM

That's my long story.

LINDY  
Please, I'd like to know.

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

LINDY  
No, why should I?

TOM  
Because, I was really hurt by it.

LINDY  
You don't want to talk about it?

TOM  
It's not that. I just-

LINDY  
Don't want to tell me.

Tom hesitates and sees Lindy pull back from her query.

TOM  
I do want to tell you.

LINDY  
What are you waiting for?

TOM  
I don't know.

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

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

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

TOM  
It's difficult to talk about.

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

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

LINDY (CONT'D)  
Our seats are up there by the way.

Lindy points to the upper balcony first row stage left.

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

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

LINDY  
So, what's so difficult to talk  
about?

Tom thinks then divulges.

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

LINDY  
How long ago?

TOM  
A few weeks.

LINDY  
Was it so hard to just say it?

TOM  
No.

LINDY  
Don't lie.

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

LINDY  
What?

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

LINDY  
How can I really believe you?

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

LINDY  
Everyone does.

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

LINDY  
Do you think that's why she left?

TOM  
Who knows?

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

LINDY  
Do you need to get back?

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

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

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

LINDY  
You don't.

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

LINDY  
I agree.

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

LINDY  
I just wanted to be clear.

Lindy and Tom share silence.

Tom breaks the tension.

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

LINDY  
What's that supposed to mean?

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

LINDY  
I never said that.

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

LINDY  
You're reading too much into this.

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

LINDY  
You are.

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

LINDY  
Ex-fiancée.

TOM  
Making it very clear again.

Tom, disappointed, turns away from Lindy.

LINDY

Sorry.

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

The performance starts with a loud roar from the crowd.

LINDY (CONT'D)

Maybe I do like you.

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

LINDY (CONT'D)

What do you think?

TOM

This looks really cool.

They enjoy the show.

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

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

TOM

Do you want to throw in some of your winnings?

LINDY

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

TOM

Okay. I'll be here.

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

Lindy stares into the mirror.

LINDY

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

Lindy paces back and forth a few moments.

LINDY (CONT'D)

Why are you singing like some giddy school girl again? Get it together.



Another patron cautiously walks around her.

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

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

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

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

**EXT. WALKWAY OVER TROPICANA - NIGHT**

Tom chases Lindy down to the end of the walkway.

TOM  
Hey! Are you trying to ditch me?

LINDY  
What do you think?

TOM  
Don't poison this.

LINDY  
It's what I do.

TOM  
What happened to see where things  
goes?

LINDY  
I don't know.

TOM  
Just stay with me a bit longer.

Lindy says nothing.

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

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

Harold's nowhere to be found.

Mike and Valerie talk and take shots at a table.

VALERIE

You ok?

SUKI

She ditched us.

VALERIE

I'm sure she had a good reason.

SUKI

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

Mike cuts in.

MIKE

Our friend ditched us.

SUKI

Is he getting married tomorrow too?

MIKE

We'll no.

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

VALERIE

What's he like?

MIKE

Tom? Right now? Probably like a  
lost puppy.

VALERIE

Did you see that vibe between them?

MIKE

Ya, you saw it too?

SUKI

She left with a guy?

Suki stomps out of the room.

VALERIE

I have to go.

Valerie chases after her.

**EXT. THE LINQ PROMENADE - NIGHT**

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

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

TOM  
Where are you going?

LINDY  
In-N-Out.

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

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

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

They reach the In-N-Out burger.

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

TOM  
A hamburger and a drink

LINDY  
Animal Style?

The question puzzles Tom.

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

TOM  
I guess not.

LINDY  
You're in for a treat then.

Lindy rushes inside.

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

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

LINDY (CONT'D)

Now. Tell me this isn't better than a Dick's Burgers.

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

TOM

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

LINDY

Oh come on.

TOM

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

LINDY

Yeah, maybe.

TOM

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

LINDY

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

TOM

He's not all bad.

LINDY

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

Tom surveys the Promenade.

TOM

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

Tom points to all the men floating around the promenade.

LINDY  
What are you trying to say?

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

Lindy reflects about her actions.

LINDY  
Come with me.

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

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

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

The Las Vegas Sphere changes designs on the exterior.

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

LINDY  
It's quiet up here.

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

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

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

LINDY  
How?

TOM  
Granted, I am not some beautiful  
Sin City Hemlock. But, I can see  
how some women are treated. Like  
they are an object to be had.

(MORE)

TOM (CONT'D)

Or a trophy to be won. You'd think by now that we'd get past all of that and see people differently. But, our biases and other shit just gets in the way. Your looks land you in a place where everyone wants a piece of you. It's not theirs to have but they want it anyway.

LINDY

They don't expect me to be real.

TOM

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

LINDY

You fight for the little guy?

TOM

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

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

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

Tom and Lindy walk shoulder to shoulder past the Sephora.

Lindy inspects the window.

LINDY

Come in with me.

TOM

Do you really want me to?

LINDY

Beauty stores don't freak you out do they?

TOM

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

LINDY

Good, something new to experience.

Lindy pulls him into the store.

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

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

LINDY

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

TOM

No.

LINDY

Why not?

TOM

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

LINDY

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

TOM

Yeah. As long as you are.

Lindy searches for a team member.

SEPHORA TEAM MEMBER

How are you? What can I help you find?

LINDY

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

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

SEPHORA TEAM MEMBER

Did you need any help?

LINDY

I'll be fine.

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

LINDY (CONT'D)

I'm going to show you what we have to go through.

TOM

I get it.

LINDY

Do you really?

TOM

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

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

Tom's expression changes, enlightened by her revelation.

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

LINDY

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

Lindy vulnerable, makeup free, tests his reaction.

TOM

I see the scar. I want to believe that I'm an empathetic person. But, sometimes you just don't know how deep it goes until someone shows you. I never saw my ex like this. Tell me what happened?

LINDY

I can't.

TOM

You promised.

Lindy questions herself about the next response.

LINDY

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

TOM

Hurt?



LINDY

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

TOM

I'm so sorry.

Lindy reaches into her bag to reapply her makeup.

Tom gently touches her wrist.

TOM (CONT'D)

Beauty is more than what's on the  
outside.

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

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

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

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

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

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

TOM

This is nice.

LINDY

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

TOM

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

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

LINDY

What part?

TOM

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

LINDY  
You let her talk you out of it?

TOM  
Yeah. I know.

LINDY  
Have you ever been to Italy?

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

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

TOM  
I wished I had gone. We'll see.

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

TOM  
Wow. Really?

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

TOM  
Speaking of gelato.

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

LINDY  
Are you craving gelato now?

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

LINDY  
What are you going to get?

TOM  
Tiramisu.

LINDY  
I've always liked pistachio.

TOM  
Order for us while I google it.

Tom pulls his phone and searches the internet.

LINDY  
What are you googling?

TOM  
What gelato flavors say about you.

Lindy orders the gelato from the vendor.

LINDY  
What's it say?

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

TOM  
Let me see. Ok here it is.  
Pistachio - You ache for travel,-  
but not the kind of travel that  
involves islands, fruity drinks and  
a sunburn. You want to feed your  
mind and soul. You long to drift  
through an olive orchard in  
Tuscany, and you dream about  
nibbling on Camembert before  
strolling around the Musée d'Orsay.

LINDY  
Really? Cheese and Paris?

TOM  
That's what it says.

Tom points to his phone.

LINDY  
What about Tiramisu?

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

Tom places his phone away and chuckles.

They pick up their order from the gelato stand.

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

TOM (CONT'D)  
Is there a gallery in here?

LINDY  
Interested in some art?

TOM  
You mentioned it earlier.

Lindy eyes light up again.

**INT. SIGNATURE GALLERIES - NIGHT**

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

TOM  
Are you an artist too?

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

TOM  
Why is that?

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

TOM  
It just takes commitment.

Lindy glares at him for a moment.

LINDY  
Or you could become great at a lot of forms.

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

LINDY

What's that mean?

TOM

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

LINDY

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

TOM

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

LINDY

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

TOM

What do black and white photos tell you about me?

LINDY

I think you need more color in your life.

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

TOM

Can a person be a work of art?

LINDY

Maybe.

They gaze into each other's eyes.

INT. VENETIAN / THE GRAND CANAL SHOPPES - NIGHT

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

LINDY  
I have to take this.

TOM  
No problem.

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

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

LINDY  
Hello.

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

TOM  
Hey Harold.

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

TOM (CONT'D)  
What's up?

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

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

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

Lindy, exasperated, places her elbows on the rail.

Tom slides next to her for support.

TOM (CONT'D)  
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.

TOM  
She the one that was going to mad?

Lindy nods in agreement.

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

LINDY  
Are you trying to ditch me?

Tom comforts her with a smile.

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

Lindy reaches for his hand to connect them.

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

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

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

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

TOM  
That didn't sound very pleasant.

LINDY  
It'll be fine.

TOM  
What was all that about?

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

TOM  
That's why cell phones were  
invented.

LINDY  
Well, there is more to it.

TOM  
How so?

LINDY  
I don't want her to get married.

Tom, surprised, stops her.

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

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



TOM

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

LINDY

You stay out of this.

TOM

Do you?

Lindy pulls away from Tom to sit on a bench.

LINDY

Don't defend her.

TOM

I'm not.

LINDY

You don't know her like I do.

TOM

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

LINDY

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

Tom pushes in next to her.

TOM

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

LINDY

So, I should just be happy for her?

TOM

Yeah. If you mean what you said.

LINDY

But, she'll blame me later.

TOM

It's a double edge sword.

LINDY

I've chosen a side.

TOM

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

There is awkward silence before Tom cuts back in.

TOM (CONT'D)

This sounds like it's more about you than her.

LINDY

No it isn't.

TOM

Yes, it is.

LINDY

Explain that to me.

TOM

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

LINDY

Go on.

TOM

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

LINDY

I haven't been able to.

TOM

Trust she'll be happy.

LINDY

You mean trust she won't mess it up.

TOM

Let her figure it out.

LINDY

You don't know her.

TOM

Right.

Lindy crosses her arms and pouts.

LINDY

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

TOM

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

LINDY

I am.

TOM

Is it your responsibility to ensure  
her happiness?

Lindy mutes to the question.

TOM (CONT'D)

I answer that question as a "No". I  
have a hard enough problem making  
myself happy.

LINDY

You don't know the situation.

TOM

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

LINDY

I'm just trying to protect her.

TOM

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

LINDY

I know.

TOM

Every experience makes us who we  
are.

Lindy separates to gain some distance.

LINDY

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

TOM  
Fine. I'll drop it.

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

Tom, slapped by reality, steams.

TOM  
You're right.

LINDY  
I would prefer you stand up yourself.

Tom jumps to confront her.

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

Lindy's eye widen with his boldness.

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

TOM  
You've been with.

LINDY  
She has too.

TOM  
But, this is still based on your experience.

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

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

TOM  
You can't protect her from this guy. All you can do is be a support for her if something happens.

(MORE)

TOM (CONT'D)

And, if that limb she puts herself on shatters, be the cushion that supports her when she falls.

LINDY

You want me to watch the car crash.

TOM

I'm saying you should be the air bag.

LINDY

I don't want to be a witness that.

TOM

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

LINDY

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

TOM

I'm sorry that you've been mistreated.

LINDY

A little more than mistreated.

TOM

You're not poison.

LINDY

I am poison. I've been the cause.

TOM

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

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

LINDY

Here.

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

TOM

Who is he?

LINDY

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

TOM

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

LINDY

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

Lindy hesitates and looks away.

TOM

Go on.

LINDY

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

Lindy cries slowly.

LINDY (CONT'D)

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

TOM

That's not going to be everyone.

Tom pulls Lindy into his shoulder for comfort.

LINDY

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

TOM

I say. You're not guilty.

LINDY

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

TOM

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

LINDY

And what's that?

TOM

If you deserve to be loved.

LINDY  
I want to be loved.

TOM  
But, do you think you deserve it?

Tom takes Lindy's hand and nudges her forward.

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

LINDY  
Like you're one to talk.

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

LINDY  
Let's agree that we won't settle.

TOM  
Agreed.

LINDY  
So, what's next?

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

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

Mike lazily taps at a slot machine.

Harold boils over with anger.

HAROLD  
Where did he go?

MIKE  
I told you. He took off.

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

MIKE

He's fine. He left with someone.

HAROLD

Who?

MIKE

One of Val's and Suki's friends.

HAROLD

A stripper? That's just perfect.

MIKE

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

HAROLD

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

MIKE

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

Harold pulls out his phone and searches for an app.

HAROLD

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

MIKE

We don't need to do this.

HAROLD

I need to do this.

Mikes shakes his head but follows anyway.

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

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

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

LINDY

Do you still have coins?



TOM  
I think I do.

LINDY  
I saw you toss a few into different  
fountains.

TOM  
Old habit.

Tom searches through his pockets and finds three quarters.

LINDY  
Flip them in and make a wish.

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

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

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

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

TOM  
So, what's this guarantee me?

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

Tom hears music from the speakers placed around the walkway.

TOM  
Dance with me.

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

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

LINDY  
I can't do this.

TOM  
It's just a dance.

LINDY  
That's not what I mean.

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

LINDY (CONT'D)  
What happens tomorrow?

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

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

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

LINDY  
I know we did. But, what happens?

TOM  
I don't know.

Lindy, disappointed, turns away.

TOM (CONT'D)  
We can exchange numbers. I'll call  
you or you call me sometime.

LINDY  
Right. That's going to happen  
Lucky.

TOM  
I know I'd call you.

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

Tom questions her confused.

LINDY (CONT'D)  
You know what I mean, right?

TOM  
Actually, I don't.

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

TOM  
I wouldn't do that to you.

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

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

LINDY  
You're not trying to get laid?

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

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

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

LINDY  
I hope so.

They share a comfortable silence to listen to the waterfall.

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

TOM

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

LINDY

Me either.

TOM

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

LINDY

Are you for real?

TOM

I am.

LINDY

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

TOM

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

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

LINDY

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

TOM

Are you starting to like me?

LINDY

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

TOM

I don't have nights like this one either.

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

LINDY

I don't understand why she left you.

TOM

I don't either.

LINDY

Maybe, she didn't want to use you.

Tom reflects on her words as it triggers his expression.

TOM

Maybe...

Tom thinks even closer then gleefully smiles.

TOM (CONT'D)

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

LINDY

Maybe.

Lindy pulls herself away.

TOM

I just got my wish.

LINDY

Really?

TOM

I wanted to understand why she did it.

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

LINDY

I wish my friend was marrying someone like you.

Lindy and Tom gaze transfixed.

LINDY (CONT'D)

Have you ever been to the Stratosphere?

TOM

No.

LINDY

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

TOM

Kind of like the Space Needle in Seattle.

Lindy stares off and bits her lip.

LINDY

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

TOM

I won't.

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

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

TOM

This does remind me of the Space Needle.

LINDY

This is taller.

TOM

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

LINDY

You're welcome.

They share the silence and enjoy the view.

LINDY (CONT'D)

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

TOM

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

LINDY

I guess it helps to have money.

TOM

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

LINDY

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

TOM

Why didn't you ever go to the top?

LINDY

I was told it was too expensive.

TOM

Not to ride to the top.

LINDY

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

TOM

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

LINDY

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

TOM

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

LINDY

I don't have a reason.

Tom looks away from her disappointed.

TOM

What if you had a reason?

LINDY

I can't.

TOM

Why?

Lindy touches her cheek with the scar.

LINDY

I already told you.

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

TOM

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

LINDY

I don't want to talk about it.

TOM

Why won't you tell me?

LINDY

Shut up.

TOM

Tell me.

LINDY

Some other time.

TOM

We might not have another time.

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

LINDY

Shhhh.

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

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

HAROLD

Get a Room!

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



HAROLD (CONT'D)  
See. I told you that app works.

MIKE  
Right.

HAROLD  
I thought you were going to jump.

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

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

HAROLD  
Who's this?

TOM  
This is Lindy.

HAROLD  
How do you do?

Harold extends his hand out to Lindy.

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

MIKE  
Suki was upset.

LINDY  
At least one of you noticed.

TOM  
You've met Mike.

Mike waves his hand.

MIKE  
Hi.

HAROLD  
She was there with us?

MIKE  
Yes.

HAROLD  
Even in the room?

MIKE  
YES.

Tom protects Lindy and defends her from Harold.

HAROLD  
How did you two end up here?

TOM  
A little luck.

MIKE  
Let's go Harold.

Harold shews him off.

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

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

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

Harold winks at Lindy.

TOM  
Shut the hell up Harold.

LINDY  
I need to go.

TOM  
Don't leave.

Lindy races to the elevator.

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

TOM  
Shut the hell up.

Tom follows Lindy to the elevator.

TOM (CONT'D)  
Don't leave.

Lindy anxiously waits for the elevator to open.

LINDY  
I told you. I'm poison.

TOM  
You're not.

LINDY  
I am.

The elevator opens.

Lindy kisses Tom then steps into the elevator.

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

TOM  
What do you mean?

LINDY  
It's just one night.

She cries as the doors close.

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

Harold watches and smiles with his return.

HAROLD  
Not going to get your lap dance?

TOM  
Why are you like this?

HAROLD  
What do you mean?

TOM  
It's always same with you.

HAROLD  
What's your problem?

TOM  
When are you going to learn?

HAROLD  
What?

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

HAROLD  
What has gotten into you?

TOM

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

HAROLD

I do not

MIKE

Actually, you kind of do.

HAROLD

You stay out of this.

Harold and Mike see the fight in Tom is real.

MIKE

Does she really mean that much to you?

TOM

Yes.

They stand in silence a moment.

TOM (CONT'D)

Tell me what the hell is going on.

HAROLD

Turns out the bachelorette and her friends are all strippers.

Tom reviews his night with Lindy.

TOM

What?

MIKE

Tell the truth dude.

HAROLD

All the girls in the casino were strippers.

Mike looks at Harold.

TOM

Including Lindy?

MIKE

He's feeding you bullshit.

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

TOM  
I can't fricken' believe you.

Tom pushes Harold into the wall.

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

HAROLD  
Tell me you see this Mike.

MIKE  
I do.

HAROLD  
Why is she different?

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

HAROLD  
Tell me why.

Tom paces like a panther with strong emotions boiling over.

TOM  
I want to fight for her.

HAROLD  
Look who just showed up to the party.

Harold smiles at Tom for moment.

MIKE  
Go find her.

HAROLD  
Where was this fight for Tricia?

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

Tom rushes toward the elevator.

HAROLD  
Where did that come from?

MIKE

Her.

Tom races into an open elevator.

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

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

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

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

TOM

Wait!

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

TOM (CONT'D)

It may be one night. But I don't want it to end yet.

LINDY

Are you sure this is what you want?

TOM

More than anything.

Tom shuffles into the taxi cab with Lindy.

**INT. TAXI CAB #2 - CONTINUOUS**

Tom and Lindy gaze deep into each others eyes.

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

VINNIE THE CABBIE

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

LINDY

1410 Santa Margarita

VINNIE THE CABBIE

Where's that?

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

VINNIE THE CABBIE  
No problem.

Vinnie sets his timer then drives.

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

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

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

TOM  
Excuse me?

VINNIE THE CABBIE  
You two newlyweds?

TOM  
No.

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

VINNIE THE CABBIE  
That's a surprise.

TOM  
Why do you say that?

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

TOM  
Really?

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

Tom smiles and laughs briefly.

TOM  
We just met tonight.

VINNIE THE CABBIE  
No kiddin'?

TOM  
Yeah, no kidding.

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

TOM  
We aren't in love.

VINNIE THE CABBIE  
Yeah, right buddy.

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

TOM  
Why do you think we're in love?

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

TOM  
So I've been told.

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

TOM  
I don't believe in fairy tales.

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

TOM  
This isn't possible.



VINNIE THE CABBIE

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

TOM

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

VINNIE THE CABBIE

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

TOM

It's complicated.

VINNIE THE CABBIE

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

TOM

Well, I don't.

Vinnie reaches into the glove box to pull something out.

VINNIE THE CABBIE

That's it. I'm getting my-

TOM

Whoa! Wait a minute.

VINNIE THE CABBIE

Here. Take a look at this.

Vinnie reaches back to hand Tom a picture.

TOM

I thought you were really pulling  
out a gun.

VINNIE THE CABBIE

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

The picture is of the his beautiful wife.

TOM  
Is this your wife?

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

TOM  
She's pretty.

VINNIE THE CABBIE  
Ain't that the truth.

TOM  
How long have you been married?

VINNIE THE CABBIE  
Thirty years.

Vinnie grins from ear to ear.

TOM  
That's really surprising.

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

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

VINNIE THE CABBIE  
Well, believe it bumpkin.

Tom hands back the picture.

TOM  
When did you know you loved your  
wife?

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

TOM  
What happen?

VINNIE THE CABBIE

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

TOM

That's awesome.

VINNIE THE CABBIE

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

TOM

How do you know you love your wife?

VINNIE THE CABBIE

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

TOM

How do you know she loves you?

VINNIE THE CABBIE

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

TOM

I mean really, how do you know?

VINNIE THE CABBIE

Do I have to spell everything out  
for 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.

TOM

I'll remember that.

They sit in silence while Vinnie continues driving.

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

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

Lindy and Tom exit from the taxi.

TOM  
How much?

VINNIE THE CABBIE  
Twenty Five.

Tom pulls out a one hundred dollar bill for Vinnie.

TOM  
Thank you.

Vinnie motions for Tom to come close.

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

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

Vinnie gives Tom a wink and drives away.

Lindy and Tom walk slowly to Lindy's condo.

**INT. CONDO - LATE NIGHT**

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

They enter the condo and close the door behind them.

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

The music plays lightly in the back ground.

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

LINDY  
Please, leave them off.

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

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

LINDY (CONT'D)  
When will you leave?

TOM  
Tomorrow.

LINDY  
Are you going to come back?

Lindy tears a little more.

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

LINDY  
Neither do I.

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

The song finishes and they kiss.

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

TOM  
I promised.

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

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

**INT. CONDO - EARLY MORNING**

Lindy and Tom sleep still embraced on the sofa.

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

Tom shuffles in the sofa to get comfortable.

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

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

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

LINDY

I'm sorry.

**INT. CONDO - MORNING**

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

Lindy enters the room dressed in pajamas and slippers.

TOM

Cute.

LINDY

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

TOM

Don't do this.

LINDY

It's what I do.

Tom opens his fist to show Lindy the ring.

TOM

I know you saw it.

LINDY

This was meant for someone else.

TOM

It was.

LINDY

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

TOM

It already has.

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

LINDY  
You're dreaming.

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

LINDY  
You know I can't.

TOM  
Why?

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

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

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

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

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

LINDY  
It's waiting.

TOM  
I love you.

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

TOM  
None of that matters.

LINDY  
It'll only end up hurting us.

Tom crosses the room and stands in front of Lindy.

TOM  
Say you don't love me.

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

LINDY  
Don't lie.

TOM  
I'm not.

LINDY  
What about Seattle?

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

LINDY  
You'd do that?

TOM  
You are the art that inspires me.

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

LINDY  
Don't ask me that question.

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

Tom gently opens his hand with the ring inside.

LINDY  
This might look good on another  
finger.

TOM  
Suki?

Lindy smiles and nods.

Tom kisses Lindy.

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

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

LINDY  
What do you mean?

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



LINDY  
Are you kidding?

**INT. ELVIS WEDDING CHAPEL - DAY**

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

LINDY  
I'm sorry.

Suki sulks, still angry has hell.

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

LINDY  
I know.

SUKI  
Then why come at all?

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

Lindy pulls out the wedding ring.

LINDY (CONT'D)  
I trust you.

SUKI  
What is this?

Suki places it on her finger for a perfect fit.

LINDY  
It's a promise.

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

SUKI  
Thank you.

**INT. ELVIS WEDDING CHAPEL - DAY**

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

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

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

ELVIS

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

The cheers amplify and the confetti flies.

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

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

**EXT. ELVIS WEDDING CHAPEL - DAY**

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

Harold sheepishly steps forward to them.

HAROLD

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

LINDY

A little?

TOM

Things are going to be different.

HAROLD

That's all I can ever ask of you.

The two shake hands and hug.

Harold pulls Mike into the group.

Lindy hugs Val and her friends.

VALERIE

So, are you next?

Lindy looks to Tom.

LINDY

Who knows.

Tom smiles back to her.

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

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

**THE END**