

FADE IN

EXT. HOUSE - NIGHT

We see a large middle-class home at the end of a cul-de-sac dimly lit in the moonlight. A lone streetlight shines bright in the dark.

INT. HOUSE - NIGHT

A few feet behind the open front door a young couple, mid twenties, stands in embrace holding each other tight, almost as if for the last time. PETER holds APRIL close.

APRIL

I couldn't have imagined this night going any better than it did. Thank you.

The couple remains clasped together for some time, swaying slowly to some unheard tune.

PETER

I wish so badly that we could live in this moment forever. That time wouldn't have to take it's toll. But no, life is not so kind... and our timing is shit.

APRIL

(jokingly)

You really know how to kill a beautiful moment.

PETER

I've always been good at that haven't I?

Peter and April kiss passionately. Peter takes April by the hand and walks her to the door.

INT./EXT. DOORWAY - NIGHT

Peter stands outside the door while April remains in her home. She shivers in the cool breeze and Peter again pulls her close.

APRIL

What time will I see you in the morning?

(CONTINUED)

PETER

Early, my plane leaves at 1:45 so  
I'll call you around 11 when I'm on  
my way over.

(beat)

I love you April. More than you  
will ever know.

APRIL

I love you too Peter... I'll see  
you in the morning.

The two kiss, this time goodbye, and hug again for a brief time before Peter begins making his way to his truck. April stands with the door cracked watching him as he walks, trying to remain unseen. Peter waves at the "closed" door as he drives away.

EXT. CUL-DE-SAC - NIGHT/MORNING

Late in the night, we see Peter's truck exiting the cul-de-sac.

TIMELAPSE- the time of day changes from late in the night to the early morning. A reddish-orange sunrise looms in the horizon, much earlier than 11 AM.

Peter's truck reenters the cul-de-sac and parks in the same spot as the previous night.

We see Peter exiting his truck, now in full Army fatigues, adjusting his uniform. He walks towards the house with an envelope in hand. As he approaches the doorstep, we see a flashback of the couple's awkward first kiss in the doorway. Peter smiles. He leaves the envelope, addressed "APRIL" in bold lettering, wedged in the door handle and walks back to his truck.

Peter opens the driver side door, and stands for one last moment to look back at the house. We see another flashback to a scene at night where April can be seen hanging out her second floor window. She's waves and blows a kiss, mouthing the words, "I love you."

INT. TRUCK(DASHBOARD) - MORNING

Peter hesitates for a moment, but finally closes his door and drives off, leaving the house to move out of view in the rear window.

FADE OUT

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INT. BEDROOM/BATHROOM - DAY

4 YEARS LATER

We see April bustling about her room getting ready. The occasion is unknown. She's wearing a beautiful dress, formal yet flattering that would suggest a nice dinner or a date of some kind. A bouquet of flowers sits beside her on the table as she does her makeup.

INT. CAR - DAY

April is driving her car to some unknown location. She looks tired.

EXT. CEMETARY - DAY

We now see April standing over a headstone. In her hand we see the bouquet of flowers and a wrinkled envelope with "APRIL" written in block letters across the front.

In tears, she removes a yellowed piece of paper from the envelope. It is obvious it is not the first time this letter has been read.

As April scans the letter we see moments of the couple's past interwoven with shots of April reading the letter over Peter's grave.

PETER(VO)

Dear April.

(beat)

There are so many things I feel I need to say to you right now- but I can't seem to find the right place to begin. I know this farewell may seem unfair, but I couldn't bear seeing you cry knowing I was the reason you were feeling that pain. Instead we were able to spend our time together in blissful ignorance that allowed us to forget the toils of the world around us for one last night. I love you so much April. And, I know this isn't goodbye. I WILL see you again soon. It won't be long before you'll find me again at your side.

(beat)

With love. Peter.

(CONTINUED)

April manages a smile through the tears. The hand of an elderly woman off frame rests upon April's shoulder. April turns to see her MOTHER, holding the hand of a little boy, around the age of three.

April picks up her SON. Her sadness is warded off by her child, a remembrance of the man she loved that now lay beneath the ground in front of her.

From a distance, we can see April smile and begin to tell her son stories of his father.

FADE OUT.

END