

Dia

By

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EXT. WOODS - NIGHT

The half moon lights the tree tops in a clear night.

DIA (V.O)
Why is he still here?

DAVID (V.O)
I don't know...

INT. LIVING ROOM - NIGHT

A wide living room of upper class appearance lit by the fire in the chimney. Aggressive sex can be heard louder.

DAVID (V.O)
He thinks my life is better than
his, that I abandoned him.

DIA (V.O)
If you put yourself in his shoes,
it is... And you did.

INT. DINING AND KITCHEN AREA - THAT MOMENT

The kitchen and dining room lit by the moon coming through the windows. The sex muffles in with the fireplace and eventual screech of the wood floor. The woman sounds at times like she enjoys it, at times like she is pain.

INT. BEDROOM - NIGHT

PIERO(19) lies in bed, staring at the roof. There is a PAINTING over his headboard bouncing off the wall to the beat of the aggressive pounding on the other side of it. The room has an unpersonalized tone to itself. A suitcase by the corner seems to be the only thing that belongs to him.

There is a much louder bang, accompanied by a moan that expresses more pain than pleasure. The bouncing painting falls off the wall and hits Piero's face.

TITLE: "She Loves You Not"

INT. LIVING ROOM - DAY

Piero walks in, he can see Dia(29) setting up the kitchen table, she doesn't see him.

Dia wears nothing but a gold-ish bed sheet strapped over her breast that hangs down to the floor, exposing a little the naked profile of her body. He observes her beauty in silence. He details her bruised neck, her pretty face, her naked leg as she raises it back playfully to reach the other side of the table, exposing her whole thigh. She sees Piero.

DAVID(28) walks in behind her and hugs her, she smiles as he lifts her playfully.

INT. DINING AND KITCHEN AREA - DAY

Piero crosses the dinning area and into the kitchen, to a cabinet for a bowl. The couple sit by the table. Dia straps the sheet tighter to make sure the side of her body is covered.

Piero has a bruise on his forehead but the couple hasn't noticed. He turns around with a cereal box and walks to the fridge for milk, revealing the bruise. David sees it.

Piero sits at the table, David observes the bruise for a moment, as if he knows what happened. He looks at Dia.

DAVID

You want to give him something to
put on that?

Dia goes to the fridge. She puts a very thick piece of raw, frozen steak on Piero's forehead and caresses his hair, sits down and smiles at him, giving him a little wink.

David observes Piero's attention turn to Dia, he looks at her too before everyone goes back to their plates. He speaks to his brother in Spanish.

DAVID

Shouldn't you be taking care of mom
today?

PIERO

Mamá está bien, Otto la está
cuidando.

DAVID

That's your responsibility, Piero.
Not Otto's.

(CONTINUED)

PIERO
Y usted que? No es su mamá también?

DIA
Speak English.

Dia holds Piero's gaze. Piero pops open the glass milk bottle with a smirk on his face.

INT. BEDROOM - DAY

Piero lies in bed with the steak on his face, it has thawed by now so he takes it off. David walks in, Piero gets up.

PIERO
Toque la puerta, David.

DAVID
I'm gonna hunt. You wanna come?

PIERO
Ya no habla español, o qué?

DAVID
Va venir o no?

PIERO
No.

David sees the painting that hit Piero for a moment, then looks back at his brother.

DAVID
I'm gonna be outside... If you
change your mind.

David leaves. Piero sits, then changes his mind and gets up.

EXT. BACK OF THE HOUSE - LATER

Piero walks out of the house. David is not there. He walks to the kitchen window.

EXT. KITCHEN WINDOW - DAY

David and Dia argue inside. Dia leans against the counter. The window from which Piero watches her is behind her.

She listens in silence. David paces around, fed up with her. Piero can't hear what they say. David stares at her waiting for a response. There is none so he leaves the kitchen.

(CONTINUED)

Dia turns around, impatient. She opens the water to wash her face and sees Piero. They stare deep into each others eyes. Piero puts his hand on the window, she does too.

Piero hears the door. He sees David walk into the woods with a rifle but doesn't follow. He looks back into the window, Dia is not there anymore.

INT. HALLWAY INTO DIA'S ROOM - LATER

Dia changes her top in her room, facing away from the door.

Piero comes from the hallway and leans against the door frame. He looks at her change. There are heavy scars on her back. She sees him. Piero hides.

DIA

Wait.

Piero comes right back to the door. Dia walks toward him.

PIERO

Did David do that to you?

DIA

what?

PIERO

Your back.

DIA

(smiles)

No... Its a birth mark.

Dia walks very close, Piero is captivated by her.

PIERO

Right...

Piero gets closer, he is about to kiss her, when they hear a gunshot outside that distracts them for a moment. Dia smiles and walks out.

INT. LIVING ROOM - DAY

David and Piero watch TV, they sit in identical positions and pick on their noses at the same time. Dia observes them from the corner of the hallway.

(CONTINUED)

DIA
Did you get a deer?

David nods. Dia smiles and walks past the living room toward the door. David follows. Piero observes them as they walk out of sight.

EXT. FOREST - DAY

Dia and David walk in the woods. They hold hands but seem tense. Dia leans her head on his shoulder and David puts his arm around her.

EXT. FOREST (SHED) - DAY

There is a medium size abandoned shed in the woods. It has no windows and a thick, metal door. David pulls a key, opens a lock on it and pulls the door open. The two quietly stare at each other.

EXT. FOREST - THAT MOMENT

Piero observes them, hidden by bushes. Dia quietly undresses and gives her clothes to David, who folds them and places them carefully by a tree.

Piero can't take his eyes off her. David hugs Dia, who tears up. She kisses him.

EXT. FOREST - THAT MOMENT

Piero quietly turns around and leaves.

INT. DIA AND DAVID'S ROOM - DAY

Piero enters the room, detailing it. He turns around in front of the bed and jumps on it, feeling the sheets on both sides with his hands. He grabs a pillow and sniffs it. He hears noise in the kitchen and sits up.

INT. KITCHEN - DAY

David enters the kitchen and opens the sink in a hurry to wash his face. Piero enters the kitchen, David straightens up and turns to face him, blood pours from a gash on his cheek.

(CONTINUED)

PIERO
Where's Dia?

DAVID
Butchering the deer.

A distant scream is heard, almost completely faded by the wind. David slams Piero against the wall.

DAVID
You don't know shit, Piero! Mind
your own business!

Piero shakes himself off scared. David steps on the kitchen mat, falls and hits the back of his head with the kitchen counter. Piero runs out of the scene.

EXT. WOODS - DUSK

Piero runs fast into the woods. A second scream can be heard, followed by a beast's roar.

INT. KITCHEN - DUSK

David gets up and grabs the riffle.

EXT. FOREST - DUSK

Piero runs. Dia screams far away again.

EXT. SHED - DUSK

Piero arrives at the shed, he hears Dia screaming.

PIERO
Dia!

DIA
Piero? Why are you here? Leave!

Piero grabs a shovel and hits the lock two times. Dia's screams turn into a beast's roar as Piero hits the lock one last time and breaks it.

The shed shakes, the beast roars. Piero is taken aback. The door moves with a louder roar and snaps open. Piero screams and falls on his butt. There is silence. Piero runs for his life. The camera becomes the beast, it runs after Piero.

EXT. WOODS - DUSK

David runs in opposite direction. He stops, sees Piero running toward him, yells very loud and shoots toward his general direction.

DAVID

Dia!

Piero trips and falls. The beast goes for David, who reloads, hesitates, then shoots. We see the full moon and the gunshot's flash on the trees.

Piero looks up at what he caused. David and Dia lay on the ground, both covered in blood. David recovers consciousness and details what he did to Dia.

END.