

The Story

COLD OPEN

In an office overlooking a dark warehouse, Paul is the only one left working at this late hour. His phone rings. It's his 8 year old son Martin calling from their suburban house.

Martin wants to know if Paul will be coming home soon. Paul senses there's something wrong and eventually gets Martin to admit that he called because his mother, Sophie, is acting a bit strange.

When Paul gets Sophie on the phone she says that she's feeling a bit uneasy. Like she has a bad feeling about something.

PAUL

What kind of bad feeling?
That kind..?

SOPHIE

I don't know. Maybe.

PAUL

Did you take your medication today?

SOPHIE

Of course.

PAUL

I'm coming home.

Paul slams his laptop shut and gets ready to leave. As he walks through the dark warehouse he hears something. A shadow passes behind towers of boxes.

PAUL

Mike? Is that you?

A noise up on the second floor. Paul goes to investigate. He's by the entrance of the lunch room. In the dark it almost looks like someone is standing on the other side of the room. Paul goes for the light switch. The light turns on and he looks back towards the end of the room. Nothing.

As he leaves he turns off the light but his back is turned to the freakishly tall shadow of a person that appeared behind him as soon as the light went off.

As Paul walks through the long, dark warehouse he passes through shafts of light coming from the streetlights outside. Every time he's not in a shaft of light we lose sight of him, but we hear his footsteps on the concrete floor.

As he enters the dark once again his footsteps go quiet and nothing enters the next shaft of light. Where did he go?

A shoe falls down from above and lands in the light. We move closer to inspect. BAM! Paul violently crashes down on the floor, a twisted pile of limbs. If he wasn't dead before then the impact surely did him in.

lights out

CREDIT SEQUENCE

Over images of 15th century woodcut prints depicting various demons tormenting people in various ways.

ACT I

Late night in a small apartment in a big city. Two young lovers in an embrace on a bed that wasn't made for two. This is Rebecca's place. She's in her early twenties, has a bunch of tattoos and piercings. Her lover is Bret, obvious Thrash metal fan.

Bret's hand leads Rebecca's open cardigan down her arm revealing the many scars across her arms. The self-inflicted kind of scars.

BRET

Can't I stay the night?
Just this once?

Bret just ruined the mood. Rebecca pulls up her cardigan. The answer is no.

BRET

But it's so late. And it's raining.

The answer is still no. Bret gets dressed. He talks about how he's always there and should at least get a drawer where he can keep clean underwear. Rebecca goes to the bathroom and they have a bit of an argument. A playful one but still an argument.

BRET

I can't even keep one pair of underwear here?

REBECCA

No.

BRET

Not even a sock? Just one sock!

REBECCA

What would you do with one sock?

BRET

Can I?

REBECCA

No.

BRET

It's not like having a sock here would make it impossible to get rid of me. It's not like an anchor sock.

Bret makes sure that Rebecca isn't looking and throws one of his socks behind a dresser. After they've kissed goodbye Bret is out in the rain waiting for a taxi. Rebecca looks at him from her bedroom window. He looks like a sad puppy in the rain.

Rebecca taps the window to get his attention and signals for him to come to the window. Bret runs over and looks up, eagerly waiting to hear what Rebecca has to say. She doesn't say anything, she just throws him his sock. It lands on Bret's shoulder. Rebecca smiles wryly.

REBECCA

See you tomorrow.

Just as Rebecca closes the window Bret blurts out;

BRET

I love you!

Rebecca gives him a thumbs up from behind the window. Bret gives her two thumbs up in return.

It's now the middle of the night and we're not in the city anymore. We're in the suburban house we saw glimpses of before. It's dead quiet except for a woman, barely audible, talking in another room.

There's a collection of condolence flowers dying on the living room table. On the mantelpiece there's a framed obituary of Paul from the opening scene. Next to it are framed family photos. Paul, Sophie and Martin happy together. There's also a photo of a younger Sophie with a young girl, Rebecca as a child.

Upstairs Martin is awoken in his bed by the sound of a woman's laughter. It's Sophie's voice from another room, she's talking to someone.

Martin gets out of bed to investigate and finds Sophie talking into a pitch black corner of the house. She seems to be carrying a conversation with someone but hers is the only voice we hear.

Sophie sees Martin. She seems slightly manic.

SOPHIE

Hi Sweetie. What are you doing up?

Sophie gestures into the shadows.

SOPHIE

Do you remember Diana?

Martin shakes his head.

SOPHIE

Well you were probably too young then.
But she remembers you.

Martin is visibly shaken. He tries to make out if there really is someone in the shadows but Sophie urges him to go back to bed.

When Martin returns to his room, he locks the door behind him and crawls up in bed. Sophie's voice has gone quiet.

Click! The hallway light that was seeping in underneath his door goes out. The sound of bare feet on a creaky floor approaches. They stop outside his door. The sound of fingernails scraping against wood travels down his door towards the doorknob. The doorknob turns. Martin huddles up to his bedside light, pulling the sheet up to his eyes. We cut to black.

Two weeks later Rebecca and Bret are outside the house. Rebecca doesn't look very happy to be here. She rings the doorbell. There's no answer. The curtains drawn.

The woman next door calls out. This is Emma, a friend of the family and the one who contacted Rebecca because she's worried about what's going on at the house. She's found Martin sleeping outdoors at night.

While talking to Emma, Rebecca's long sleeves covering her arms have crawled up to reveal the many scars underneath. Rebecca notices and pulls her sleeves down. Emma pretends to not have seen anything.

Since neither Emma nor Rebecca have keys to the house Rebecca and Bret decide to go pick up Martin from school.

Outside the elementary school Rebecca is hesitant to enter. Many bad memories from this place. Martin is in class and is having trouble staying awake but seeing his half-sister Rebecca wakes him up. While Rebecca hasn't been very present in his life they've still seen each other from time to time.

During the ride home Rebecca wants to know what's been going on. When Martin mentions Diana Rebecca almost swerves off the road.

We find out that when Rebecca was very young and living alone with Sophie they had a very tough time. Rebecca's dad had left and Sophie had difficulty coping so she turned to alcohol and developed some sort of mental illness. She let an imaginary friend, Diana, into her life to bring comfort. Whenever Diana was around, Sophie was happier but also meaner.

This situation affected Rebecca tremendously. She had nightmares about Diana lurking in the shadows and coming for Rebecca at night. But that's all it was, she says. Nightmares inspired by the delusions of her mother.

Sophie eventually found a new man and had Martin. But a bout of postpartum depression brought Diana back (hence why Diana "remembers Martin"). This was when Rebecca finally had enough of the stormy relationship with her mother and left for good.

When they arrive at the house and Martin lets them in, they find that Sophie had been home the entire time. She claims she never heard any doorbell, she was probably resting. Sophie seems fine, she's obviously been crying but there are no immediate signs of trouble. Some piles of dishes in the kitchen, a little messy here and there but all understandable considering the circumstances.

At first the reunion between mother and daughter goes somewhat well. Sophie asks if Bret is Rebecca's husband but Rebecca makes it very clear that it's not that serious, something that visibly disappoints Bret.

It is when Rebecca starts to inquire more about what's been going on and asking about her mother's drinking habits that old wounds are opened up. The situation escalates to a full blown shouting match.

Rebecca gets ready to leave and wants to take Martin with her, away from their unstable mother.

But Martin wants to stay. He won't leave his mother.

MARTIN

It only gets bad at night.

REBECCA

It shouldn't ever be bad!

Sophie has had enough of this.

SOPHIE

Just leave. That's what you do best.

This gets Rebecca furious enough to leave without Martin.

Rebecca heads for the car with Bret in tow, pleading for her to calm down.

The whole debacle is seen by Emma next door who also comes over to try and calm Rebecca.

As Rebecca is about to start the car she sees Martin looking at her through the window. It makes her pause for a second but when Sophie comes up behind Martin and puts her arm around him, Rebecca speeds away.

A few blocks from the house Rebecca has stopped the car. A lot of emotions are washing over her. Bret manages to calm Rebecca down and convinces her to turn around and go back to the house.

Back at the house Sophie doesn't want to see Rebecca so she locks herself in her room and says she won't come out until they leave.

Rebecca decides to stay the night at the house, she doesn't want Martin to be alone and she hopes that her mother will calm down eventually.

Rebecca tells Bret that he doesn't have to stay but Bret's not going anywhere. He's finally going to spend the night with Rebecca. Sort of.

As the evening approaches, Rebecca and Bret are cleaning up some of the mess in the house. As she's going around the house Rebecca starts noticing creepy things.

On the outside of Martin's door there are large scratch marks. Martin claims that they were made by Diana. Bret takes Rebecca aside and wonders if they have to worry about Sophie during the night. Rebecca isn't quite sure.

When Rebecca is moving some things down into the creepy basement she hears things in the dark. Footsteps and weird noises.

As Rebecca tries to leave the basement she discovers that the door has locked behind her. Even though she doesn't believe in any of the stories about Diana she can't help but panic a little until Bret comes and opens the door.

A little later Rebecca overhears Bret in the other room asking Martin questions about Diana. Bret points to the demon on his t-shirt (his band's logo) asking if Diana looks anything like that. But Diana is much scarier as Martin explains in vivid detail until Rebecca interrupts. She pulls Bret aside, telling him that he shouldn't encourage Martin's stories. But Bret is actually worried, he's starting to think that Martin has actually seen something.

The sun is almost down and Sophie is still in her room. Rebecca says good night through the door but doesn't get an answer back.

It's decided that Rebecca will sleep with Martin in his room while Bret will sleep on the couch downstairs.

Bret, freaked out about all the stories he's heard about Sophie, sets up a wire across the hallway and connects it to a bell to give them warning if Sophie leaves the room. Rebecca doesn't exactly approve but lets him do it if it makes him sleep better at night.

Before Rebecca enters Martin's room she inspects the scratch marks on the door again. She compares her hand to the marks and finds that they appear to be made by a hand far bigger than hers. Odd...

Downstairs Bret has called up his bandmate Jeff, a nerdy LaVey Satanist specializing in the occult. Bret describes Diana which sounds vaguely familiar to Jeff. He promises to look it up and get back.

Before Rebecca and Martin go to bed he shows her the routine he has developed to get through the nights. He locks his door and makes sure to have plenty of light sources since you're only safe in the light.

Rebecca is disturbed by how Martin has been affected by this ordeal but humors him. She asks him why he needs all the light sources when he can just leave the light on, to which he replies that someone or something cuts the power in the house at night.

The most important item in Martin's arsenal is the wind up flashlight. It runs out of power pretty quickly but you charge it by turning a crank so there's no need to worry about batteries running out.

As night arrives Rebecca and Martin stay up, talking and bonding. Martin asks about Rebecca's scars. She tells him how she's had moments when she wasn't able to deal with all of her emotions and had to find some sort of outlet. Rebecca doesn't really want to show them but Martin thinks they look cool.

Downstairs Bret is about to fall asleep on the couch when his phone lights up on the table. It's an email from Jeff who has found a demon that matches every part of the description, Daeany, the demon of grief. Bret is more and more creeped out as he scrolls through the text and images sent over by Jeff.

Bret forwards everything to Rebecca.

Rebecca's phone is on mute and she doesn't notice her new message. She's busy listening to Martin tells her how he's read up on "soul fragmentation", something that spiritual people believe can take place at moments of intense grief and is a way for a demon to take possession of the grief-stricken.

Certain people are more susceptible than others and the greater the grief the greater the power of the demon can get.

Demons lure you by offering comfort when you're in a fragile state, then they use your body as a vessel into our world to cause as much suffering and torment as they can.

Rebecca tries to explain to Martin that while everyone struggles with inner demons, real demons simply do not exist.

Rebecca notices that there's a message on her phone. She sighs when she sees that the subject involves demons but freezes when she sees a familiar visage in a picture of an old woodcut print.



Seeing the name 'Daeanyyn' Rebecca realizes what it sounds like.

REBECCA
(sotto)

Diana...

Rebecca turns to Martin who has his back against her.

REBECCA
Are you still awake..?

Downstairs Bret is still reading up on Daeanyyn when he's spooked by what appears to be footsteps from the other room. In the doorway on the other side of the room Bret sees the silhouette of Martin. That's a relief... Bret calls out for him, asks what he's doing up and where Rebecca is but he gets no answer.

Martin's silhouette wanders off into the hallway. Bret turns puts away his phone and follows after him.

When Bret enters the hallway Martin is nowhere to be seen. As Bret walks down the dark corridor we see that the silhouette of Martin is now behind Bret.

Similar to folding out an origami swan into its full size paper, the silhouette of Martin 'folds out' to the silhouette of a slender, unnaturally tall woman with wild hair and long fingers. Unbeknownst to Bret, the tall silhouette silently approaches but right when it's near him Bret turns on the light and the silhouette immediately disappears, leaving Bret oblivious to how close he was to danger.

Cut to the kitchen moments later where Bret is making a sandwich. He keeps the light in the kitchen off and instead has left the fridge door open for some weak but adequate illumination.

Once again the sound of faint footsteps can be heard. Bret stops what he's doing and listens intently. Suddenly the fridge motor starts humming, the door's been open for too long. Bret closes the fridge so he can hear better but now he's in complete darkness.

The footsteps rapidly approach but we cut away before we can see what comes out of the shadows.

Upstairs Rebecca is questioning Martin about Diana in her least worried voice but Martin notices that she seems a lot less eager to dismiss Diana as a fantasy now.

There's a noise outside the room. Martin pleads for Rebecca not to go look but she will anyway. Martin makes sure she at least takes a flashlight with her.

In the upstairs hallway Rebecca sees the silhouette of Bret facing the wall.

Rebecca calls out but gets no answer. She turns on the light and the silhouette disappears. Rebecca turns the light back on again and the silhouette returns.

She does this a few times trying to figure out what the hell is going on. She leaves the light off and carefully approaches the silhouette, still trying to talk to 'Bret'. As she gets closer the silhouette slowly turns to face her.

Suddenly a hand grabs Rebecca and the light is switched on. It's the real Bret. He's bleeding from cuts on his face and tells Rebecca that they have to get out of there because some weird shit is going on.

Before Rebecca can wrap her head around what's going on the sound of the bell that Bret set up outside Sophie's room chimes out. Rebecca looks around the corner and sees that the door to Sophie's room is wide open.

Rebecca hurries back to Martin's room. It's time to leave.

ACT II

As Rebecca and Martin head for downstairs their path is blocked on the other side of the hallway by Sophie. Her otherwise blue eyes have been replaced by a glassy white. In a voice unlike her own Sophie says "She doesn't want you to leave...".

Sophie turns off the light and the tall silhouette suddenly stands beside her in the dark.

The silhouette moves towards Rebecca and Martin but Rebecca realizes that there's another light switch on their end of the hallway. She turns the light on and the silhouette disappears.

Sophie turns it off, Rebecca turns it on. They go back and forth making the hallway lamp act like a strobe light. With each flicker of darkness we see the silhouette get closer and closer. Rebecca pleads for Sophie to stop it.

The silhouette is right in front of Rebecca now but just as it's about to strike, Bret appears from behind a corner and pushes Sophie away from her light switch. The light stays on and Sophie quickly gets up and runs downstairs.

Suddenly the power goes out in the entire house. "She cut the power!".

Rebecca still has the wind up flashlight though so the trio huddles up and make their way downstairs in the blacked out, eerily quiet house.

Downstairs Sophie attacks from out of the dark and manages to lock Rebecca and Martin inside the basement before running back into the shadows.

Bret tries unsuccessfully to get the basement door open and panics since he doesn't have a light source. "I'll get help", he yells out before heading to the living room where his phone is on the table. He grabs it and heads out the front door, into the safety of the streetlights.

While dialing 911 Bret rushes to his car that's parked outside the house.

Bret speeds away as he's waiting for the call to connect. When the operator answers Bret takes his eyes off the road for a moment and when he looks back up Sophie is standing in the middle of the road.

Bret swerves to avoid hitting her and crashes into a utility pole causing the electricity to go out in the entire neighborhood and leaving them in complete darkness.

Bret is unharmed but the car won't run. The electricity still works though so Bret can keep the inside light on. He looks out and sees Sophie head back to the house.

We leave Bret in his illuminated car, now just a tiny spot in a sea of darkness, as the operator on the phone keeps trying to get the freaked out Bret's attention "Sir? Sir, what is your emergency?".

In the basement Rebecca and Martin are huddled together by the wind up flashlight. It's about to die so Rebecca quickly cranks the handle to give it a charge.

There are noises and sounds all around the basement. Rebecca and Martin are not alone down here.

At the house next door Emma, the friend of the family from previously, has woken up and noticed that the power is gone. She fetches a flashlight from the kitchen and goes out onto the porch where she realizes that the entire neighborhood is dark.

Emma notices that the door to Sophie's house is wide open. Strange.

Back in the basement Rebecca tries to find an exit despite Martin telling her that there is none. Movements and footsteps are just outside the reach of the flashlight.

Upstairs Emma has entered the house to see what's wrong. She sees Sophie in the dark and points the flashlight right at Sophie's face. Sophie looks away from the bright light but we manage to catch a glimpse of her still glassy white eyes. "Please don't shine the light in my face", she says.

Emma obliges and asks if everything is alright. "Where's Martin". "In the basement", Sophie says. Emma doesn't understand. Sophie says that there's something wrong with Martin and asks if Emma can take a look. Of course she can, and now Sophie manages to grab Emma's flashlight and lock her in the basement as well.

Emma pounds at the door demanding to know what's going on. Rebecca and Martin hear Emma and hurry to the stairs. Behind Emma the tall shadow appears and grabs her by the neck.

When Rebecca and Martin reach the bottom of the stairs they see Emma held up in the air by Diana. Rebecca points her flashlight at Diana who immediately disappears, making Emma fall to the ground since nothing is holding her up any more. As Emma hits the ground we see that she is dead.

Rebecca and Martin are shocked and of course the wind up flashlight decides to start running out of power at just this moment.

Rebecca starts turning the crank to recharge the flashlight but she does it in such a frenzy that the cheap plastic crank breaks off after only a couple of revolutions. Now they have to find a new light source in the basement. Fast.

Just before the flashlight dies out completely they find a box of matches and can start a fire using things from the basement as fuel.

To keep the fire going they can't afford to discriminate what they burn. Old photos, the stuffed bear that was a childhood favorite. If they are to have a future they have to be willing to burn the past.

Rebecca finds a photo of Martin and Sophie on a sunny beach.

REBECCA

Where's this?

MARTIN

Greece.

REBECCA

Didn't know you've been there.

Rebecca inspects the gloomy faces on the photo.

REBECCA

Didn't enjoy it?

MARTIN

Mom was kind of sad.

REBECCA

Why?

MARTIN

I don't know. She talked about you a lot.

This is when Rebecca realizes that when she runs away from difficult situations she causes pain and suffering in the people she leaves behind. The people who love her.

Martin throws the picture on the flames and they watch it burn in silence.

They may be somewhat safe for now but the situation doesn't look good. If Diana doesn't get them first the building smoke in the closed basement might suffocate them.

Outside the house a police car has arrived. Bret, babbling about demons in the dark is handcuffed in the back seat. The two officers, one male and one female ignore him and enter the house with flashlights in hand.

While inspecting the house the officers see smoke coming from underneath the basement door.

When they call out Rebecca and Martin answer.

The officers manage to kick in the cellar door and are greeted with a wall of smoke.

We can just make out the tall silhouette at the bottom of the stairs.

The male officer shines his flashlight right at the silhouette making it disappear. He turns the flashlight away and the silhouette is back.

The officers don't know what's going on but instead of their flashlights they point their guns at the silhouette while shouting for it to get down on the ground and put its hands on its head.

Through fits of coughing Rebecca and Martin try to cry out from their corner in the basement that the officers need to use their flashlights. But they're not listening.

As the silhouette ignores the orders and starts climbing the stairs the officers open fire. With each muzzle flash that lights up the smoky stairs the silhouette disappears for a split second but it's still getting closer and closer. The male officer runs out of bullets, is grabbed by the silhouette and then pulled screaming into the smoky darkness.

The female officer panics and doesn't know what to do. Suddenly she sees a silhouette of a woman in the doorway next to her. She opens fire and this time the silhouette goes down when it's hit.

The officer approaches the silhouette on the floor and shines the flashlight at it.
It's Sophie. Dead.

Martin cries out. He and Rebecca came up from the basement just in time to see what happened. Martin runs to the body of his mother. The officer apologizes profusely.

Rebecca goes to console Martin but something is wrong.

There's a deep growling coming from Martin and his eyes have turned glassy white. During this intense moment of grief presumably Martin suffered severe soul fragmentation which enabled the demon to take possession of him.

The tall, menacing silhouette once again appears in the dark, this time behind the group. It reaches out, grabs the female officer and drags her into the dark.

Rebecca tries to grab the officer but only manages to hold on to her flashlight.

Rebecca panics and runs out of the house only to discover that the whole neighborhood is dark. Nowhere is safe.

ACT III

From the lit up back seat of the police car Bret is overjoyed to see Rebecca again. He pleads for her to let him out but she doesn't appear to hear him.

She turns back to the house. The fire in the basement is spreading. Martin is still inside. Controlled by Diana.

This is the moment when Rebecca can't run away anymore. She has to go back in the house, face her fears head on and get her brother back.

Rebecca leaves the stunned Bret behind and goes back into the house. Smoke from the basement is spreading throughout the house making it even creepier. But Rebecca is more determined than ever and armed with a flashlight whose beam resembles a lightsaber in the thick smoke.

Rebecca eventually finds Martin upstairs in their mother's room. Rebecca has to reach out to the possessed Martin and try to get him back while Diana is circling them in the smoky dark just outside of the flashlight's reach.

Diana's shadow morphs into the silhouette of Sophie and in an approximation of Sophie's voice she speaks to Martin, saying comforting things to him while at the same time speaking ill of Rebecca.

Rebecca tells Martin that she was wrong when she said that things shouldn't ever have to be bad. Bad things will always happen and there's no way of protecting yourself. But you don't have to go through it alone.

As Martin starts to return to humanity Diana is growing more and more desperate and angry and tries to upset Rebecca by repeating hurtful things said by Sophie.

But as her anger grows the voice sounds less like Sophie and more demonic.

DIANA

Why don't you just leave!
That's what you do best.

But it's of no use, Rebecca is winning.

Right before Martin returns to his normal self, Diana, in an act of desperation lunges right at Rebecca and Martin in their pool of light.

Just as Diana enters the light we catch a glimpse of her horrifying face before she disintegrates all around Martin and Sophie.

Powerful beams of light cut through the now dense smoke in the room. "Over here!", a male voice cries out.

Firefighters enter the room and find Rebecca and Martin embracing on the floor. Martin is crying into Rebecca's shoulder. No longer having to put up a facade of a strong young man for his mother's sake he can now allow himself to properly grieve.

We flash forward in time. Rebecca, Martin and Bret are together somewhere, they look like a happy family. Rebecca now has a short sleeved shirt, no longer hiding her old scars.

Perhaps we end on a final sting or perhaps they've been through enough and we let them be happy for once.

THE END

The story behind the story

In horror films there's a common trope where a child has developed a connection to what appears to be an imaginary friend but is actually a ghost or demon. I want to turn that trope on its head and instead have it be the parent who has an imaginary friend. The dynamic of a helpless child in the custody of a parent overtaken by a demonic presence is far scarier to me.

I also see it as an allegory for growing up with a parent who has an alcohol problem where the addiction would be the "invisible friend" who changes mommy into a bad person.

The main theme for the story is dealing with grief in unhealthy ways. Turning to alcohol and substance abuse is how the mother deals with it while the daughter, our protagonist, tends to run away, hurt herself and trying her best not to get attached to people around her. All in a hope to avoid pain.

Since grief is at the core of the story I figured it might be neat to at least loosely try and line up the emotional journey of Rebecca with the five stages of grief:

Denial - "What I thought I saw as a child was only my imagination running wild"

Anger – The emotion when she confronts her mom and old scars are opened up. "This is your fault!".

Bargaining - "If we just make it through the night everything will be okay"

Depression – When she realizes the hurt she has caused by running away from the people who love her.

Acceptance - Realizing that she can't run away from her problems anymore and have to face them head on.

The Characters

Rebecca (early twenties)

Ran away from home at an early age because she couldn't deal with her problematic home life. When life gets tough Rebecca runs away. She tries to avoid pain by never getting really attached to anything or anyone. She makes sure to choose the kinds of boyfriends who don't stay around for long. When things get really bad she has been known to cut herself and she always wears long sleeves to hide her collection of scars.

Keywords: Tough exterior, insecure, angry, nurturing

Sophie (40s)

Left by her husband when their daughter was very young. Has problems dealing with grief and hardships. Has a tendency to abuse alcohol. Probably some form of mental disorder. Was doing pretty well after she found a new man and had her son, but the man has now passed away.

Keywords: Fragile, introverted, loving but bad at showing it.

Martin (around 8)

A resourceful young man who deeply cares about his mother. Hasn't been able to properly grieve the death of his father since he's had to be strong for his mother.

Keywords: Intelligent, brave, inner sadness

Bret (twenties)

In a thrash metal band. At first glance you might, like Rebecca did, think that this is not a guy who will want to commit. But sweet hearted Bret will surprise you. Bret is a guy who just wants everyone to get along and is not used to the kind of family drama that his girlfriend Rebecca comes from.

Keywords: Sincere, friendly, easily scared.

"Diana" (as old as time)

A demon that seduces grieving people by comforting them and giving them a sense of companionship. Lives in the shadows and can't be seen or be active in light but once she gets inside a person with a fragmented soul she can control that person to her advantage.

Keywords: Evil, taunting, powerful.