

# ARCHIVE LOG\_06

## MAINLINE CASE: FAMILY DRIFT

**Case File:** CURSE\_JNCO\_MAINLINE\_06

**Subject:** Doug

**Linked Object:** Oversized denim garment, wide-leg cut

**Status:** Active domestic influence suspected

**Location:** Melbourne, Florida

**Witnesses:** Two minor children

**Archive Note:** Personal identifiers partially withheld.

Doug did not put the garment on at first.

That is important.

The first change happened while the jeans were still folded over the back of a chair, heavy and damp-looking, even though no one remembered washing them.

Doug said they were "just pants."

Then he moved them from the chair to the closet.

Then from the closet to the bedroom.

Then from the bedroom to the hallway.

Each time, he claimed someone else had moved them.

The twins noticed before anyone else did.

They noticed the pauses.

They noticed the way their father stopped answering the first time they called him.

They noticed how his eyes kept drifting toward the garment, like part of him was waiting for permission to leave the room.

One twin asked if he was mad.

The other asked why he kept looking at "the big pants."

Doug laughed.

The laugh did not sound wrong on recording.

It only sounded wrong to them.

That may matter more.

By the third evening, family routines began to fracture.

Dinner went cold.

A bedtime story was skipped.

A promised game was forgotten.

Doug stood in the hallway for twelve minutes with one hand on the closet door, unable to explain what he was doing there.

When asked, he said:

“I thought somebody called me.”

No one had.

The twins reported hearing the same thing from the laundry room later that night.

Not a scream.

Not a whisper.

A younger voice.

Their father’s voice, but lighter.

Farther away.

Like it came from a version of him who had never become their father.

## **Domestic Influence Pattern**

The garment does not appear to attack the family directly.

It attacks the father’s attachment to the present.

It does not say: leave them.

It says: remember who you were before them.

It does not make the children frightening.

It makes responsibility feel like a locked room.

It makes love feel heavy.

It makes the past feel like oxygen.

Doug became defensive when the garment was mentioned. He denied caring about it, then checked the closet twice in one conversation.

When one of the twins suggested throwing it away, Doug snapped.

The reaction lasted less than four seconds.

The shame lasted longer.

He apologized.

He cried in the bathroom.

Then he moved the jeans farther back into the closet, as if hiding them counted as choosing his family.

At 9:43 PM, one twin left a handwritten note on the floor outside the closet.

The note read:

**GIVE OUR DAD BACK.**

By morning, the note was found inside the right back pocket.

Doug denied touching it.

The twins believed him.

That frightened them more.

## **Reality Degradation**

Doug's account of events has become inconsistent.

He remembers watching television with the twins during a time window when phone footage shows him alone in the garage.

He remembers folding laundry that had not been washed.

He remembers a conversation with one of the twins that she insists never happened.

He has begun referring to the garment as “mine,” then correcting himself.

Audio captured from the hallway contains fabric movement, a low electronic hum, and a short burst of laughter.

Doug identified the laugh as his own.

Both twins said it was not.

## **Fatherhood Conflict**

The garment seems to understand Doug’s weakest door.

Not hatred.

Not cruelty.

Not a desire to abandon his children.

Something more dangerous:

exhaustion.

The private fear that he is failing them.

The memory of who he was before he had to be steady.

The fantasy that somewhere in the past there is a version of himself with fewer bills, fewer apologies, fewer eyes watching him to see if he is okay.

The curse does not pull Doug away from his children by making him stop loving them.

It pulls him away by making him feel unworthy of being loved back.

## **Twin Witness Notes**

The twins have become resistance points.

When they enter the room, Doug’s attention returns faster.

When they speak directly to him, the hallway audio interference drops.

When they hold his hands, the garment appears darker on camera, though lighting conditions remain unchanged.

One twin said:

"It gets quiet when we remind him he's Daddy."

The other said:

"It wants him to be Doug, not Dad."

This distinction has been marked significant.

## **Archivist Comment**

The garment is not simply haunting Doug.

It is negotiating with him.

It offers escape disguised as memory.

It offers youth disguised as freedom.

It offers isolation disguised as peace.

The twins appear to interrupt the influence because they anchor Doug to the present tense.

Their presence forces the garment to compete with living memory.

So far, living memory is stronger.

But only when spoken aloud.

## **Recovered Phrase**

**The past does not steal a father all at once.**

**It teaches him to stop turning around.**

## **Current Status**

Doug remains in the home.

The garment remains in the closet.

The twins have begun sleeping with their bedroom door open.

Doug says this makes him feel guilty.

The garment has not moved since.

Camera review suggests otherwise.

## **DROP 06 STATUS**

Mainline active.

Do not isolate Doug.

Do not let the garment become the only thing that remembers who he was before fatherhood.

Do not let him confuse escape with peace.

Do not let him forget the voices calling him back.