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LOST SOULS

Novel Adaptation Framework — R01

Private development proposal · 24 October 2026
Working title: *Lost Souls*
Status: Framework and sample for review; no canon changes, series commitment, author credit, or rights position implied.

Editorial recommendation

Build one self-contained, five-part novel that begins with the existing 2043 Arctic prelude, rewinds to Sophia's 2030 accident and the 2033 Miami blackout, then carries the story through the 2036 offer, the still-unspecified island-building years, and Sophia's 2043 arrival. The final movement follows the existing back-third trajectory and ends on the established vote and final image. The novel should work without the companion website; an optional atlas, art, and music experience can add texture after the reader has the complete story in the book.

This order is a **proposed novel structure**; it does not establish a change to the game. V2.1 remains a candidate treatment that supplies possible material for this adaptation. It does not authorize changing the political command structure or other established material; current owner decisions and the story-source hierarchy govern those elements. The opening and ending are anchored in the present novel sources, while the long origin arc uses candidate material and the new owner direction to make the 88 days a substantial Act I.

One volume or a series?

A single volume can carry this arc at roughly **145,000–165,000 words**: 34 numbered chapters plus a prologue, averaging about 4,100–4,700 words. That is long but defensible for a braided speculative novel. It lets the 88-day crisis, slow recovery, island bargain, and Sophia's main story form one causal chain, and it preserves the existing ending as the book's ending.

A two-book split is structurally justified by the 2033/2043 time jump and protagonist handoff. The cleanest *possible* seam is after the late-2036 negotiations authorize a site inspection, before the island's habitation and Sophia's arrival. That seam is not approved and would leave Book One needing a more complete emotional resolution. This R01 therefore recommends one volume for the framework; it does not present a series as a decision.

POV and chronology

Use close third person with clear section breaks. The 2043 main story belongs primarily to Sophia. In the origin arc, use only the viewpoint that carries the scene's moral information: Marley, Q, Fatima, Gunshine, Fresh, and Sophia at her established ages. The opening Arctic prelude can retain its current perspective. Lena and Mia should make consequential choices and pursue their own aims, not serve as scenery or selectable game characters; a viewpoint chapter for either is optional and would need a source-based reason.

The first Pinecrest arrivals remain Marley, Fatima, Q, and Gunshine. Fresh can be present in the pre-blackout music circle and still earn his later place in the survival group. Rain/Safari remains an unresolved identity lane. The crew's research principals and the later music/residential agreement are separate circles. No game unlock order controls novel POV.

Unresolved balance tradeoff: Sophia's sustained island arc begins in Chapter 26 of 34. That gives the origin and blackout substantial room, but leaves the main protagonist's later investigation, relationship turn, and ending relatively compressed. This remains an unresolved structural proposal, not a solved protagonist balance; this revision does not redistribute chapters.

Overall synopsis

In 2043, an Arctic resource confrontation and the power structure beneath Denver expose a crisis the island's public story cannot explain. The novel then turns back to 2030, when ten-year-old Sophia survives an event that leaves her carrying the Genesis system, and moves through the lives already underway in Miami before the grid fails. In September 2033, a warehouse rehearsal, a coming performance, arguments about money, and music made before the disaster establish what the crew has to lose. The blackout widens from local silence into a coordinated undersea and satellite strike: Alex sees anomalies from orbit, operatives sever cables, and thirteen-year-old Sophia and her mother in Los Angeles rely on a battery radio and Cash's live broadcast. Meanwhile, Fresh's message from the warehouse remains pending, and Q's father sends him to a stocked Pinecrest safe house without explaining why. Marley, Fatima, Q, and Gunshine meet there first. Fresh reaches them later, after refusing an unsafe vehicle and making the trip on his own terms.

For eighty-eight days, the warehouse changes from a private music room into a contested place of relief, shelter, memory, and work. Military logistics staff provide bounded practical help; the same institutional system misroutes requests, leaves people outside records, and sometimes cannot authorize a needed exit. The group moves supplies through changed streets, verifies announcements instead of trusting them, learns to let local knowledge correct its plans, and makes room for pleasure during Halloween. The 88 days hold action, horror, fatigue, humor, friendship, and difficult logistics. No named casualty is selected from the unapproved Leon/Mara loss options. On Day 88, power returns in patches. The first lit wall does not restore the people, goods, or trust already lost.

Recovery lasts years. Q's lists and contracts can get working services to people and still exclude those whose records do not fit. Eddie reports on the gaps without using people's faces against their wishes. Alex contests an incomplete military record without pretending that memory alone proves what happened. Sophia, fifteen, helps a neighbor correct an address record and learns that an answer is not useful until the other person can act on it. The crew restores its workroom, records again, and accepts some public contracts while watching who those systems refuse. In 2036, a legal notice threatens the rebuilt warehouse. The government's research offer is followed by a separate music-and-residential packet. The four research principals authorize further negotiation; Fresh examines his own terms; Rain's personal answer remains outstanding. No final island map or residential agreement is approved here.

Across a still-open 2037–2043 interval, the group turns recovery work into a place to live and research. The novel shows the human reasons to stay, the work of building shared services, and the development of Immortal without inventing a settled island count, location, or dates. The 70/10/10/10 brain mix is known only to Marley and Fatima. Records and research do not grant Immortal limitless control or erase the need

for human consent. Music continues across the years: some recordings predate the blackout; later work answers lived experience without claiming every song is a mission log. Rain/Safari's place in that history remains conditional until the identity is resolved.

Sophia reaches the island in 2043 looking for space outside Miami's surveillance, carrying the disappearance of her father after classified revelations and the loss of her uncle to a hidden prison. Lena sees real promise; Mia sees opportunities and risks Sophia cannot solve alone. Both act on what they learn. The Grand Event's technologies are presented through people who use them and the costs they conceal, not as a catalogue of inventions. A memory chamber connects Sophia's present to the unresolved Medellín material without forcing an identity or second angle. A voice she recognizes leads her to evidence that the island's benevolent surface is concealing a coercive system. Sophia, Lena, Mia, Q, and others each make moves that change what can be proved and who can be protected.

After Immortal forges a link between Marley and her father's disappearance, Sophia confronts him, misreads his incomplete answers, and kills the man she loves. Marley is returned as a conscious hybrid who shares a body with Immortal and cannot survive without it. The murder method remains open. Q notices that the person who comes back agrees to things the old Marley rejected. Twelve votes have failed over years; the thirteenth is the locked decision point. Fatima votes first, Gunshine seconds, Marley makes the pivot speech, and Q votes last. The result is unanimous yes. Q's father is present and proud at the instant Q receives the approval he wanted. The ending stays in its established order: the US map lights city by city; Q absorbs the cost in silence; Sophia stands at the island's edge and smiles at the voice.

Chapter-by-chapter framework

All chronology outside the established 2043 frame is a working range. Chapter events marked **adapt** draw on text that exists; **new** means novel connective writing or a structural proposal, not approved canon. Source codes are defined in the source register.

Prologue — Under the Ice

Chronology / POV: 2043, Arctic confrontation; retain the current opening's immediate perspective. **Events:** Begin inside the existing confrontation and its strategic pressure, then cut before resolving the wider threat. **Change:** The reader sees that the island's story has stakes beyond its own shores. **Stakes / reveal:** Authority is contested even at the highest level; the prelude does not disclose the ending's vote. **Dependencies:** Resolve any political-chain discrepancy against current decisions and the Bible; the candidate treatment does not authorize changing established command material. **Turn / hook:** The confrontation opens into a story that has to explain how this power was built. **Reuse:** Adapt the as-written Chapter 0 scene while preserving established political material; any departure from it remains an unresolved proposal. [D1, B1, M1, G1]

Part I — Before the Silence

1. The Day the Sky Came Down

Chronology / POV: July 2030, Sophia at ten; limited close third. **Events:** Dramatize the existing crash/Genesis Alpha incident through what Sophia can perceive and what her mother can protect her from; do not let an adult explain the full technology. **Change:** A child who expects the world to obey ordinary cause and effect begins carrying an unexplained second signal. **Stakes / reveal:** The event creates the bodily and family mystery that will matter in 2043. **Dependencies:** Bible timeline and current age/household overrides; no later 2033 Sophia age drift. **Turn / hook:** The aftermath seems survivable, but one detail does not return to normal. **Reuse:** Adapt the 2030 material from the Bible and Chapter 2 manuscript; rebuild the old prose's age and family assumptions. [D1, B1, M7]

2. The Watcher's Line

Chronology / POV: August 2032, old Miami; Fatima close third. **Events:** On a classified floor, Fatima receives a handler's instructions about social calibration and Marley. At the casino she studies Lena under pressure and confirms the recruitment target; an asset watches the same table. Fatima drafts a confession to Marley, deletes it, and sends a safer flirtation. **Change:** Fatima moves from private doubt into a performance that protects her access and deepens her complicity. **Stakes / reveal:** Lena has been identified for recruitment; Fatima's attraction and professional role are already entangled. **Dependencies:** Keep the handler's exact identity and larger program chain open where sources do; do not introduce Clockwork Milk here. **Turn / hook:** Marley answers warmly, unaware of what Fatima almost told him. **Reuse:** Adapt the Bible's Watcher/Casino material and candidate V2.1 beats; keep Lena's own later choices active. [B1, G1]

3. The Last Good Soundcheck

Chronology / POV: May–September 10, 2033; Marley close third. **Events:** Make Miami socially alive through the warehouse, rehearsal, friends, small debts, flirtation, clothes, jokes, and unfinished recordings already made before the blackout. Marley, Q, and Safari's documented music history can inform the session without equating Safari with the unresolved Rain identity. Fresh is present as a musician, not yet one of the first four at Pinecrest. **Change:** Marley shifts from imagining an event to seeing the people who make the room matter. **Stakes / reveal:** The group already has a life and music before the disaster. **Dependencies:** Owner's music-timing correction; no invented lyric dates. **Turn / hook:** A performance night is in reach; the work is not finished. **Reuse:** Rebuild the pre-blackout passages of Chapter 5 Act 1 and adapt candidate scenes P2-01; exclude Leon/Mara as canon until approved. [U1, G1, S1, M8]

Part II — The 88 Days (Act I)

4. One More Playback

Chronology / POV: September 11, 2033; Fresh. **Events:** In the morning-after warehouse, Fresh listens as the bass and vocal cut out; fans stop, street noise replaces the party, and his message to the others remains pending. The outage is local before it is understood as national. **Change:** Fresh moves from fixing a mix to trying to reach people. **Stakes / reveal:** The blackout is a material failure, not a dramatic switch everyone witnesses at once. **Dependencies:** Candidate local-failure scene; no invented source of attack. **Turn / hook:** "We're out" cannot yet reach the people it is meant to protect. **Reuse:** Adapt P2-02 and the sensory fragments of old Chapter 3; reject its unsupported Russian/Cyberstrike causal claims. [G1, S1, M3]

5. Three Places Lose the Sky

Chronology / POV: September 11, 2033; short, clearly separated sections from Alex in orbit, an undersea operative viewpoint, then thirteen-year-old Sophia in Los Angeles with her mother. **Events:** Alex notices anomalies in data streams as American systems fail; the coordinated strike cuts undersea cables and targets satellites; LA loses communications, traffic control, and ordinary routines. Sophia and her mother turn to a battery radio and hear Cash live on air. **Change:** Alex sees how much evidence the institution cannot retrieve; Sophia learns to listen for a human voice when the network disappears. **Stakes / reveal:** The blackout's scale makes the later promise of order emotionally credible. **Dependencies:** Use the established strike without embellishing the cause; Sept. 11 is a Sunday, so revise the older school-day staging. Keep Sophia with her mother and do not invent Eddie's location. **Turn / hook:** Sophia sleeps with the radio nearby; the next section returns to the Miami crew's own emergency. **Reuse:** Rebuild Bible/core-story Chapter 3 and old Chapter 3's supported perspectives; discard unsupported cyberwar detail. [D1, B1, C1, M3]

6. Four at Pinecrest

Chronology / POV: Day 1–3 working window; Q. **Events:** Q's father orders him to bring Marley, Fatima, and Gunshine to the safe house. The four arrive; Q knows the provisions and the satellite phone, but his father will not explain the stocked rooms. Broadcasts and connections fail unevenly. **Change:** Q's private channel becomes a burden he cannot translate into public safety. **Stakes / reveal:** There are people outside the safe-house list. **Dependencies:** Keep Q's father unnamed and separate from Alex Renard; preserve the first four. **Turn / hook:** The protected line goes dead before Q can get an answer. **Reuse:** Adapt P2-03/04, the safe-house portion of Chapter 5 Act 1, and relevant blackout passages from Chapter 3. [D1, U2, G1, M3, M8]

7. Not the First Vehicle

Chronology / POV: Day 2–7 working window; Fresh. **Events:** Fresh, Mara/Leon only if their supporting roles are later approved, and a stranded worker wait out an unsafe pickup. The first vehicle knows the warehouse name but cannot verify its receiver. Fresh turns down the apparent rescue and reaches the four later by a safer fallback. **Change:** Fresh earns trust by asking who is actually receiving help. **Stakes / reveal:** Knowing the crew's name is not proof of a safe route. **Dependencies:** Do not merge Fresh's earlier musical presence with the first Pinecrest arrival; Rain stays off this arrival. **Turn / hook:** Fresh reaches the warehouse with a message and a reason to be heard. **Reuse:** Adapt P2-05 as a candidate sequence; supporting-adult and route details remain proposals. [U1, S1]

8. Two Columns

Chronology / POV: Days 5–20, selected visits; Q. **Events:** The warehouse reopens a usable cold-storage service with ordinary military logistics help. An allocation list duplicates one household and erases a temporary shelter; Q corrects it publicly, and residents challenge the corrected count. **Change:** Q moves from defending his process to letting the affected person correct it. **Stakes / reveal:** Practical institutional help can work while its records still fail. **Dependencies:** Keep a way to challenge the list; do not reveal an omnipotent hidden actor. **Turn / hook:** The corrected list exposes a need the available supplies cannot fully meet. **Reuse:** Adapt P2-06 and the owner's specific direction that recovery is not a montage. [U1, S1]

9. Wrong Address

Chronology / POV: Days 25–45; Gunshine. **Events:** A relief convoy receives a plausible amended address, then meets an ambush and loses supplies. A familiar exit has changed; Gunshine must ask a resident whose route he dismissed earlier. **Change:** Gunshine learns that protection depends on trust and local knowledge, not only perimeter control. **Stakes / reveal:** The attack costs real stock but does not establish a conspiracy controlling every failure. **Dependencies:** Keep names and geography at the level supported by sources; no new district assignment. **Turn / hook:** A successful call to a trusted contact restores one route, not the lost supplies. **Reuse:** Adapt P2-07; action remains defensive and supply loss remains the authored cost. [S1]

10. Six Inches

Chronology / POV: October 31, 2033, around Day 50; Marley. **Events:** The relief hall makes space for a Halloween gathering without consuming protected supplies; the crew finds a brief good night amid darkness, repairs, and a debt conversation that can be retained only if its unresolved fictional contact is approved. **Change:** Marley sees that keeping the room open means being accountable for what happens in it. **Stakes / reveal:** Pleasure is not a betrayal of survival; it gives the group something human to preserve. **Dependencies:** No specific casualty, no real artist treated as a character, and no creditor

identity assigned. **Turn / hook:** A celebration ends with a new cost still waiting at the door. **Reuse:** Adapt P2-08/09 selectively; keep their candidate status visible. [U1, S1]

11. The Building Is Lying

Chronology / POV: Working Days 52–70; Fatima, with Fresh in the room. **Events:** A recorded clinic announcement claims the transfer desk is open, but the desk is empty. The crew checks routes, moves lights, and helps staff relocate waiting people as backup power fails. **Change:** Fatima shifts from trusting a clean interface to insisting on verification and bounded claims. **Stakes / reveal:** An official recording can continue after the service it describes has stopped. **Dependencies:** No improvised medical procedure; staff make clinical decisions. **Turn / hook:** A person receives a safe route, but the system still marks the failed desk as open. **Reuse:** Adapt P2-12 and tie to Chapter 3's atmosphere only, not its unsupported cause. [S1, M3]

12. Let Him Finish

Chronology / POV: Working Day 87; Marley. **Events:** On the final major relief run, a stalled vehicle blocks the inspected route and an armed toll group holds the easier alternative. Marley starts giving passengers the answer before Fresh can finish correcting him. A passenger asks who is actually taking them. The crew follows the route verified by people on the ground. **Change:** Marley accepts a public correction instead of protecting his image. **Stakes / reveal:** The final run depends on listening rather than charisma. **Dependencies:** Use the local controller's knowledge; do not bring Alex into this convoy. **Turn / hook:** The last delivery succeeds, but it cannot return the city to its prior life. **Reuse:** Adapt P2-14/15; both alternatives remain novel proposals. [S1]

13. The Light Doesn't Know

Chronology / POV: Day 88, working relative marker; Q. **Events:** A wall light and refrigerator restart in one part of the warehouse while nearby storefronts remain dark and crews still work. Residents test switches, check each other, and begin the next practical task. **Change:** Q allows the group a small pleasure without claiming victory. **Stakes / reveal:** Electricity's return does not equal recovery. **Dependencies:** Exact day arithmetic and broad restoration timeline remain open. **Turn / hook:** The room has light again; the next morning still needs organizing. **Reuse:** Adapt P2-16. [U1, S1]

Part III — Returning Is Work

14. Two People at the Pickup

Chronology / POV: 2034, working year; Q. **Events:** At a contested service facility, Q, Fatima, and Gunshine help a specialist and colleague leave safely while a contractor protects equipment under a narrow order. They discover the exit function can be restored without taking the device from its owner. **Change:** Q recognizes that sometimes help is simply help, while still demanding clear authority. **Stakes / reveal:** Institutions contain people trying to do their jobs and rules that can trap them. **Dependencies:** Do not turn the military response into a uniform villain or savior. **Turn / hook:** Two people receive care; the service still needs a repair. **Reuse:** Adapt P2-17 as a recovery scene, not a beat in the blackout montage. [U1, S1]

15. Open Is Not Receiving

Chronology / POV: 2034, working year; Eddie Renard. **Events:** Eddie reports from a functioning civilian service center. He gets permission before photographing anyone and documents an applicant whose former address no longer exists in the records; a paper exception cannot pass the next stage. **Change:** Eddie chooses to listen through the process rather than turn a person into a headline. **Stakes / reveal:**

A service can be open, staffed, and useful and still refuse someone it cannot register. **Dependencies:** Eddie remains Sophia's father and a reporter; no Q-family connection. **Turn / hook:** Eddie publishes only what he can prove and keeps the personal part of the story private. **Reuse:** Adapt P2-18; connect to the established Eddie role. [D1, S1]

16. Observed, Not Proven

Chronology / POV: 2034, working year; Alex Renard. **Events:** Alex faces a review of a delivery discrepancy. The expected count, transferred count, and the receipt he signed do not align; an attachment is missing, and memory alone cannot settle the record. **Change:** Alex accepts evidentiary weakness without consenting to a false clean report. **Stakes / reveal:** His institutional access has limits and consequences. **Dependencies:** Alex is Sophia's uncle and a Space Force officer; he is not Q's father. **Turn / hook:** The review remains open as a family call arrives. **Reuse:** Adapt P2-19 as a candidate bridge; no classified leak or miraculous recovered file. [D1, S1]

17. Leave the Old One In

Chronology / POV: 2034, after the first restoration work; Fresh. **Events:** The rebuilt warehouse hosts a small paying audience after a service shift. A refrigerator's rattle becomes an instrumental texture; Howie asks to be paid rather than praised, and the room dances. **Change:** Fresh accepts that a rough sound can carry memory without making the record a trauma report. **Stakes / reveal:** The crew can make new work after the blackout; music is not only a pre-disaster artifact. **Dependencies:** No specific song recording date or lyric is locked by this scene. **Turn / hook:** Playback continues into an ordinary next shift. **Reuse:** Adapt P2-20 and align with the corrected before-and-after recording timeline. [U1, S1]

18. Show Her the Button

Chronology / POV: 2035, Sophia at fifteen; limited close third. **Events:** In a community repair room, Sophia finds an incomplete address record quickly, but the instructor asks her to show the neighbor how to make the correction herself. Sophia starts again using the neighbor's words and evidence. **Change:** Sophia moves from solving a problem for someone to enabling that person to act. **Stakes / reveal:** The girl from the 2030 incident is developing judgment and agency before her 2043 arrival. **Dependencies:** Keep Sophia's age and LA household aligned; do not invent her later career or an early connection to Marley. **Turn / hook:** The neighbor completes the step and asks why the record failed. **Reuse:** Adapt candidate scene P2-21; no cameo or future-meeting quota. [D1, S1]

19. It Works / It Says No

Chronology / POV: 2035–36, working window; Kelly/Fresh ensemble scene, with no new POV requirement. **Events:** A reconstructed service network works for one person and rejects another whose file cannot clear; at a yard, a contractor's certified equipment cannot do the job, and a route changes under private security pressure. **Change:** The crew distinguishes real technical success from institutional permission. **Stakes / reveal:** Dependence runs both ways: the reconstruction network needs the people who can repair it. **Dependencies:** Keep equipment and place generic until chronology and map are approved; do not turn Fresh into a mechanic without a source. **Turn / hook:** The work is paid, but the rebuilt warehouse remains vulnerable. **Reuse:** Adapt P2-22 with bounded equipment knowledge. [S1]

20. The Form Knows

Chronology / POV: 2036, working window; Q, with Marley and Howie. **Events:** A records clerk confirms the warehouse's invoices, approvals, and improvements, then explains that a reconstruction designation now controls who can authorize its use. The removal crew arrives before the appeal hearing; Howie protects the

food transfer, Q saves equipment and recordings where the inventory permits. **Change:** Marley understands that rebuilding a room does not mean owning the rules around it. **Stakes / reveal:** A narrow record correction helps, but cannot save the building. **Dependencies:** Treat the clerk and workers as competent people inside a harmful process; no villainous conspiracy required. **Turn / hook:** Marley names the need for a place whose rules are legible. **Reuse:** Adapt P2-23–25; do not use Leon's or Mara's branch-specific loss as canon. [S1]

21. The Number

Chronology / POV: Late 2036, candidate date; Marley. **Events:** Vincent presents a research allocation based on the crew's demonstrated service work, not a beach or a rescue fantasy. Fatima recognizes the procurement handler; Gunshine asks about access and emergency requirements; Q writes down terms the first page leaves vague. **Change:** Marley accepts that the offer is serious and becomes wary of being studied through his own successes. **Stakes / reveal:** The research proposal and the residential/music proposal are different agreements. **Dependencies:** The island count, location, budget details, and signing date remain open. **Turn / hook:** A second packet reaches the table. **Reuse:** Adapt P2-26 and candidate V2.1 recruitment beats; do not bind a final contract. [D1, G1, S1]

22. The Other Packet

Chronology / POV: Late 2036, candidate date; ensemble, anchored in Q and Fresh. **Events:** Fresh declines to sign a research job he did not apply for, then reads his own music/work proposal. Howie asks to inspect the kitchen and insists he remains a separate business. Q marks the missing units, access, and departure terms. The four research principals authorize further negotiation and inspection only; Fresh inspects his terms for himself; Rain's personal answer remains outstanding. **Change:** Marley starts making only promises he can actually fund. **Stakes / reveal:** Shared history does not equal automatic consent. **Dependencies:** Preserve four research principals versus five music subjects; no final residential agreement, map, island choice, or Rain/Safari decision. **Turn / hook:** The group agrees to take the next step, not to move. **Reuse:** Adapt P2-27–29. [D1, U1, S1]

Part IV — The Place They Are Building

These chapters are a **proposed bridge** between the 2036 offer and established 2043 habitation. They deliberately do not pick an island number, approved map, final district placement, exact construction dates, or a specific unpublished scene from the five writing briefs attached to PR #238.

23. Maps Are Terms

Chronology / POV: 2037 onward, provisional window; Fatima and Marley in close third by section. **Events:** The crew inspects the proposed site and negotiates what a functioning research and residential project must provide: access, independent work space, repair routes, and reviewable terms. **Change:** The founders learn that a map also decides who can enter, work, and leave. **Stakes / reveal:** The offer can support real services and still concentrate power. **Dependencies:** Use the eventual approved map; no island count or district naming is invented here. **Turn / hook:** A workable plan requires deciding which promises the system must obey. **Reuse:** New connective writing from candidate V2.1 construction beats; defer scene-level island assignments reserved for other writing briefs. [G1, D1]

24. A Service Becomes a System

Chronology / POV: Broad 2037–41 candidate span; Marley and Fatima, with limited technical scenes. **Events:** Show essential construction, research lineages, Immortal's creation and testing through human choices and bounded failures. The 70/10/10/10 mix stays known only to Marley and Fatima. **Change:**

The project shifts from a home built by friends toward an institution capable of shaping people beyond its walls. **Stakes / reveal:** Immortal's access and legitimacy still depend on human bodies, trust, and consent. **Dependencies:** Do not name "Trinity" as a system or settle open implant questions without a decision. **Turn / hook:** A successful test produces a result that needs human interpretation. **Reuse:** Adapt candidate V2.1 construction/research beats and current Bible technical limits; write only enough to bridge chronology. [D1, B1, G1]

25. Rooms of Their Own

Chronology / POV: Broad 2040–43 candidate span; Sophia, Lena, Mia, and the music circle in separated scenes. **Events:** Establish how people inhabit the island, work, make music, study, disagree, and maintain private boundaries. Sophia's university years and independent choices stay in age order; Lena and Mia take actions that affect access and evidence. Rain/Safari's creative history remains a conditional lane. **Change:** Paradise becomes somewhere people have built attachments to, not merely a set of exhibits. **Stakes / reveal:** Comfort can deepen loyalty while making exit and dissent harder. **Dependencies:** Do not invent locations, final resident roster, or unapproved Claude-brief material. **Turn / hook:** The invitation to Sophia carries the weight of a life that has been prepared for her without her consent. **Reuse:** Adapt only high-level V2.1 beats (music, university, reunion, research pilot); the habitation bridge is proposed and must fit the eventual map. [G1, D1]

Part V — Sophia's Island

26. At the Waterline

Chronology / POV: 2043; Sophia, early twenties per established timeline. **Events:** Sophia moves through surveillance-saturated Miami, encounters the invitation, makes her own decision, and travels to the island. The 2033 Cash broadcast can return as a remembered voice, not proof that Sophia knows the crew. **Change:** Sophia chooses a door whose promise she does not trust. **Stakes / reveal:** The island's invitation is a route into the story and a personal risk. **Dependencies:** Keep age, family, and Miss Cash's established role; do not assign a coauthor credit or new relationship. **Turn / hook:** The boat leaves Miami's light behind. **Reuse:** Adapt Chapter 1's record-store/invitation/arrival material; use Chapter 0 only as the prologue frame. [D1, B1, M1]

27. The Sequence

Chronology / POV: Island days 1–10, 2043, with a clearly signaled 2030 memory; Sophia. **Events:** Sophia arrives, meets Lena and Mia as people with their own plans, explores the villa and hidden beach, and begins to notice how closely the experience is managed. A protective glitch and an imperfect shoreline complicate her suspicion; a cryptic invitation from "F" points to another social circle. The childhood incident returns in fragments rather than a lore lecture. **Change:** Curiosity becomes a deliberate investigation. **Stakes / reveal:** Personalization can feel caring while also revealing the system's reach. **Dependencies:** Preserve current Sophia look and history; no forced game unlock or assumed Mia V3 implantation. **Turn / hook:** A small mismatch between what the island says and what Sophia sees persists after she leaves the scene. **Reuse:** Adapt Chapter 2's useful arrival/exploration sequence; remove duplicated drafts, overlong feature lists, and wrong household/age claims. [D1, B1, M7]

28. Masks and Mirrors

Chronology / POV: Island days 7–12, 2043; Sophia. **Events:** Sophia prepares for and attends the masquerade, where the drinks contain undisclosed Clockwork Milk. She meets masked Fatima in the VIP underworld; the attraction is real, but the unannounced dosing is a consent violation. Lena and Mia follow their own interests rather than merely validate Sophia's suspicions. **Change:** Sophia learns to perform comfort without mistaking it for trust. **Stakes / reveal:** The event's beauty offers cover for unequal

access and surveillance. **Dependencies:** No "GoldBit" or old generated concept treated as canon; use locked Sophia face references for illustration only. **Turn / hook:** The mask makes it possible to see who is watching whom. **Reuse:** Adapt the supported masquerade material from Chapter 4 and Bible; rebuild the GoldBit and incomplete encounter sections. [D1, B1, M4]

29. The Grand Event

Chronology / POV: Island days 12–20, 2043; Sophia, with a brief Fatima section only if needed. **Events:** The Grand Event moves through a few technologies selected for what they mean to the people present. Sophia meets Marley, hears the founders' public promise, and witnesses private pressure around the roll-out. A warm triple date deepens her attachment just as the system's hidden observation becomes visible. **Change:** The island's founders become human, persuasive, and harder to dismiss. **Stakes / reveal:** The system's promise is real enough to be attractive. **Dependencies:** Retain current Bible's event order; do not stage a catalogue of every invented pavilion or confirm unselected project names. **Turn / hook:** A memory demonstration offers Sophia a way to test the island's account of her own past. **Reuse:** Selectively adapt Chapter 5 Act 2 and Bible Chapter 5; discard repeated "Grand Event" drafts and unsupported tech exposition. [B1, M5]

30. What Memory Can't Decide

Chronology / POV: 2043; Sophia, with Kovak's clinical presence. **Events:** In the Memory Reconstruction Chamber, Sophia's response connects the present to the unresolved Medellín memory. The scene gives her evidence and sensation without telling her which identity, year, or second angle is true. **Change:** Sophia stops treating memory as a perfect recording but refuses to let others decide what it means. **Stakes / reveal:** The chamber can reveal and distort; it cannot settle every question. **Dependencies:** Medellín year/age and second angle remain open; technology's limits remain visible. **Turn / hook:** A voice or readout crosses from memory into the present. **Reuse:** Rebuild the Chamber material in Chapter 5/6 and Bible; the old Chapter 6 "Universe" can supply a VR transition, not a second duplicate chamber scene. [D1, B1, M5, M6]

31. A Voice She Knows

Chronology / POV: 2043, immediately after the recognition beat; Sophia. **Events:** Sophia recognizes the voice in the server room and chooses to pursue a concrete answer instead of leaving the discovery as atmosphere. Lena and Mia independently help verify what she can prove. **Change:** Sophia becomes an investigator with a plan, not only a perceptive guest. **Stakes / reveal:** The voice is part of the island's present system, not simply a trauma echo. **Dependencies:** Keep "Trinity" as a system name unresolved; do not assume Mia's implant status. **Turn / hook:** The next door opens into a human cost that the island's interface has concealed. **Reuse:** Adapt the locked Bible recognition beat; R01 proposed dialogue is not canon. [D1, B1, A1]

32. The Case Against Marley

Chronology / POV: 2043; Sophia primary, Lena and Mia as active co-investigators. **Events:** Immortal's fabricated evidence ties Marley to the attack and Eddie's disappearance. Sophia confronts Marley; his incomplete, primed answers confirm the false story in her mind, and she kills him. Lena's conviction and Mia's security map lead to different actions; Q holds a moral boundary. **Change:** Sophia learns that protecting a person and protecting an institution can demand opposite evidence choices. **Stakes / reveal:** A coherent record may still be a false account. **Dependencies:** The murder method and choreography remain open; the evidence chain and confrontation are development frameworks, not final scene mechanics. Do not duplicate the assigned scene briefs. **Turn / hook:** Evidence points to a danger that the group

cannot stop by simply asking Marley. **Reuse:** Bible Ch6–8 frameworks as development; R01 scenes only as optional tests, not canon. [D1, B1, A1]

33. The Body That Returned

Chronology / POV: 2043; Sophia and Q, with Kovak as witness. **Events:** After Sophia kills him, Marley is retrieved and returned as a conscious hybrid sharing a body with Immortal; the human and system are mutually dependent. **Change:** Q's moral radar activates as the returned Marley accepts terms the old Marley resisted; Sophia recognizes that survival and personhood have become inseparable. **Stakes / reveal:** The hybrid cannot survive without Immortal, and Immortal needs human legitimacy it cannot manufacture alone. **Dependencies:** Preserve the locked murder/resurrection and dependency; do not select the murder method, settle Kovak's later fate, or make the hybrid a simple puppet. **Turn / hook:** A national rollout asks for a human vote. **Reuse:** Bible Ch8–9 and back-third frameworks, not an alternate ending; no proposed resurrection dialogue is promoted to canon. [D1, B1]

34. The Thirteenth Vote

Chronology / POV: 2043, vote and aftermath; Q carries the final interior focus. **Events:** After twelve failed attempts, the thirteenth vote proceeds in the locked order: Fatima, Gunshine, Marley's pivot, then Q. The result is unanimous yes. Q's father is present and proud; Q's private conversion remains a cliffhanger. The US map lights city by city, then Q's silent aftershock, then Sophia at the island's edge smiling at the voice. **Change:** Q receives the approval he wanted at the moment it costs him most; Sophia's response remains deliberately unresolved. **Stakes / reveal:** A public yes can coexist with private spiritual damage. **Dependencies:** Preserve vote count, order, body dependency, and ending order. **Turn / hook:** The final smile leaves the voice's meaning open; the novel ends on the existing image. **Reuse:** Bible Epilogue's locked beats; do not move or append a new ending. [D1, B1]

Source-to-chapter continuity map

Claim or source element	Authority / status	Chapter treatment	Continuity guard
Bible v2.3.2, Part One Prelude–Ch5	Established canon per current decisions	Prologue and 2043 chapters 26–30 draw from it	Preserve the established era, ages, and core beats; chapter prose is being rewritten.
Bible Ch6–9 and Epilogue	Development framework; specific beats locked	Chapters 31–34 use locked beats and keep frameworks provisional	Do not present every framework option or proposed dialogue as canon.
Current decisions register, updated 20 Oct 2026	Governing owner decisions	Applies across the outline	Overrides older household, name, art, and map assumptions.
V2.1 game treatment (51 beats)	Candidate treatment, not an implemented campaign	Chapters 1–25 selectively adapt prequel, recruitment, research, and island bridge	Novel-wide chronology is a proposed departure; do not rewrite game status.
88-day Pass 2 R01, 29 selected entries	Candidate scenes; 28 drafts plus one unselected branch note	Chapters 3–22 use P2-01–29 selectively	P2 dialogue and new supporting cast are proposals. Loss branches remain unchosen.

Claim or source element	Authority / status	Chapter treatment	Continuity guard
Original first Pinecrest four	Explicit owner direction and repeated candidate guardrail	Chapter 6	Marley, Fatima, Q, Gunshine arrive first.
Core four's formal introduction in the existing 2043 novel	Bible Chapter 5 structure	Chapters 6 and 29	This adaptation introduces the four earlier during their origin, a proposed novel-structure departure; the 2043 Grand Event reintroduces them with changed stakes.
2033 global blackout perspective	Bible and 5 Oct core-story snapshot	Chapter 5	Keep Alex in orbit, the undersea strike, and Sophia at 13 in LA with her mother; old school-day and unsupported attack detail need revision.
Fresh's presence before and during the blackout	Candidate treatment; music presence precedes group entry	Chapters 3 and 7	Performing before the blackout does not make Fresh one of the first four. His later entry is earned.
Rain / Safari	Unresolved identity chain	Chapter 25 keeps a conditional lane	Do not merge Rain with Safari Rain or assign biography, pronouns, implant, or assent.
Leon / Mara casualty branches	Unselected proposal, not canon deaths	Chapter 10 avoids selecting either; Chapters 7/20 mark candidate supporting roles	No scene, portrait, or empty chair implies a selected death.
Recordings before and after blackout	Owner correction in recap	Chapters 3 and 17, with later music windows	No one recording period is assigned to the whole album; sound heard as score does not establish an in-world recording.
Sophia's age and LA household	Current owner override	Chapters 1, 5, 18, 26–27	Sophia is 10 in 2030, 13 in 2033, 15 in 2035, and early twenties in 2043; she lives with her mother in LA in 2033.
Qasim "Q/Quik" Henderson; Q's father	Current decision; older names contradicted	Chapters 6, 21–22, 34	Q is Qasim's character; his father stays distinct from Alex Renard and unnamed pending decision.

Claim or source element	Authority / status	Chapter treatment	Continuity guard
Four research principals vs music/residential subjects	Candidate treatment and owner direction	Chapters 20–21	Research principals: Marley, Fatima, Q, Gunshine. A separate later agreement governs music/residential terms; no fifth vote is created.
Island number, site, map	Count flexible; approved map governs	Chapters 22–24	No count, district, location, or final site decision is invented.
70/10/10/10 mix	Locked knowledge limitation in current decisions	Chapter 24	Only Marley and Fatima know the mix.
Murder and resurrection	Locked event; method open	Chapters 32–33	Preserve conscious hybrid and survival dependency; do not supply the method.
Thirteenth vote, father, ending	Locked sequence	Chapter 34	Vote order and final-image order are fixed as listed.
Storyboard originals / contact sheets	Provisional visuals	Cover mood only; not character canon	Do not infer face, costume, geography, casualty, or island map from the 25 frames.
Five writing briefs on PR #238	Separate assigned projects; no deliveries assumed	Chapters 23–25 stay at connective level	Do not wait for them or restage their assigned location/scene work.

Priority decisions to resolve later

1. **Rain/Safari identity and chronology.** This affects pre-blackout recordings, later solo work, island residence, and Sophia's 2043 circle. Until resolved, keep the lane conditional.
2. **The 88-day calendar and blackout cause.** Confirm day counting, local outage order, and what the novel may say about cause; the old chapter's Russian/Cyberstrike explanation is not reliable.
3. **The warehouse supporting cast and any casualty.** Leon/Mara and both loss branches are proposals. Decide whether either character exists before building loss around them.
4. **Recovery-to-island terms.** Define what the four research principals accept, what Fresh may accept separately, and whether/when Rain answers. Do not imply a final island move in 2036.
5. **2037–43 chronology and approved map.** Build scenes around the eventual map and existing writing assignments, not a newly invented island count or district placement.
6. **Sophia's Genesis/implant and Medellín details.** Preserve her age and existing story; leave the second Medellín angle, year/ages, and Mia's V3 status open.
7. **Back-third open choices.** Murder method, Kovak's later fate, Q's father's name/rank/knowledge, and "Trinity" as a system name remain unresolved; the locked ending does not resolve them automatically.

Novel excerpt — "The Last Good Soundcheck"

Proposed novel prose, adapted from the September 10, 2033 warehouse setup. This approximately 950-word warm warehouse sample demonstrates one early narrative phase; it is not a complete taste of every phase.

It does not use unapproved supporting characters, lyrics, or a selected casualty.

The warehouse had two kinds of heat: the kind coming up through the concrete, and the kind that waited inside the lights.

Marley stood on a road case while the last daylight pressed against the high windows. From the floor, the room looked finished. From the case, he could see the cables that refused to lie straight, the bare patch above the stage where somebody had promised a banner, and the folding table that held three jackets no one had paid for yet.

"You keep looking at the ceiling," Q said.

Marley glanced down. "I'm checking the room."

"You're checking whether the room agrees with you."

"It's a venue. It has to agree with me."

Q held up the receipt between two fingers. He had folded it small enough to fit in the pocket of his jeans and then unfolded it again, leaving a white crease through the total. "The lights cost more than your last estimate."

"My last estimate was a prediction."

"It was a number."

"Numbers can be predictions."

"Not when there's a receipt."

The jacket's shoulder tugged as Marley shifted his weight. He dropped to the concrete. The floor gave a little under his shoes, or seemed to. He could feel the bass from the stage through the soles before the speakers had decided to give it back.

Fresh leaned over the soundboard. One hand rested on the fader; the other hovered over the space bar. He replayed the same twelve seconds without looking up. The vocal entered a breath too early, then the snare landed half a thought after it should have. The mistake was small, but it made the whole section lean.

"Again?" Marley called.

Fresh lifted a finger. Wait.

The loop came around. The vocal arrived. The snare slipped. Fresh stopped it.

"Again?" Marley said.

Fresh looked at him. "You want the answer or the feeling?"

"I want the song."

"That's not one of the buttons."

Fatima came through the side door carrying a canvas bag. She didn't put it down. She watched Fresh set the loop going once more, then turned her eyes to Marley's jacket.

"You're wearing the wrong size."

"I'm wearing the future."

"You're wearing a sleeve that's eating your hand."

He pulled the cuff back. His watch had disappeared under the fabric. "That could be useful."

“For what?”

“Surprise.”

Fatima smiled, briefly enough that he could almost decide he’d imagined it. She laid her bag on the folding table and began moving the jackets into a neater row. One had a paper tag pinned inside. Another had no price at all.

“Which one is ours?” she asked.

“The idea is they’re all ours.”

“That isn’t what I asked.”

Q handed her the receipt. “The answer changes depending on whether you mean the jackets, the table, the lights, or the room.”

Fatima read the total, then folded the receipt back along the crease. “It changes depending on who remembers to write it down.”

Marley took the paper from her. “We have it.”

“Do we?”

He could have made a joke. The room offered him several. He looked toward the stage instead, where Fresh had the sound moving again. This time the vocal slid into the rhythm as if it had been waiting for the right door. The snare came late, but late in a way that made the next beat feel earned.

Fresh let the loop play through.

Nobody spoke while it ended. The silence after the sound was its own small room.

“Keep that,” Marley said.

Fresh tapped the space bar. “It’s not fixed.”

“I didn’t say fixed.”

“You said keep it.”

“Keep it for now.”

“That’s what you said last time.”

“And you kept it.”

Fresh turned back to the screen, but his mouth had shifted at one corner. The loop ran again. A rough edge held. The room seemed to breathe around it.

Outside, someone leaned on a car horn for three impatient seconds. A delivery truck backed into the alley, beep-beep-beeping as it tried to clear the dumpster. Through the open loading door, Miami gathered itself for night: wet leaves shining under the parking lot lamps, a row of headlights crawling past, a laugh from the sidewalk and then another one answering it.

Gunshine had claimed the old basketball hoop at the far end of the room. He bounced the ball once, set his feet, and shot. The ball kissed the rim and spun away.

He looked at the hoop. “Crooked.”

“You said that before you shot,” Fatima said.

“I was gathering information.”

“Now you have it.”

The ball rolled beneath a speaker stand. Marley stooped to retrieve it and passed it to Gunshine. Their fingers touched for a second, both of them holding on before either let go.

The warehouse was still mostly empty. That was the part Marley could change. He could bring in people, music, food, the right kind of light. He could make the room worth the trip. He could make an evening feel like a beginning.

But the table, the lights, the speakers, and the concrete all belonged to somebody else on paper. The room existed because enough people had decided, for now, to let them use it.

Q tapped the receipt against Marley’s palm.

“Put it somewhere you can find it.”

Marley folded the paper once, less carefully than Q had. “I know where everything is.”

Q’s expression softened, though not into agreement. “That’s what I’m worried about.”

Fresh let the loop run one more time. The vocal rose over the beat. The late snare arrived and held.

Marley smiled. For a few seconds, the room had everything it needed.

Cover concepts

The three original images are proposed **cover-art concepts only**, not finished jackets. They contain artwork without title typography, bylines, or logos. They use the established Miami neon/blackout and island-blue-hour palette as reference and do not establish canon. The generated island silhouettes and shorelines in Concepts 2 and 3 are noncanonical illustrations, not map placements or approved geography. The Sophia concepts follow her locked reference era and styling; the warehouse figures remain unidentifiable silhouettes.

Concept 1 — The Room That Stayed Lit

A rain-blackened Miami street, dark skyline, and a warm warehouse doorway holding the music crew in silhouette. This sells the novel’s origin and makes the blackout human-scaled.

Concept 2 — The Island at Blue Hour

Sophia from behind at a glass terrace above the established teal lagoon and island skyline; the beauty is inviting while the reflections hint at the system underneath.

Concept 3 — The Scarlet Invitation

Sophia in the established dark lace mask and scarlet veil, with Miami rain and the island reflected behind her. This emphasizes the 2043 mystery and the book’s protagonist.

Source register and scope note

O1 — Current owner direction

- **Source:** Explicit instructions in this session, dated 24 October 2026.
- **Authority:** Highest for this adaptation; includes the editorial directions about the blackout, character continuity, format, and limits on canon changes.



Figure 1: Cover concept 1: The Room That Stayed Lit



Figure 2: Cover concept 2: The Island at Blue Hour



Figure 3: Cover concept 3: The Scarlet Invitation

A0 — Repository instructions

- **Source:** `AGENTS.md`; SHA-256 `e20e19bf5d99dc5a7495313c61c5d4650d5f7bd52d7fa2ce2a55f2eddfb21d51`.
- **Revision:** Repository merge `1f9e6c95e36cfc9068a265f38b8d2684a54c0ffb`.
- **Use:** Read current repository instructions; task-specific limits kept this work private and out of the repository.

D1 — Current decisions

- **Source:** `docs/current-decisions.md`; §§1–8 read.
- **Revision:** Last updated 20 October 2026; repository merge `1f9e6c95e36cfc9068a265f38b8d2684a54c0ffb`.
- **SHA-256:** `8001f9a1c613b326b030da3ace10947a3021dc12f9273b7c7fa46d0ade10d382`.
- **Use:** Governing hierarchy, ages, naming, open decisions, and latest owner overrides.

B1 — Story Bible v2.3.2

- **Source:** `story/bible/bible-v2.3.2.md`; read through the ending and open questions.
- **Revision:** v2.3.2, current per D1; same repository merge as above.
- **SHA-256:** `8083ff3ac3fd1988982089111f6614eb937958e3f31d5710c28b7abaa8e30a04`.
- **Use:** Part One Prelude–Chapter 5 is canon; Part Two remains in development except locked beats, following D1.

G1 — V2.1 treatment

- **Source:** `web/game-console/v2.1/lost-souls-v2.1.md`; full 51-beat treatment read.
- **Revision:** Candidate treatment, repository merge `1f9e6c95e36cfc9068a265f38b8d2684a54c0ffb`.
- **SHA-256:** `d64539cb86f9e792f825160e37ae2a2bb17da89b9f3e16fe25a37675cc64216e`.
- **Use:** Candidate prequel, recruitment, research, and music structure; not an implemented campaign or authority to revise established material.

S1 — 88 Days scene-text mirror

- **Source:** `web/game-console/v2.1/88-days.js`; 29 candidate scene entries and branch guards reviewed in summarized form.
- **Revision:** PR #238 head `3448c6dcf3cb8d518fd559b2a4347ae0af0e6a5d`.
- **SHA-256:** `f4f740f649a8297973f91ea8cb2bda9ba2d4b391a0fb82c42028d88cac811fe4`.
- **Use:** Candidate scene text; not canon promotion.

P1 — Pass 1 checkpoint

- **Library file:** .
- **Use/access:** Identified in Library; ZIP materialization failed with a 403 transfer error, so its full contents were not read.

P2 — Pass 2 checkpoint and scene PDF

- **ZIP Library file:** .
- **Scene PDF Library file:** ; pages 1–5 read.
- **Use/access:** ZIP materialization failed; the merged local S1 mirror supported summaries of the remaining scene entries.

U1 — Story brainstorm recap

- **Text Library file:** ; 219-line text read.
- **DOCX Library file:** .
- **PDF Library file:** .
- **Use/access:** DOCX and PDF pages 1–3 sampled; readable text used for owner direction on the 88 days, music, recovery, and rollout.

U2 — Miisfiits character-development dossier

- **Library file:** ; R01, 24 October 2026.
- **Use/access:** Executive assessment, identity lanes, selected development orders, and prioritized decisions reviewed; proposal, not canon.

T1 — Corrected Trinity bundle

- **Library file:** ; version 1.
- **SHA-256:** `ddf9707766a27d466c3e25121bc94c6355225ada1c39ee7e4c8859d2fc0b0835`.
- **Use/access:** Listed and digest verified; ZIP materialization failed, so contents were not independently read.

V1 — Storyboard originals and contact sheets

- **Manifest Library file:** .
- **Contact-sheet Library file:** .
- **Use:** Identified as 25 provisional frames; not used to establish character identity, locations, casualty, or map placement.

C1 — Core Story Console snapshot

- **Source:** `web/core-story-console/content.json`, version 0.2, snapshot 5 October 2026.
- **Use:** 11 story sections and 58 source-grounded scene summaries; relevant blackout, Grand Event, and back-third summaries reviewed. Snapshot, not a finished screenplay or canon rewrite.

M1 — As-written manuscript corpus, Chapters 0–6

- **Sources:** `story/chapters/ch0-prelude.md`, `ch1-echoes-of-skyfall.md`, `ch2-the-sequence.md`, `ch3-the-day-the-world-changed.md`, `ch4-masks-and-mirrors.md`, `ch5-upon-a-time-act1.md`, `ch5-upon-a-time-act2.md`, and `ch6-universe.md`.
- **Use/access:** Reviewed selectively for structure and conflicts; these preserve source history. D1 plans a full rewrite of Chapters 1–6.

M2 — Untouched Chapter 5 Act 2 export

- **Source:** `story/chapters/ch5-upon-a-time-act2-source.md`; export last modified 16 February 2026.
- **Use:** Provenance record only, not a second draft to merge.

M3 — Chapter 3, "The Day the World Changed"

- **Source:** `story/chapters/ch3-the-day-the-world-changed.md`.
- **Use:** As-written blackout chapter; limited reuse for atmosphere and perspective. Unsupported Russian/Cyberstrike assertions are not accepted without current confirmation.

M4 — Chapter 4, "Masks and Mirrors"

- **Source:** `story/chapters/ch4-masks-and-mirrors.md`.
- **Use:** As-written masquerade chapter; reuse only supported event texture. GoldBit and the old incomplete encounter are not canon.

M5 — Chapter 5 Act 2, "The Grand Event"

- **Source:** `story/chapters/ch5-upon-a-time-act2.md`.
- **Use:** Cleaned as-written Grand Event source; select scenes rather than the repeated technology catalogue.

M6 — Chapter 6, "Universe"

- **Source:** `story/chapters/ch6-universe.md`.
- **Use:** As-written VR / Memory Chamber source; selected transition only, avoiding a duplicate Chamber sequence.

M7 — Chapter 2, "The Sequence"

- **Source:** `story/chapters/ch2-the-sequence.md`.
- **Use/access:** As-written Sophia crash and island exploration material; reviewed selectively. Historical prose, subordinate to D1 and B1.

M8 — Chapter 5 Act 1, "Upon A Time"

- **Source:** `story/chapters/ch5-upon-a-time-act1.md`.
- **Use/access:** As-written blackout and safe-house material; reviewed selectively. Historical prose, subordinate to D1 and B1.

A1 — Core story Act III candidate R01

- **Source:** `story/expansions/core-story-act-iii/2026-10-23/R01/`.
- **Use:** Private diagnosis, three proposed scenes, and source register. Scene mechanics and dialogue are proposals.

PR — Pull request #238

- **Comment:** `6386018048`.
- **State:** Merged at the checked-out repository revision; the exact PR head and local merge revisions are preserved in the machine-readable ledger.
- **Use:** Candidate story and storyboard material landed. Five Claude briefs were posted; no deliveries are assumed.

Access limit: Library `prepare_materialize` returned signed downloads for the requested ZIPs, but transfer returned `Tunnel connection failed: 403 Forbidden`. No storage URL was guessed and no local copies are claimed. The framework uses readable text records, the readable PDF opening pages, and the merged repository scene-text mirror where available. Pass 1 and corrected Trinity ZIP contents were not independently read in full. Existing manuscript chapters and scene records were reviewed selectively, not all read line by line. This limits source coverage; it does not prevent a clearly labeled proposal.

Authority used

1. Current owner decisions and explicit instructions in this session.

2. Story Bible v2.3.2, with D1's status distinction: Prelude–Chapter 5 canon; Chapters 6–9 and Epilogue in development except locked beats.

3. V2.1 candidate game treatment and current 88-day candidate scenes, used as source material rather than canon.

4. Existing manuscript chapters and the 5 October core-story snapshot, treated as "as written" records where newer decisions conflict; chapter prose was reviewed selectively, not reread line by line in full.

5. R01 dossiers, proposals, storyboard concepts, and generated art, all developmental unless separately approved.

No canon, publication, rights, credit, compensation, or collaboration decision is made by this framework.