

THE PURPOSE WAS ALREADY ON PAPER.

BEFORE THE HEADLINE, THE HANDCUFFS OR THE CHARGE, A CAMERA WAS ALREADY FOLLOWING THE STORY.

THE CLOCK STARTED BEFORE THE CASE

December 15, 2016 placed the project on paper. The agreement with filmmaker Ramon Fernandez described a social-justice documentary, a living script, interstate travel, a production budget and a story expected to change as events unfolded. Nine months later, the government would describe the reporting campaign as criminal conduct. The contract preserved a harder fact: the work had an articulated purpose before the criminal case existed.

A FILM WITH HISTORY IN ITS BONES

Ramon brought the visual authority associated with Glory Daze, a documentary whose reach included Netflix. Its imagery felt lived-in rather than staged - men, memory and American history pressed together until the past became visible in the present. That was the standard. The new film needed the same patience with detail, because the story was beginning inside contracts and family court but was already reaching toward institutions far larger than either.

THE FIRST FRACTURE

Evo and the disappearance of residual income supplied an early pressure point. Promises on paper no longer matched the money, and the people positioned to protect the arrangement appeared willing to let the loss continue. The camera turned toward contracts because contracts were supposed to be the place where memory became enforceable. Instead, the paper opened a question about who benefits when enforcement fails.

THE DEEPER REASON

The family story carried greater weight. Emily Palmer's January 2016 email preserved a Benadryl concern; the later DCS response preserved a competing explanation and an unresolved question. Behind that exchange stood the reported discovery of sexual abuse years earlier. The film could no longer remain a business story. Child safety, court authority and institutional response had entered the same frame.

THE METHOD

The contract called the script a living document. That phrase became the operating rule. Record the calls. Preserve the emails. Publish the videos. Ask for comment where the public can see the question. When the evidence changes direction, allow the story to change direction with it. The method was cumulative long before the Reverse Time Machine had a name.

THE REVERSAL

By September 2017, the reporting had reached judges, law firms, police agencies, state officials and newsrooms. The official narrative then performed its central reversal: the documented work of gathering and publishing evidence became the material used to describe the journalist as a threat. Drop 1 opens at that collision. The receipts came first. The public frame came later.

THE TURN

The opening pages move backward to purpose, then forward through publication, official language and consequence.

ENTER GCSOC

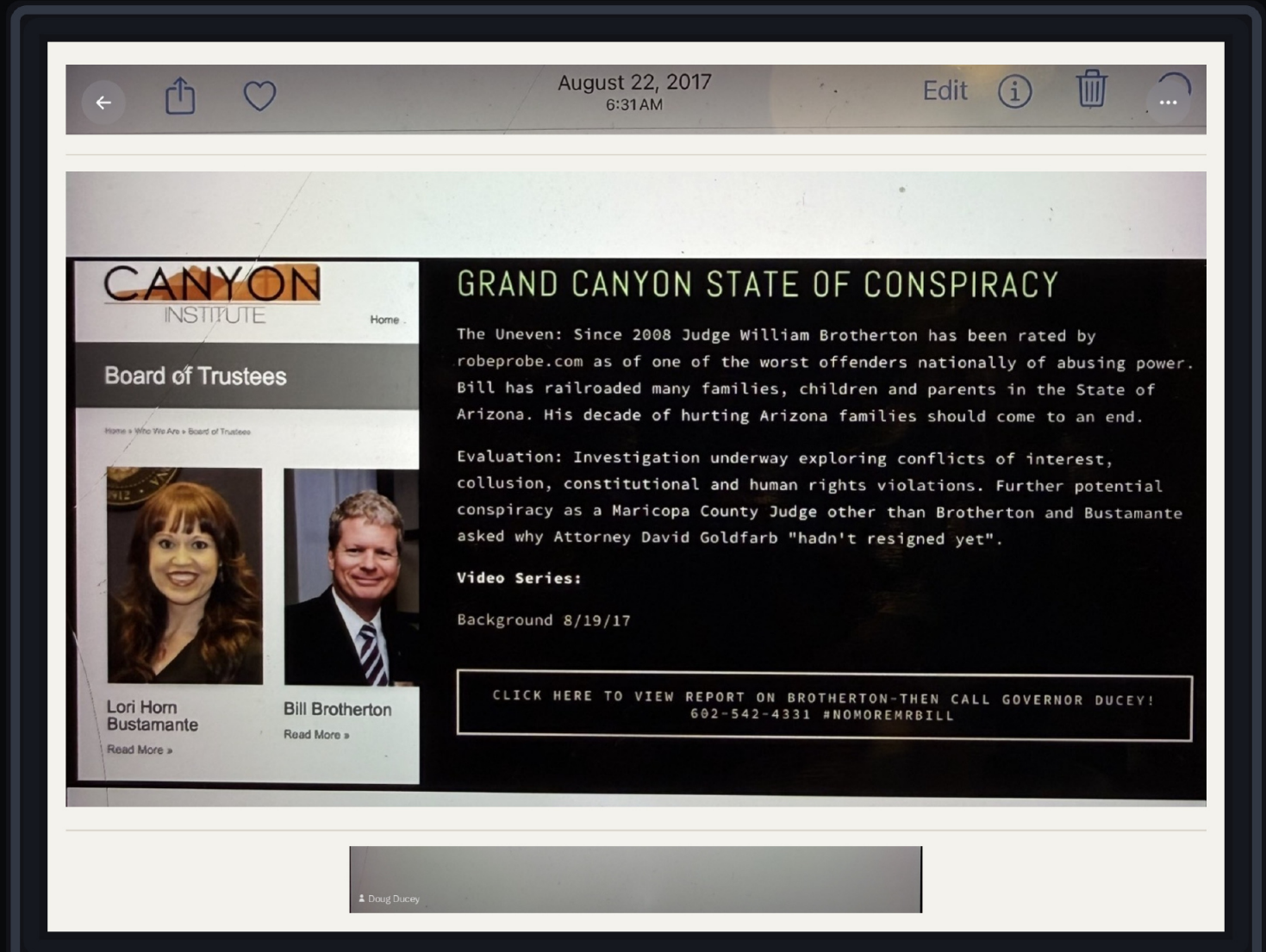
CLIPARTISTFILMS.COM/GCSOC

SEND A WITNESS TIP

TIPS@CLIPARTISTFILMS.COM // 39 WEEKS REMAIN

THE STORY WAS PUBLIC BEFORE THE CASE.

THE OPENING RECEIPT / NOTICE WAS ALREADY ON THE RECORD



OPENING RECEIPT // THREE LIVE ROUTES

THE PUBLICATION CAME FIRST. THE CALLBACKS SHOW WHAT FOLLOWED.

Captured August 22, 2017, this receipt already names Lori Bustamante and William Brotherton, references David Goldfarb, and directs public attention to Governor Doug Ducey. The record can now be entered from the hearing, the email, or the chronology itself.

BROTHERTON HEARING | 01:02:32 - 01:06:55

COURT AUDIO // FILMMAKING QUESTIONS + CONTEMPT + MEDIA

OPEN GOLDFARB EMAIL EXHIBIT | AUGUST 31, 2017

INTERNAL LANDING // E010 // BROTHERTON + BUSTAMANTE + JUDGES COMMUNICATING

GOLDFARB 2023 SEXUAL-CONDUCT RECORD

ARIZONA COURTS // INTERIM-SUSPENSION EXHIBITS // PDF PAGE 8

THE WARNING WAS ALREADY IN WRITING.

BROTHERTON + BUSTAMANTE + JUDGES COMMUNICATING

DAVID GOLDFARB EMAIL THREAD

SOURCE IMAGE // 7:01 PM EMAIL + 7:52 PM RESPONSE

Gordon Rose

#LAWYERSELLSOUT

To: David Goldfarb, Cc: Carolyn McKeon

Sent - georgiadreams@icloud.com

7:52 PM

Details

GR

David Goldfarb,

Wow. You're lying through your teeth! You admitted that:

A. A Judge pulled you aside and asked you why "you hadn't resigned yet".

B. You told me they were watching in CCTV in the hearing.

C. You are an idiot.

I could give two shits about Attorney client privilege. I already opted out of the corrupt system under constitutional protections. You haven't watched the material have you. You should.

You are a disgusting example of what's wrong with lawyers. All your words were and are currently bullshit.

I'm publishing everything. Emails, texts and audio recordings. I will show that your email response below is a complete fabrication and your attempt to cover up for the court system that makes you money.

And David. Don't threaten a journalist with reprisals. And you are not a "good guy". Been making you think that up until...right now.

I have been investigating your ENTIRE career along with Sufirin and Osborn. You are one of the main character studies for the documentary. Always have been since you abandoned your obligation to me, THE CLIENT. And instead sucked the tit of the State. Been baiting all of you for months. All I'm doing is publishing the facts, dropping 500,000,000 PSA's. Strap yourself in David.

I'm so glad you responded the way you did below. You still don't get it. Soon you will.

On and after all this, yes I'm going to sue the shit out of you for malpractice. At least I can talk to Carolyn sometimes when chasing paper on that future case.

Good luck,

Thanks,

Gordon Rose

Founder, The Uneven

Circuit Films.com

Forevereven.com

On Aug 31, 2017, at 7:01 PM, David Goldfarb <DGoldfarb@gilaw.com> wrote:

Gordon, thank you for contacting me. As you know, I was ethically compelled to withdraw when you (against my advice) escalated your conflict directly to Judge Brotherton by sending inappropriate emails directly to him, and repeatedly continued to send them directly against my advice. I appreciate your plight, but cannot participate in your press release, nor can I give permission for you to quote me. It is not right for you to seek to use me against my will as the tip of your spear in your fight. I understand you have concerns and complaints regarding our imperfect legal system and what you have perceived you have been harmed from its limitations, however, we differ as to how matters should be handled.

To be clear, while I never told you the judges were watching on CCTV, I did mention that Judges do talk amongst themselves which is true and why you should be careful in your present efforts.

Gordon, I caution you that it is unwise to quote me in any way, you are placing yourself at risk of having waived attorney-client privilege for anything that you and I may have discussed in your underlying family law matter. Please understand the gravity of this. While I appreciate your considering me as one of the "good guys" I will not contribute to your press release as it is not in your interest, and I do not consent to be quoted. I will not become involved in your dispute with Judge Brotherton, Judge Bustamante, or anyone else on the bench. You are compounding your difficult circumstances by taking this approach.

Please respect my position.

EXHIBIT E010 // AUGUST 31, 2017 // ORIGINAL SCREEN CAPTURE

WHY THIS EMAIL CHANGES THE SEQUENCE

At 7:01 PM on August 31, Goldfarb put Brotherton, Bustamante and judges communicating into one written thread. At 7:52 PM, the response states that the emails, texts and audio recordings are being published and identifies Goldfarb as a documentary subject. Before September began, journalistic purpose, public notice and the judicial conflict were already preserved together. The film returns to those facts from two different directions: through the Governor's press office, then through the warrant-and-third-judge sequence near the end.

PTAK RETELLS THE WARNING

MINI-DOC // 00:09:45 // GOVERNOR PRESS OFFICE PERSPECTIVE

SEXUAL-CONDUCT RECORD

2023 INTERIM-SUSPENSION EXHIBITS // PDF PAGE 8

CONTINUE TO THE SEPTEMBER 1 CONFLICT EXHIBIT

INTERNAL ROUTE // THE WRITTEN WARNING BECOMES PUBLIC REPORTING

WARRANT / THIRD-JUDGE CALLBACK

MINI-DOC // 01:07:26 // LATER COURT-SEQUENCE PERSPECTIVE

FINAL DISBARMENT JUDGMENT

ARIZONA COURTS // SEPTEMBER 6, 2023

THE CONFLICT WAS PUBLIC BEFORE THE CASE.

ONE WEEK INTO THE SERIES, THE JUDGE, THE PROSECUTOR AND THE BUSINESS INTERESTS WERE ALREADY IN THE SAME FRAME.



SEPTEMBER 1 // PINNED TO @realGordonRose // THE CONFLICT QUESTION ENTERS PUBLIC VIEW

A WEEK INTO THE INVESTIGATION

The series began August 22. On September 1, this post was pinned to the public account carrying the investigation. The timestamp matters because the central conflict question was not assembled after the arrest. It was already being published while the reporting was still widening and while the people named in it still had an opportunity to answer.

THE BUILT-IN CONFLICT

The post placed Lori Bustamante and Manny Bustamante inside one compact institutional diagram: a judge exercising power in family court; her husband identified through prosecutorial work; a marriage connecting those public roles; and the law-practice and business interests being examined around them. The point was structural. The same household appeared to touch adjudication, prosecution, private legal interests and the economic world surrounding the dispute.

WHAT THE PIN PROVES

The screenshot proves publication, timing and subject matter. It shows a pinned September 1 warning asking whether fathers prosecuted by Manny later encountered Lori in divorce court, accompanied by the material then being examined. It does not, standing alone, adjudicate misconduct or establish the outcome of any other family's case. Its force is notice: the conflict architecture had already been identified publicly seventeen days before the arrest.

THE STORY THAT FOLLOWED

From this point, the investigation moved outward rather than sideways. The Bustamante & Kuffner questions led toward corporate records, shared interests, public offices, calls seeking comment and the later Magic Dance lead. That expansion is central to the frame-job record because the reporting activity later described as fixation or stalking was already following named institutions, professional roles and economic connections in public.

THE REVERSE TIME MACHINE CALLBACK

A later drop will return to the video in which the conflict first became visible, then place the ownership and professional records around it. That sequence can show the discovery as it happened: the moment the shared law-practice and business interests came into focus, the questions that followed, the calls made for comment and the institutional responses. The September 1 pin remains the fixed landing point. Future evidence will travel back to explain how the conclusion formed and forward to show what happened after it was published.

RICK DEBRUHL / STATE BAR HANDOFF

MINI-DOC // 00:18:39 // CONFLICT REPORTING + REQUEST FOR ACTION

POLICE / ATTORNEY GENERAL HANDOFF

MINI-DOC // 00:36:39 // A SEPARATE INSTITUTIONAL PERSPECTIVE

ANDREW LEMAY / LATER CONFLICT RECORD

2022 SOURCE-SUPPLIED PRESS RELEASE // THE EARLIER "ANY DADS?" QUESTION RETURNS