

CLIP ARTIST FILMS PRESENTS

Contestant #1 William Brotherton.
Removed October 31, 2017

GRAND CANYON STATE OF CONSPIRACY

DROP ONE / DROP TWO

A CINEMATIC EVIDENCE FILE SYNCHRONIZED TO THE 1:15:55 MINI-DOCUMENTARY SPINE.

THE RECEIPTS CAME FIRST.

CAUSATIONAL JOURNALISM™

CHECK BACK WEEKLY: THOUSANDS OF EXHIBITS WILL BE PUBLISHED
LEADING TO THE FEATURE DOCUMENTARY'S 2028 FILM-FESTIVAL RELEASE.

CLIP ARTIST FILMS / GCSOC DROP ONE / THE TRUTH IS THE EVIDENCE

ARIZONA LEADERS: DEMAND JUDGE LORI BUSTAMANTE RESIGN.

THIS IS NOT A PARTY ASK. IT IS A JUDICIAL-INTEGRITY ASK.

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THE BRIGHT LINE

ARIZONA CODE OF JUDICIAL CONDUCT - RULE 3.10

"A JUDGE SHALL NOT PRACTICE LAW."

The rule is explicit. The financial-conflict question is separate - and documented.

THE DOCUMENTED FINANCIAL LINK

PUBLIC RECORD

Lori Horn Bustamante has served as a Maricopa County Superior Court judge since 2014. Her Arizona financial disclosure identified spouse Manuel Bustamante as owner of Bustamante & Kuffner, P.C.; the filing treated the firm as a controlled household business and described its work as legal representation / government legal services. Arizona is a community-property state. Whatever the precise allocation of marital equity, that household financial link to government legal work demands public scrutiny.

CLIP ARTIST FILMS - PUBLIC POSITION

A sitting judge should not remain on the bench while her household has a financial interest in a private law firm performing government legal work. I am asking Arizona elected officials, candidates, attorneys, journalists and civic leaders to say it publicly: Lori Bustamante should resign. Then open the contracts, account for the money, and independently review every government dollar paid to Bustamante & Kuffner during her judgeship for conflicts and potential recovery.

STAND PUBLICLY. DEMAND RESIGNATION. DEMAND THE ACCOUNTING.

THE ASK

ON THE RECORD

Do not send private sympathy. Put your name on the public record. If judicial independence means anything, this is the moment to say so.

PUBLIC SUPPORT + TIPS: tips@ClipArtistFilms.com

BEFORE THERE WAS A FRAME JOB, THERE WAS A MACHINE.

Long before Arizona knew me as a defendant, the operating problem was already familiar: how do you move enormous amounts of information faster, cheaper and more intelligently than the people around you? Sales, appointment setting and call-center economics became a laboratory. Customer Bringer grew out of that systems habit. By operating volume, the machine became one of the largest independent robodialing operations in the country, capable at peak of supporting 500,000 calls an hour.

The advantage was never just speed. For almost a decade I had been building data files - municipal and business-license filings cross-referenced with purchased datasets, then segmented by vertical market. A salon owner heard a salon-owner pitch. A contractor heard a contractor pitch. Restaurants, retailers and other industries received their own language. Data defined the audience; the vertical defined the message; automation created the reach.

Scale made telecommunications itself strategic. Carrier capacity could run \$20,000 a week. Fractions of a cent became material across millions of calls, so bandwidth negotiations, route quality, fractional billing and purchasing leverage became part of the operating system. The reputation that followed was not subtle: move fast, challenge bad math, and do not accept a carrier's answer simply because the carrier was bigger.

By the time the Arizona story accelerated, that machinery was financing something much larger. In Georgia I had purchased an old bank building and was developing a podcast studio, a restaurant concept and a fast, drive-through soup-kitchen model built around the same value-engineering instinct: use existing infrastructure differently and get more human value out of it. More than \$150,000 in cash reserves gave the plan runway. The documentary concept had been developing for close to a year; the concentrated work with filmmaker Ramon Fernandez lasted about three months before I paused the project. Death threats had begun arriving, and shelving the film was part caution, part triage.

That is why the arrest matters economically as well as politically. It did not interrupt a fantasy. It interrupted a financed build: property, telecom income, creative infrastructure, a feature project and a communications machine already capable of moving a public-interest story at industrial speed.

500K / HR
CALLING CAPACITY

\$20K / WK
CARRIER SPEND

\$150K+
CASH RESERVES

9-10 MOS
FILM DEVELOPMENT

WHY THIS MATTERS

The later political method did not come from nowhere. A commercial machine built to segment populations, tailor messages, route attention and measure response was repurposed in 2017 as a public-accountability engine. The target changed from merchant acquisition to public evidence; the architecture did not.

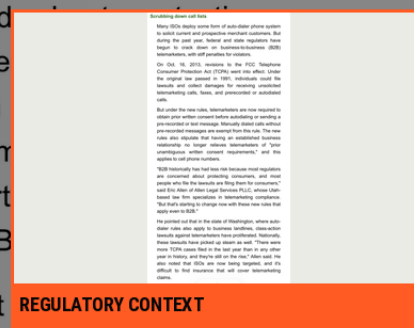
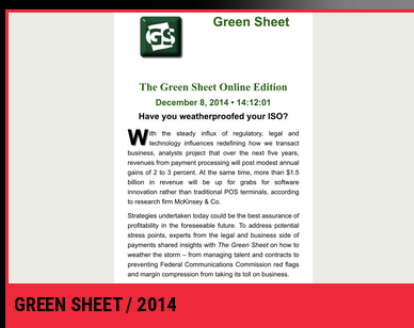
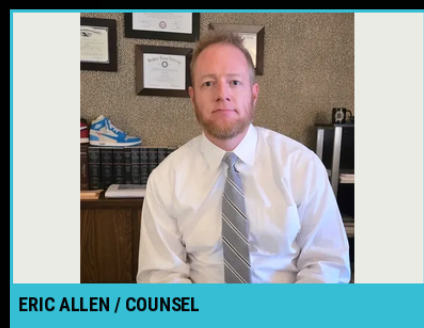
THE MACHINE NEEDED A LEGAL OPERATING SYSTEM.

The compliance problem was created by success. For years I had been building proprietary data files and pushing them through automated dialing systems at volumes that made tiny regulatory changes economically enormous. Municipal and business-license data could be cross-referenced with purchased lists, then filtered and routed by industry. The question was no longer whether the machine could dial faster. The question was how to preserve that speed without turning scale into lawsuit exposure.

That pressure is what pulled me deeper into PACE - the Professional Association for Customer Engagement - and into the FTC/FCC/TCPA fight. The business-to-business environment that had historically carried less risk was tightening. The 2013 TCPA changes described by The Green Sheet removed the comfort of established-business-relationship logic for automated calls to cell phones and pushed prior written consent to the center of the problem. If the system could not distinguish cell numbers fast enough, the very speed that created the advantage could become the liability.

Eric Allen and I had already been brought into bank-card contracts, call-center operations and compliance questions before CB Scrubber existed. His practice specialized in telemarketing compliance; my side was the operating architecture. Together the problem became engineering: license national cell-phone data, compare a client's list against it, remove the risky numbers before campaigns ran, and generate a timestamped receipt documenting the process. The Green Sheet described that workflow in 2014 and specifically identified the safe-harbor value of documentation when a number later became disputed.

That was also part of the reputation surrounding the operation: how is he moving this much volume and staying compliant? The answer was not magic. It was regulatory navigation built into the machine itself. Years later, when Monica Moore bypassed practices I had designed and litigation followed, the point became even clearer to me: compliance was not paperwork added after the sale. It was part of the intellectual property.



PROOF OF PURPOSE

The later MCSO/ABC15 shorthand reduced the story to a 'Georgia man' and a criminal charge. The pre-arrest record shows something harder to erase: a decade of regulated communications work, specialized counsel, commercial IP, documentary production and an identified publication purpose. Arizona's 2017 computer-tampering statute focused on acting without authority or exceeding authorization together with specified prohibited conduct or intent; it did not use the word 'purposelessness.' My legal conclusion is that the charging theory never fit what the operating record showed. That mismatch is why I call the charge legal malpractice - and why this publication keeps returning to one question: the headlines skipped: WHAT WAS THE PURPOSE OF THE ACTIVITY THEY CRIMINALIZED?

THE PRODUCT WAS VISIBLE. THE ARCHITECTURE WAS THE ASSET.

CB Scrubber was only the visible product. The deeper IP was a repeatable operating architecture: build and segment data, tailor the message, filter for compliance, automate the first contact, qualify through IVR, and reserve expensive human judgment for the prospects that had already demonstrated value. That combination reduced payroll waste and increased the number of real opportunities a closer could see. At full scale, the advantage could mean twenty to thirty times the opportunity flow of a conventional sales operation.

Encore Payment Systems Group in Dallas became the longest proving ground. My architecture and lead flow operated inside Encore for about two years, and the leads consistently performed at the top of the group. The point was measurable: acquisition volume increased, books improved, and the commercial value of the system became impossible to treat as a side project. EVO later acquired Encore and ultimately moved toward the public markets. From where I sat, unresolved litigation over the same revenue machine had become a problem a company preparing for Nasdaq scrutiny had every reason to want contained.

That is also why the EVO fight became part of the documentary. The elevator question was simple enough to understand in ten seconds: what was one of North America's largest privately held credit-card processors doing inside a vendor's divorce while litigation over that vendor's IP and residual stream was still alive? Ramon Fernandez was not hired to film a domestic grievance. He was hired because the business dispute, the family case and the institutional response were beginning to occupy the same system.

The experience changed the politics. Hard capitalism had taught me to value-engineer everything for margin, speed and leverage. Watching corporate power move through litigation and family structure pushed the same engineering instinct in another direction: if a system can create extraordinary private value while crushing the human being who built it, redesign the beneficiary. That is the intellectual bridge from capitalist operator to socialist reformer and peaceful revolutionary.

VALUE ENGINEERING

The machine did low-value sorting first so human closers could spend time where judgment mattered. Faster contact was only useful if the funnel improved the economics at every stage. Automation, compliance and qualification were one system.

THE MARKET TEST

CB Scrubber was independently documented in 2014. Encore supplied the long-duration operating environment. TransVia later produced a \$2 million cash offer for another system built from the same logic. Repeatability is the point.

REAL IP

The asset was not one clever script or one vendor relationship. It was the method: identify waste, hybridize data and communications technology, create leverage, document the process, and change the economics of the system.

KUTNER LINEAGE / REDESIGN THE STRUCTURE

Luis Kutner repeatedly turned human problems into new legal architecture: the living will, World Habeas Corpus, proposals for crime-victim compensation and international due-process tribunals. Smithsonian/Chicago History Museum papers and his law-review work preserve that pattern. Family lore also traces his anti-authoritarian streak to a childhood police encounter over fishing. Different tools, same instinct: when the structure fails the human problem, redesign the structure.

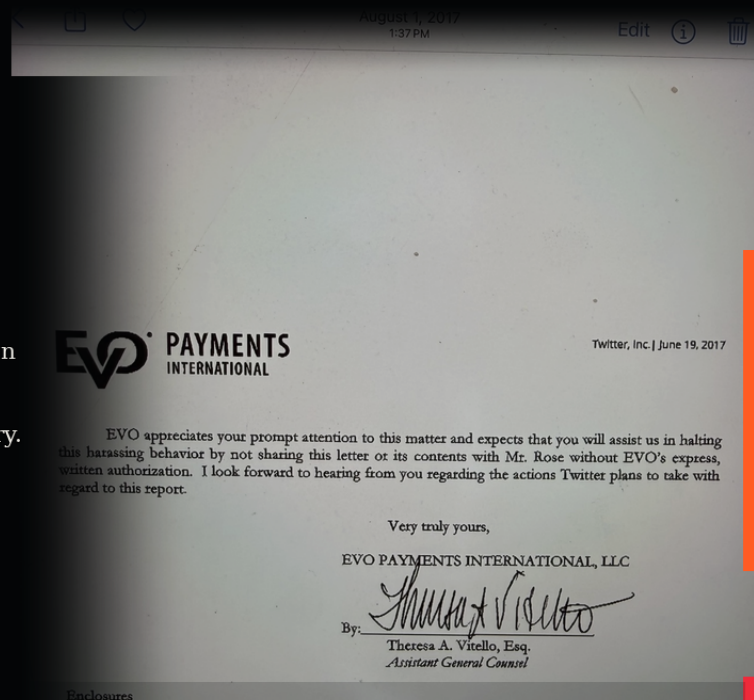
THE INVENTION BECAME THE ASSET. THE ASSET BECAME THE FIGHT.

The commercial fight became inseparable from the family case because the EVO litigation, the company and the underlying intellectual property were marital assets. Monica Moore had helped identify revenue discrepancies that led to the lawsuit. Then the divorce opened, counsel told me to step away from my own board, and the asset that was supposed to be preserved became vulnerable to decisions being made inside another courtroom.

EVO helped Bethanie Warner during that period. The record I am publishing includes the corporate communications, the injunction history, the settlement trail and the later effort to trace where the money went. Brotherton's injunction was supposed to preserve the asset. The EVO matter was nevertheless settled. Attorney Hershel Ber and I then spent about two years trying to locate and account for the proceeds and never found the money. A Texas court filing followed because the money trail did not end with the Arizona family case.

The Teresa Vitello letter is especially revealing. EVO asked Twitter to intervene against my public speech and asked that the request not be shared with me without written authorization. Twitter notified me anyway and took no action on the account. That sequence matters because it shows the corporate dispute moving out of private litigation and into an effort to influence the platform where I was publishing the story.

The money is not a side issue. It was the fuel for lawyers, property, telecom infrastructure, music, the film and the wider public campaign. Taking control of the asset meant taking control of the runway. That is why the business record belongs inside the same chronology as the family case and the later arrest.



WHY THE MONEY MATTERED

The dispute involved an income-producing system, residual rights and IP valuable enough to finance a real media operation. The family case collided with a professionally funded rebuild, not a broke drifter.

TWITTER LETTER / JUNE 2017

EVO asked Twitter to take action and asked that the request not be privately disclosed to me. Twitter notified me and reported that it had taken no action. The exhibit sits at the intersection of litigation and public speech.

INJUNCTION -> SETTLEMENT -> TRACE

The Brotherton injunction, the settlement, the Texas filing and the two-year effort by Hershel Ber and me to locate the money form a single money trail. Each receipt appears in chronological order so the reader can follow where the asset went - and where the trail went cold.

LATER CALLBACK / MONICA -> JETPAY -> PIERCE

Monica, TransVia/JetPay and attorney John Pierce reappear in the Rittenhouse case, where Clip Artist Films was hired to work on the defense team. Eric Allen also returned to consult, creating another professional-continuity callback.

THE POLITICS CHANGED. THE SYSTEMS MIND DID NOT.

The first version of this operating philosophy was unapologetically capitalist: negotiate carrier rates, reduce payroll, improve throughput, protect margin and turn scale into leverage. Over time the beneficiary changed. The same systems mind started asking what happens when the thing being value-engineered is government, labor or public information rather than a sales floor.

Causational Journalism grew out of that shift. The method is not simply distribution architecture - automated dialing, SMS, segmented data, social media and now AI. The journalist can become an intentional subject inside the story. Instead of publishing once and hoping institutions answer, the story remains a living system. Pressure is applied, reactions are captured, disclosures are sequenced, and the response itself becomes new evidence. The lever stays with the reporter long enough to see what the system does when it is forced to move. That is also why the method is controversial. I am not claiming detached neutrality. Bluffing, strategic deception, controlled disclosure and what I call 'playing poker publicly' can be part of the process. The ethical line, in my view, is purpose and disclosure: do not manufacture the underlying evidence, preserve the receipts, and be candid that the reporting method is adversarial. Capturing the truth before it can be buried matters more to me than performing a neutrality ritual for institutions that already know how to manage conventional press cycles.

The larger media environment is why I think this matters. Consolidated outlets and partisan information machines on both left and right can turn narrative into industrial product. My answer is an ethical use of spy-style tactics redirected toward public accountability. I have compared the architecture to the techniques associated with Operation Mockingbird - not because the missions are identical, but because information, placement, access and influence are tools. The difference I claim is the client: not an intelligence service, not a party, not a corporation. We the People.

The same logic now appears in *Stroking Fiber* and in my political reform ideas: map the system, locate the leverage, aggregate the people affected, publish the evidence, and redesign the structure so more of the value reaches the people doing the work.

TOOLS

Automated dialing, SMS, segmented data, social platforms and AI expand reach. Technology changes; the operating logic is consistent.

METHOD

Enter the story when necessary, control the release sequence, capture reactions, preserve receipts and treat every response as another data point.

ETHIC

Adversarial does not mean invented. The method may use bluff or pressure, but the underlying evidence must remain authentic and the public should know the reporting is not neutral theater.

TARGET

Media consolidation and partisan propaganda make passive publishing easy to bury. Causational Journalism is designed to keep the story alive until the system reveals how it behaves under pressure.



September 15, 2017

12:23 AM

Edit



THE PROFESSIONAL PURPOSE

THE CAMERA CAME FIRST. THE CRIMINAL CASE CAME LATER.

The later shorthand - MCSO's press release, the syndicated 'Georgia man' description and the ABC15 treatment - made the story sound as though a random outsider suddenly became obsessed with Arizona. The pre-arrest record shows the opposite. The documentary had a plan, money, counsel, release architecture, source gathering, publication channels and a working theory of how the reporting would reach the public.

Ramon Fernandez was brought in as a professional filmmaker to turn the investigation into a feature project. Eric Allen returned on the legal side, helping with opinion, disclaimer and release architecture. The September 14, 2017 Clip Artist Films talent/witness release is especially important because it exists before the arrest and expressly contemplates statements, commentary, photographs, film/video, electronic representations and sound recordings for publication and distribution.

The public campaign was already moving at the same time. Posts and videos were naming the issues, politicians were being tagged, Governor Ducey's office had been contacted, and the Andy Biggs/D.C. thread was already part of the live reporting environment. The background exhibit is a timestamped artifact of publication already underway.

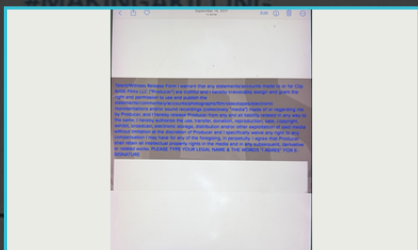
That professional continuity is the recurring proof of purpose. Business architecture became media architecture. Legal counsel moved from telemarketing compliance into film-publication structure. The machine that once delivered merchant leads was now delivering a source-backed political story. The criminal case came after that machinery was already operating in public.

Percy Aswell

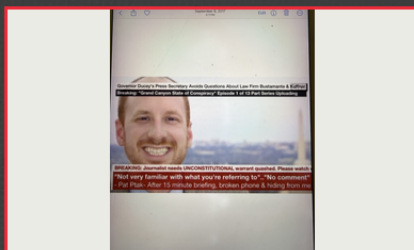
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#DOUGDROPSGOVERNORSBALL

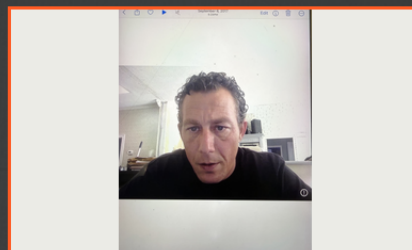
#MAKINGAKILLING



TALENT / WITNESS RELEASE



PUBLICATION ALREADY UNDERWAY



DATED PRODUCTION STILL

PROOF OF PURPOSE

Counsel, filmmaker, releases, publication plan, source collection and contemporaneous distribution all existed before the criminal case. Purpose was not invented afterward; it was documented beforehand.

PUBLIC NOTICE

The project was already pushing material toward officials, media and the public. The Biggs/D.C. artifact, Ducey-office contact and live uploads belong to the same pre-arrest publication chronology.

THE LAUNCH WAS REAL

Cash reserves, telecom income, property, a bank-building studio/restaurant concept and an active film plan gave the project operational runway. The arrest interrupted a financed launch.

13-EPISODE ECOSYSTEM

The feature was part of a larger episodic concept, not a one-off rant. The intended format was designed to keep sources, callbacks and later receipts moving through a serialized public record.

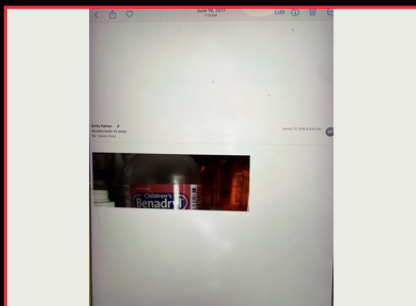
THE MONEY MATTERED. MY CHILDREN MATTERED MORE.

The business fight explains the resources. It is not the emotional center of the story. My children are. In January 2016, Emily Palmer sent a contemporaneous message about a Children's Benadryl bottle she described as half empty. That concern was reported to the Arizona Department of Child Safety. The paper trail then moved into something much more serious: DCS specialist Lisa Berger later asked for the police-report number concerning abuse my son Presley had disclosed.

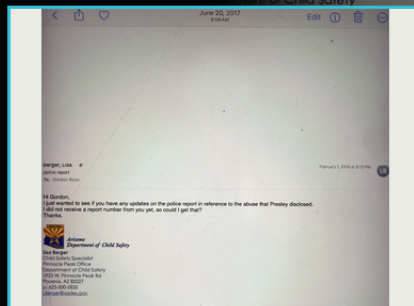
That distinction matters. This was not a divorce story retrofitted into child-protection language after the fact. Third-party emails, DCS correspondence and the request for a police report were being created while the family case was still moving. As a survivor of childhood sexual abuse, the possibility that my son was experiencing anything similar changed the stakes completely. Protecting the children became the motive underneath everything that followed.

The supervised-visitation narrative also contained contradictions. Bethanie Warner could present me as dangerous in court while allowing circumstances that did not fit that portrayal, including the Disneyland episode and later recorded statements I say acknowledged that I had not been abusive. Terry Sutter's correspondence adds another contemporaneous layer. The complete email chain appears later in the chronology, where it can be read beside the visitation record and the surrounding dates.

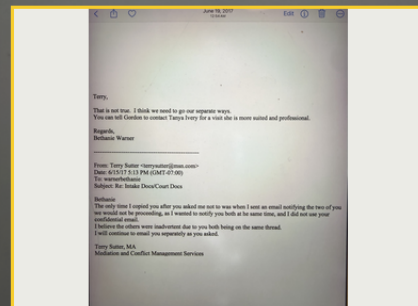
Then the conflict became physical. At a child exchange at Starbucks, Everett Warner came from behind and tried to choke me in front of the children. Police responded, marks were visible on my neck, and the children were present. I understood the Maricopa County Attorney's Office to be moving toward a case. Leaving Arizona was a safety decision: get distance from the violence, rebuild in Georgia, keep working, and continue documenting.



EMILY PALMER / BENADRYL



LISA BERGER / POLICE REPORT



TERRY SUTTER / FULL EMAILS FOLLOW

WHY I LEFT ARIZONA

Leaving was not surrender. It was an attempt to stop a family crisis from becoming more violent while preserving work, cash flow and a path back to the children.

DOCUMENTED CHAIN

Benadryl concern -> DCS involvement -> abuse disclosure -> request for police report. The exhibits make the child-safety motive visible before the later political and criminal escalation.

COMING IN THE CHRONOLOGY

The complete Terry Sutter emails, the Disneyland episode, police/MCAO material and later recordings appear in the chronology ahead, where each can be read in sequence rather than as an isolated screenshot.

EMOTIONAL CENTER

The money explains how the film could be financed. The children explain why the fight became non-negotiable.

I USED THE SAME ARCHITECTURE TO MOVE A PUBLIC STORY.

By 2017 the commercial machine had become a journalism machine. Publishing, filming, agency calls, political tagging and public calls-to-action were being routed through the same operating logic that had once moved merchant leads: identify the audience, tailor the message, distribute at scale, route human action and document the response.

The reporting widened around Lori Bustamante, Manny Bustamante, Judge William Brotherton, Edward Maldonado and the institutional relationships surrounding them. Websites, nonprofit boards, municipal contracts, bar records, business filings, public reviews and political connections were being examined after Ramon Fernandez had developed the initial feature concept. His concentrated development period lasted about three months; the deeper institutional story emerged later, as I kept interviewing families and following the record far beyond what I understood at the beginning. A contemporaneous 2017 conflict video became the early 'poisonous fruit' warning: the point was that overlapping legal and financial relationships could contaminate later proceedings before anyone had yet arrested me for reporting about them.

This is also where Causational Journalism becomes visible in practice. The story was not being released once and abandoned. Calls generated reactions. Posts generated contact. Officials were placed on notice. New evidence changed the next move. The story remained alive long enough for the institutions themselves to become characters in the record.

The 1:15:55 documentary establishes the baseline chronology. This publication then puts the surviving source material beside it - dated screenshots, calls, filings, photographs and later records - and asks the reader to track three things: what was said then, what survives from that moment, and what later event changes the meaning of the earlier evidence.

LEMAY CALLBACK / THE EARLIER WARNING

LATER

I am serious when I say I am psychic; that is part of my public worldview. The LeMay callback is one reason I say it openly. Years after the 2017 conflict warning, Andrew LeMay raised a formal judicial-conflict issue that echoed the kind of structural overlap I had already been talking about. The documentary record does not ask the reader to accept a supernatural explanation. It does something more concrete: timestamp what I said, preserve the earlier warning, place the later court record beside it, and let the reader decide what the pattern means.

THEN

Contemporaneous reporting identifies the conflict theory before the arrest. The point is preserved in dated video and publication activity.

RECORD

Source pixels, call audio, public posts and documentary footage anchor the chronology to what actually existed at the time.

LATER

LeMay and other later conflict records are not substituted for the 2017 evidence; they are layered on top as callbacks.

CALLBACK

The storytelling rule is cumulative proof: early warning -> contemporaneous receipt -> official action -> later corroborating context.

THE PEOPLE I WAS RESEARCHING BECOME THE PEOPLE IN THE CASE.

The September investigation was not one accusation repeated over and over. It was a widening map: Bustamante & Kuffner, municipal-prosecution relationships, the Canyon Institute board overlap between Lori Bustamante and William Brotherton, Magic Dance Fundraisers and related filings, Los Abogados material, Edward Maldonado's professional history, bad-client reviews and the La Habra identity lead I was trying to close.

Each item has to carry only the weight it can support. A filing proves a filing. A board page proves an overlap. A review proves that a complaint was made, not that the complaint was true. The Maldonado/La Habra identity question remains an identity problem until records close the gap. The record becomes stronger when each category is visible rather than pretending every clue is already a verdict.

One point is not a theory. **FIRSTHAND WITNESS ACCOUNT:** I personally saw an arrest card or related record identifying Greg Honea with the designation '007.' That observation is testimony, not an investigative theory. I saw the designation. If the underlying card is recovered and published, it will add a second layer of corroboration; it will not retroactively create the firsthand account.

The same cumulative rule applies to Brotherton and Bustamante. The warrant chronology, nonprofit-board overlap, contemporaneous reporting, later conflict records and subsequent institutional actions are assembled in sequence. The power of the story is not one magic document. It is what happens when independent receipts keep landing on the same timeline.

BROTHERTON + BUSTAMANTE

The Canyon Institute overlap is a documented association. Read beside the warrant chronology and later conflict record, it becomes one of the recurring relationships the evidence asks the public to evaluate.

MALDONADO RESEARCH

Professional records, public reviews and the La Habra lead are kept separate by evidentiary category. Identity is not assumed where the source gap remains open.

HONEA / 007

FIRSTHAND WITNESS ACCOUNT. I personally saw the 007 designation on an arrest card or related record. The source card, if recovered, will be published as corroboration; the testimony itself is not a theory.

LEVEL UP / CONTESTANT SYSTEM

As the chronology advances, Brotherton, Penzone and Lori Bustamante enter the public-accountability board when the documentary record supports each reveal. The level-up is earned by receipts, not rhetoric.

THE FRAME WAS NOT ONLY A COURT FILE. IT BECAME A MEDIA PRODUCT.

The final shock in this opening is not that mainstream media reported the arrest. It is that I had been calling the newsrooms before the arrest, trying to give them the story. ABC15. Fox 10. Phoenix New Times. Arizona Capitol Times. Other desks and individual journalists. Call after call carried the same basic pitch: I had found a prosecutor married to a judge, a defense lawyer surrounded by financial questions, overlapping public relationships and a story that was getting stranger by the day. Who wanted the leads? Who wanted the recordings? Who wanted the source material?

That pre-arrest contact is why the later ABC15 article and newscast matter so much to the retraction dispute. The newsroom was not encountering my reporting for the first time after MCSO issued a press release. I had already been trying to place the underlying leads into the media ecosystem. The later 'man from Georgia' frame stripped away the very professional and journalistic purpose the newsroom had been hearing from me directly.

The Fox 10 sequence is even more serious. The JohnHook007 direct-message trail shows a channel I understood to be connected to reporter John Hook while I was calling Fox 10 with tips. My firsthand account is that Greg Honea entered that communications stream and assumed Hook's persona before the warrant was active. The receipts establish the communications and timing; the chronology pairs them directly with the law-enforcement timeline. CAF's investigative conclusion is that government and media channels were converging before the arrest, not merely describing it afterward.

And then there is the race against time. On September 15, 2017 at 2:48 PM, multiple YouTube upload tabs were active simultaneously. One sat at 33 percent: STATE BAR OF ARIZONA OBSTRUCTION: Call 1. That image is the visual metaphor for Drop One. I was not waiting for a newsroom, a sheriff or a governor to grant permission. The story was already being forced into public view as fast as the machine could move it.

PRE-ARREST NEWSROOM CALLS

ABC15, Fox 10, Phoenix New Times, Arizona Capitol Times and other outlets were being contacted with leads before the arrest. The later media frame must be read against that earlier notice.

MCSO -> ABC15 -> SYNDICATION

The official press release became the source object for a much larger media narrative. Drop One follows how state language moved outward and hardened into public identity.

JOHNHOOK007 / HONEA

The direct-message receipts are part of the pre-arrest media chronology. The broader Honea/Fox 10 conclusion is tested against timing, identity evidence and later law-enforcement records.

RACE AGAINST TIME

Sept. 15, 2017, 2:48 PM: multiple uploads running; STATE BAR OF ARIZONA OBSTRUCTION: Call 1 at 33%. Publication was already in motion.

**THE MEDIA DID NOT DISCOVER THE STORY AFTER THE ARREST.
I WAS ALREADY FEEDING THEM THE STORY BEFORE IT.**