

COMMENTS AFTER READING CHAT GPT & CLAUDE ANALYSIS

Brad Markowitz is a writer/producer who served as a co-producer on the *Dark Skies* TV series. More than that, he was also the person who directed J.C. to Bryce Zabel.

Alright, having read the 54 page dueling AI compendium — TWICE — I've come to a few conclusions. Not one, comprehensive explanation of everything. For all their impressive agility to connect seemingly disparate things, I don't think Claude or his GPT counterpart did, either. They just took suppositions and filtered everything through whichever lens they were told to do. Like high school debate, they assign you a position and you defend it to the death. The blizzard of connections, correlations and pronouncements in the document led me to think about some advice I got as a rookie writer on how to write a scene. It was, "First, figure out what each character wants." Sound advice which I will apply here, to more than just a scene but rather, the whole question. And I start with JC, because he's the match that lit this whole flame...

I do NOT buy him as a former ONI guy, working solo. Do we REALLY think ONI would be cool with some former employee walking around telling people he's Naval Intelligence, when he only used to be? Nor do I buy the former ONI guy who now operates in some sort of "adjacent capacity." ONI in my view is not a loose affiliation of dudes. You're in or you're out. I think JC was active ONI when he crashed our party. With background in the psy-op side of things. And since that operation has been marginalized and maybe shut down, he's worrying about his job. And then he gets a tip from somebody he knows, in the mailroom somewhere (think Jeff's little brother Scott at CAA) about the DS pitch packet that's been making the rounds. And this lights JC on fire.

Is this because he deeply believes in finding ways to use Hollywood to acclimatize people to

the reality of aliens in our world? NO. ONI doesn't strike me as a place where any kind of push toward Disclosure is a priority. Far from it. The Air Force may be painted as more the villains but ONI's hands are hardly clean. I invoke our Frank Bach here. Do we think he's about preparing people gently for Disclosure? Hell no. I think JC did this because he saw an opportunity to run his own game on the creators of DS, to test what they know. All in the guise of a quid pro quo that he would never honor, or maybe instead "give up" disinformation. To me, I now know what JC wants... a feather in his cap for using his training to find out whether Zabel and Friedman really know stuff that could compromise ONI, or if they just got lucky while creating a crazy, radical idea for an alien invasion show. This information he could bring to Frank Bach (I'm treating him as if he's actual ONI) and get praised for it. Maybe even promoted. This explains why ONI would value "control" over scripts and story lines. They may not be able to kill DS (or maybe they can!) but they can certainly sanitize parts they want to keep quiet and push narratives they favor.

I think through this view of JC and why he showed up and proceeded as he did, people's actions start to make more sense.

It's not a complete explainer for all the DS /SLF envelope mysteries. But it does, in my view, at least give a logic to the appearance of JC and what followed. What I find harder to reconcile is the Brent/Herrington part. And let me start by saying I 100% believe Brent's story about being read into the UFO/alien reality by a drunken, disillusioned man who needed to unburden himself about what made him "cry himself to sleep."

I don't so much believe that Herrington got found out or confessed that he spilled the UFO beans to a kid. Or that wiretaps, etc. explain the ultimate collision of JC with the premiere party. Maybe Herrington meant to set Brent on this path. Maybe he didn't. But it certainly isn't crazy to think that what Brent heard at age 18 from a man he trusted and loved as a father

figure would make him become interested if not obsessed with the world of UFOs, aliens and paranormal things. And that Brent would go on to write horror film scripts, and when given an opportunity to mind meld with Bryce, that they would concoct something as brilliantly bizarre and original as Dark Skies.

For the parts of this that I haven't been able to explain in a neat package, well, I turn again to Frank Bach: "That's need to know, and believe me you don't need to know right now."