9 Eyes of Deceiving Faces

vs.

Captive State

Preliminary Comparative Analysis - Part 1

2011 book baseline compared with the October 20, 2016 screenplay

Purpose: preserve the first comparison set as a fixed record before additional chapters are submitted. This report distinguishes broad genre parallels from more particular structural and scene-function correspondences. It does not make a legal conclusion about copying, access, or infringement.

Prepared from photographed pages of the author's earlier edition and the uploaded 121-page Captive State screenplay.

1. Source Basis and Chronology

Earlier work baseline: The comparison baseline is the photographed edition of 9 Eyes of Deceiving Faces identified by the author as carrying a 2011 copyright date. The photographed material includes early-story pages and later climax/resolution pages, allowing comparison of both the front-end architecture and later reversals.

Later screenplay: The uploaded Captive State screenplay is credited to Erica Beeney and Rupert Wyatt and dated October 20, 2016 on its title page. The screenplay opens in Chicago two days after First Contact, then advances to a main narrative marked '9 YEARS AFTER FIRST CONTACT.'

Method: The analysis does not assume that a shared word proves a relationship. Each item is evaluated by function: location, chronology, governing force, surveillance method, resistance structure, disappearance or presumed death, interrogation, hidden identity, reversal, and outcome.

2. Narrative Architecture Established in the 2011 Book Material

- **Chicago as the decisive arena:** Chicago is not incidental scenery. It is the central political, criminal, spiritual, and resistance battleground.
- **Foreign / alien governing force:** Brazos enters as a foreign 'entity,' penetrates institutions, and is later expressly described in the book as an alien force.
- **Institutional capture:** Police, airports, banks, hospitals, attorneys, unions, economic systems, surveillance, and other public structures fall under Brazos influence or control.
- **Division and manipulation:** Opposing groups are manipulated into conflict. A later movement toward recognition, unity, and coordinated opposition becomes part of the resistance structure.
- **Surveillance state:** The story uses wiretaps, infrared monitoring, recorded footage, hidden cameras, tracking, microchips, intelligence agencies, and official reconstruction of events.
- **Warehouse operations:** An extended 2013 sequence centers on surveillance of Stanley's warehouse, a raid, an explosion, escaping suspects, and a second warehouse operation at Gambela's property.
- **Presumed death and reappearance:** Krassa Caddy is officially regarded as dead, later reappears, is described as a 'dead man' walking into court, and is charged with falsifying his death certificate.
- **Identity uncertainty:** The story repeatedly asks who is actually responsible, who is actually present, and whether an apparent body, official account, or public identity is genuine.
- **Interrogation / judicial pressure:** Arrest, questioning, court proceedings, investigative files, contradictory evidence, and accusations against a supposed enforcer or assassin are recurring mechanisms.
- **Nonhuman layer embedded in the same plot:** Hovering craft, Anunnaqi figures, beams of light, anomalous disappearances, and the larger cosmic order are integrated directly into the Chicago investigative and resistance story.

3. Captive State Screenplay Architecture

- **Chicago and nine-year structure:** The screenplay opens in Chicago and advances to '9 YEARS AFTER FIRST CONTACT.'
- **Occupation and resistance:** The city is governed under alien occupation while organized resistance cells prepare coordinated attacks.
- **Deliberate division:** Mulligan states that the authorities have kept the resistance fragmented for nine years so it cannot coordinate effectively.
- **Surveillance and implants:** Police and Special Branch operate tracking screens, drone views, implant scanners, wiretaps, room bugs, CCTV review, and individual tracking.
- **Hidden resistance identities:** Phoenix, Number One, Jane Doe, Rafe, and other figures are concealed behind aliases, compartmentalized cells, or misleading public roles.
- **Arrest and interrogation:** Gabriel is tracked, detained, hooded, manacled, and questioned; Rafe is brutally interrogated in a detention facility.
- **Law-enforcement reversal:** Mulligan appears to be an investigator suppressing the resistance but is ultimately revealed as part of a deeper operation aimed at the occupiers.
- **Warehouse / industrial environment:** Warehouses and data-storage / recovery facilities recur as operational environments, including surveillance, contraband, tracking, and movement through industrial districts.
- **Presumed or announced death as operational messaging:** The screenplay repeatedly uses messages framed around death, sacrifice, Phoenix imagery, survival, and a final attack that changes the meaning of earlier events.

4. First-Pass Comparison Matrix

2011 book element	2016 screenplay element	Similarity type	Current assessment
Chicago is the central conflict arena	Chicago is the explicit setting before and after First Contact	Location / story frame	Strong but not distinctive by itself
Nine-based story structure; nine repeatedly controls timing, identity, groups, and prophecy	Main narrative begins 9 years after First Contact; authorities describe nine years of division	Numerical / temporal architecture	More significant in combination
Brazos / ruling system maintains control through manipulation and division	Occupation intentionally keeps resistance fragmented to prevent coordinated attacks	Control mechanism	Strong conceptual correspondence
Groups that were divided are brought toward unity against controlling power	Resistance must coordinate despite years of deliberate fragmentation	Resistance function	Strong when sequence is considered
Brazos intelligence, surveillance, satellites, wiretaps, microchips, footage	Special Branch tracking screens, drones, implants, CCTV, room bugs, wiretaps	Surveillance architecture	Strong functional correspondence
ILL-State Enforcers / enforcement and underground resistance network	Elroys / Special Branch plus underground resistance cells	Institutional / resistance structure	Moderate to strong
Extended warehouse raid, surveillance, explosion, escape, second warehouse	Industrial / warehouse areas recur with surveillance, contraband, tracking and covert movement	Scene environment	Needs scene-by-scene refinement
Krassa officially presumed dead, later reappears alive	Resistance plot repeatedly uses death, Phoenix identity, sacrifice and hidden survival/role	Death / concealment mechanism	Needs exact paired scenes
Official account conflicts with observed / recorded evidence	CCTV, tapes, bugs and surveillance reconstruct hidden truth and concealed identities	Evidence / deception mechanism	Strong thematic-functional correspondence
Hidden or misleading identity of investigator / enforcer figures	Mulligan appears to hunt resistance but is ultimately part of a Trojan Horse operation	Allegiance reversal	Strong structural correspondence
Jane Doe / Qaddisin character system	Central character named Jane Doe tied to clandestine network	Character designation / function	Specific enough to examine closely
Eugene Ego in book character system	Commissioner Eugene Igoe, acting police chief	Name + law-enforcement function	Potentially distinctive; requires exact book-page pairing

5. Strongest Correspondences Identified So Far

A. Division -> recognition -> coordinated resistance

The 2011 book does more than place hostile groups in Chicago. It describes groups being manipulated into hating one another and later coming together after recognizing the manipulation. In the 2016 screenplay, Mulligan explains that the authorities have deliberately kept the resistance divided for nine years because fragmentation prevents coordinated attacks. The dramatic mechanism is therefore comparable from opposite sides of the conflict: control is maintained through division, while resistance becomes dangerous when division is overcome.

B. Nine as structural timing, not decoration

In the photographed book material, nine recurs as an organizing principle across time, identity, groups, titles, and cosmology. In the screenplay, the main story begins '9 YEARS AFTER FIRST CONTACT,' and the same nine-year interval is later tied directly to the occupation's strategy of keeping resistance fragmented. The numerical parallel is more meaningful when coupled with the shared Chicago / division / resistance structure.

C. Surveillance is part of the story engine

Both works make surveillance operational rather than decorative. The 2011 book uses monitored warehouses, intercepted communications, recorded footage, hidden cameras, microchips and intelligence structures. The screenplay uses implant trackers, drone views, police surveillance hubs, room bugs, CCTV review and compartmentalized intelligence. In both, recorded or tracked information is used to reconstruct events and identify hidden participants.

D. Hidden allegiance inside enforcement

The book repeatedly destabilizes the distinction between enforcer, assassin, official, ally and hidden participant. The screenplay turns that instability into a major reversal: Mulligan appears to be the investigator hunting the resistance, yet the ending recasts him as a Trojan Horse entering the enemy's core. This makes allegiance reversal a higher-value comparison category than superficial occupation imagery.

E. Presumed death, reappearance and identity uncertainty

The 2011 book explicitly establishes that Krassa was declared dead and later reappears, producing courtroom and investigative questions about identity, location and responsibility. The screenplay repeatedly connects Phoenix, death, sacrifice, hidden identity and final operations. The exact strength of this correspondence should be determined by pairing specific screenplay scenes with specific 2011 pages rather than treating 'death' as a generic motif.

6. Specific 2011 Book Sequences Preserved in This Part

Opening / early architecture: Pages photographed include early material around pages 2-4 and 11-30: Chicago, 2003/2008/2009/2013 chronology, foreign entity Brazos, institutional control, surveillance, warehouses, raids, microchips, presumed death, arrest, court proceedings and resistance.

Warehouse-investigation sequence: Pages 13-20: dated 2013 surveillance report, Stanley's warehouse, wiretaps, police approach, gunfire, explosion, escape, Gambela warehouse, anomalous lights / Anunnaqi, surveillance review and official news reporting.

Court / presumed-death sequence: Pages 20-30: Krassa's reappearance after being declared dead, conflicting official and witness accounts, accusations, evidence and footage, bond hearing, falsified-death-certificate charge, and continuation of the deception / justice theme.

Late conflict / resistance sequence: Pages around 301 and 304-310: Chicago convergence, Brazos intelligence, divided groups, ILL-State Enforcers, interrogation, final showdown, Sears Tower, New World Order language, hidden responsibility and explicit discussion of faked death.

Cosmic resolution: Pages 321-325: hovering ships, nonhuman beings, Elders, crowns, priesthood, Crystal City, Revelation imagery and a larger cosmic order integrated into the same narrative.

7. What This Report Does Not Conclude

This comparison records textual and narrative correspondences only. It does not establish who had access to the 2011 book, whether any particular person encountered it, whether a transmission route existed, or whether the legal standards for protectable expression, substantial similarity, access, copying, or infringement are met. Those are separate questions requiring their own evidence and, where appropriate, specialist legal analysis.

8. Next-File Protocol

Future chapters can be handled as separate numbered comparison files. For each new chapter set: (1) preserve the photographed pages as the earlier-source baseline; (2) tag new characters, locations, actions, reversals, and chronology without trying to force a match; (3) search the 2016 screenplay independently for corresponding functions; (4) classify each correspondence as broad, particular, or potentially distinctive; and (5) keep unsupported access or transmission theories out of the comparison record unless documentary evidence is later supplied.

Appendix A. Captive State Screenplay Anchors Used in Part 1

- Title page: Erica Beeney & Rupert Wyatt; October 20, 2016.
- Opening: Chicago, Illinois, two days after First Contact.
- Main time jump: '9 YEARS AFTER FIRST CONTACT.'
- Mulligan: resistance has been deliberately divided for nine years to prevent coordinated attacks.
- Special Branch: surveillance hub with tracking screens, drones and implant tracking.
- Gabriel: tracked, detained, hooded, manacled and interrogated.
- Rafe: identified as Phoenix and subjected to detention / interrogation.
- Jane Doe apartment: hidden surveillance wiring, Phoenix image and concealed operational significance.
- Ending: Mulligan enters the Closed Zone as a 'burning arrow' / Trojan Horse; the final message states that the sender may be dead but the final attack succeeded.

END OF PART 1