

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA - WESTERN DIVISION
HONORABLE ANDRÉ BIROTTE JR., U.S. DISTRICT JUDGE

DISNEY ENTERPRISES, INC., ET)
AL.,)
)
 PLAINTIFFS,)
)
 vs.) No. CV 16-4109-AB
)
 VIDANGEL, INC.,)
)
 DEFENDANT.)
_____)

REPORTER'S TRANSCRIPT OF PROCEEDINGS

THURSDAY, JUNE 13, 2019

9:01 A.M.

LOS ANGELES, CALIFORNIA

Day 3 of Jury Trial, Pages 416 through 495, inclusive

CHIA MEI JUI, CSR 3287, CCRR, FCRR
FEDERAL OFFICIAL COURT REPORTER
350 WEST FIRST STREET, ROOM 4311
LOS ANGELES, CALIFORNIA 90012
cmjui.csr@gmail.com

1 APPEARANCES OF COUNSEL:

2 FOR THE PLAINTIFFS:

3 MUNGER, TOLLES & OLSON LLP
4 BY: KELLY M. KLAUS, ATTORNEY AT LAW
5 560 MISSION STREET, 27TH FLOOR
6 SAN FRANCISCO, CALIFORNIA 94105
7 (415) 512-4017
8 (415) 512-4028

9 MUNGER, TOLLES & OLSON LLP
10 BY: ROSE LEDA EHLER, ATTORNEY AT LAW
11 AND BLANCA YOUNG, ATTORNEY AT LAW
12 350 SOUTH GRAND AVENUE, 50TH FLOOR
13 LOS ANGELES, CALIFORNIA 90071
14 (213) 683-9100

15

16 FOR THE DEFENDANT:

17 CALL & JENSEN
18 BY: SAMUEL G. BROOKS, ATTORNEY AT LAW
19 AND MARK L. EISENHUT, ATTORNEY AT LAW
20 610 NEWPORT CENTER DRIVE, SUITE 700
21 NEWPORT BEACH, CALIFORNIA 92660
22 (949) 717-3000

23

24 VIDANGEL, INC.
25 BY: J. MORGAN PHILPOT, ATTORNEY AT LAW
26 295 WEST CENTER STREET
27 PROVO, UTAH 84601
28 (801) 810-8369

29

30

31

32

33

34

35

36

I N D E XJUNE 13, 2019

PLAINTIFFS' WITNESSES	<u>PAGE</u>
NEAL HARMON (RESUMED)	
CROSS-EXAMINATION BY MR. EISENHUT	430
REDIRECT EXAMINATION BY MR. KLAUS	440
ROBIN RUSSELL	
DIRECT EXAMINATION BY MS. EHLER	446
CROSS-EXAMINATION BY MR. EISENHUT	460
REDIRECT EXAMINATION BY MS. EHLER	468
RECROSS-EXAMINATION BY MR. EISENHUT	469
CHRIS OLDRE	
DIRECT EXAMINATION BY MR. KLAUS	471
CROSS-EXAMINATION BY MR. PHILPOT	485
REDIRECT EXAMINATION BY MR. KLAUS	491

EXHIBITS

<u>TRIAL</u> <u>EXHIBITS</u>	<u>MARKED</u>	<u>ADMITTED</u>	<u>NOT ADMIT</u>
6		473	

1 LOS ANGELES, CALIFORNIA; THURSDAY, JUNE 13, 2019

2 9:01 A.M.

3 - - -

4 (The following was heard in open court outside the
5 presence of the jury:)

6 THE CLERK: Calling CV 16-4109-AB, Disney
7 Enterprises, Inc., et al., versus VidAngel, Inc., Jury Trial
8 Day 3.

9 Counsel, please step forward and state your
10 appearances.

11 MR. KLAUS: Good morning, Your Honor.
12 Kelly Klaus, and I am joined once again by Blanca Young and
13 Rose Ehler.

14 THE COURT: Good morning.

15 MR. EISENHUT: Good morning, Your Honor.
16 Mark Eisenhut for VidAngel with Samuel Brooks and
17 J. Morgan Philpot and our client, Neal Harmon.

18 THE COURT: Good morning to you all. There are a
19 couple of matters we need to discuss this morning. I have
20 had a chance to review the e-mail about the videos that the
21 defense wants to show, the filings that were filed sometime
22 last night or early this morning. So I just had a moment to
23 quickly look at those.

24 Here is the Court's thinking as it relates to --
25 let's start off with what arguably might be the easier one,

1 the financial condition. I think on balance, there is
2 enough there to allow the defense to present evidence of
3 financial condition in the case.

4 As both sides acknowledge, there is no authority
5 in the Ninth Circuit on point in this case. The statutory
6 damages instructions does use the word, I think, "penalize."
7 One might argue that is similar to "punish," although
8 interestingly enough there is no instructions that, sort of,
9 go into the factors similar to punitive damages. So I think
10 on balance I will allow evidence of the defendant's
11 financial condition.

12 With respect to the video, I have had a chance to
13 review the videos. I will just start in order, the
14 suggested videos.

15 Exhibit 2235, I have reviewed it. I am not going
16 to allow that into evidence. The Court does not believe it
17 is relevant to the issues in this trial. It does not appear
18 to support defendant's argument that this somehow goes to
19 defendant's state of mind.

20 In addition, I think the prejudicial value of the
21 playing a video, it seems to analogize defendant's efforts
22 to some sort of paintball assault or execution. I'm not
23 sure exactly what, but that's more prejudicial than
24 probative.

25 Exhibit 2296, "Does VidAngel Ruin Art?" the Court

1 does not believe that this trial is about whether VidAngel
2 believed it ruined art, doesn't believe this video is
3 relevant, and it does not go towards the defendant's state
4 of mind.

5 I will allow the parties to be heard if there is
6 something I am missing as relates to that video.

7 2297, similarly, this is a video entitled, "Is
8 VidAngel Censorship"? I don't think the trial is about
9 VidAngel's state of mind as to whether or not it believed it
10 engaged in censorship. So I don't think the video is
11 relevant or goes towards the defendant's state of mind.

12 Exhibit 2510, "How Does VidAngel Pay Artists?"
13 One might argue this goes towards the defendant's belief and
14 state of mind as to how they did not infringe. So I will
15 allow that to be played.

16 Exhibit 2519, I had indicated that I was inclined
17 to allow the first 47 seconds or 48 seconds of the video to
18 be played. There have been a number of other proposed
19 excerpts of that video.

20 I am going to assume for the purpose of this
21 discussion that, depending on the Court's ruling, that the
22 video would be modified; so would just have the edited
23 portion of it. And if I am incorrect, someone should
24 probably tell me that now.

25 Mr. Eisenhut.

1 MR. EISENHUT: Yes. I have to double-check, but
2 we can either have it modified overnight and play it
3 tomorrow, or, if it's already modified, we can do it today.

4 THE COURT: Okay. So in other words, there is not
5 going to be someone just clicking the pause button at
6 certain sections?

7 MR. EISENHUT: That's correct. I don't know
8 whether we have to do any prep for that or if it's already
9 ready.

10 THE COURT: With respect to the first, I think
11 it's 48 seconds. The Court will allow that part of the
12 video. Sections starting at one minute and 18 seconds to
13 1:34. I don't believe that that should be admitted into
14 evidence.

15 Two minutes and two seconds to two minutes and 13
16 seconds, the part that talks about the law saying VidAngel
17 does not need permission, I will allow that into evidence.

18 From 2:32 to 2:42, I will allow that into
19 evidence.

20 2:42 to 2:46, I will not allow that into evidence.
21 I don't think anyone needs to hear about VidAngel's view of
22 Shia LaBeouf.

23 3:02 to 3:05, I will allow that into evidence.

24 I'm sorry. I may have not have been clear. 3:02 to 3:45, I
25 will allow that into evidence.

1 3:45 to 4:03, I will allow that into evidence.

2 4:35 to 4:52, I will allow that into evidence.

3 And then the remaining portions I will not allow
4 into evidence. So that's 4:52 to 4:56 and 4:52 to 5:03.

5 Is that clear? Or do you need me to recite those
6 times again?

7 MR. EISENHUT: It's clear to us, Your Honor.

8 THE COURT: All right. Does any side wish to
9 compel to make any further argument with respect to either
10 of those issues this morning?

11 From the plaintiff.

12 MS. EHLER: That's fine with us, Your Honor.

13 THE COURT: From the defense.

14 MR. EISENHUT: No. I -- we, obviously, feel the
15 they're relevant, proffered them, but I understand the
16 Court's ruling, and I don't think it's necessary.

17 THE COURT: Is there anything else that we need to
18 discuss this morning before we begin the testimony? I note
19 there is an easel to my left. Can someone give me some
20 insight as to what the purpose --

21 MR. EISENHUT: Yes, Your Honor. I was unaware
22 until just now that there was a rule against drawings. So
23 we're not going to propose to use what's up there for
24 drawing. I just saw the Court's rule on that. We do have a
25 Family Movie Act board that will go up there.

1 THE COURT: Is that what's there?

2 MR. EISENHUT: It's not there now. It's an easel
3 for drawing, but we're not going to use it because I just
4 became aware of the Court's rule.

5 THE COURT: Do we need to we take the easel down?

6 MR. EISENHUT: It won't go up until later today.

7 THE COURT: Why won't need that down before the
8 jurors come in. If someone could do it, that would be
9 great, if we're not going to use it.

10 Anything else that we need to discuss this
11 morning? I thought I saw Mr. Klaus stand up -- or
12 Ms. Ehler.

13 MS. EHLER: One item, Your Honor. There is a
14 witness who VidAngel told us this morning they intend to
15 call who we object to entirely.

16 THE COURT: Okay. Who is that witness, and what's
17 the objection?

18 MS. EHLER: His name is Mark Fleming, Your Honor,
19 and --

20 THE COURT: Is Mr. Fleming on the witness list?

21 MS. EHLER: He is on the witness list. He was not
22 disclosed to plaintiffs during the Rule 16-2 conference, and
23 he's not on their initial disclosures, but he was on the
24 final witness list they filed on May 3rd for the first time
25 and then their amended one; and so we object to that basis

1 initially.

2 THE COURT: Okay.

3 MS. EHLER: Substantively, the disclosure that
4 Mr. Fleming will testify regarding his efforts while an
5 executive at Google Play to establish a partnership with
6 VidAngel and the movie industries efforts to prevent such a
7 partnership, Mr. Harmon and Mr. Fleming met after VidAngel
8 had pivoted to the disc-based service. So it's irrelevant
9 in that respect to state of mind.

10 And Mr. Harmon has testified under oath that
11 Mr. Fleming did not tell him anything specific about any of
12 the plaintiffs' studios -- Fox, Disney, Warner Bros., but
13 rather, sort of, spoke about Sony and maybe some other
14 studios.

15 So the relevance is none, and it's incredibly
16 prejudicial if the jury is allowed to hear that there is
17 some sort of conspiracy theory amongst unnamed studios that
18 Mr. Fleming never specifically told Mr. Harmon about.
19 That's the testimony that they plan to elicit from him.

20 THE COURT: Who wishes to address this from the
21 defense?

22 MR. BROOKS: Your Honor, as far as Mr. Fleming
23 being disclosed --

24 THE COURT: I don't need to worry about that.
25 Let's get to the substance. Tell me why this is relevant to

1 this trial.

2 MR. BROOKS: So Ms. Ehler made one statement that
3 is factually incorrect. The evidence that we have shows
4 that Mr. Fleming and Mr. Harmon actually met before the
5 disc-based service was launched.

6 And the partnership that they were exploring, it
7 fell through, and Mr. Fleming and Mr. Harmon talked about
8 it, and the reasons that were given were that Google
9 couldn't risk its relationships with studios and that the
10 agreements that it had with studios prohibited them from
11 doing any kind of filtering.

12 And so this is directly relevant to Mr. Harmon's
13 state of mind and VidAngel's state of mind that a solution
14 that would involve getting licenses from the studios was not
15 feasible or partnering with a distributor that had a license
16 was also not feasible.

17 And Mr. Barnett testified yesterday that that's
18 what they should have done, and so it's certainly relevant
19 to rebut that testimony and also to show that VidAngel's
20 state of mind, believing that they needed to find an
21 alternative legal way to provide filtering as a feature of
22 streaming content, was in good faith and reasonable.

23 THE COURT: All right. I'm sorry. I don't see
24 it. I mean, the notion -- let's assume what you are saying
25 is true, that they met and there was some discussion and

1 that the studios didn't want to play ball. So what? I
2 mean --

3 MR. BROOKS: Well, this -- Mr. Harmon's -- it also
4 goes to Mr. Harmon's credibility, which the plaintiffs are
5 attacking. Mr. Fleming corroborates that Mr. Harmon had the
6 state of mind that the studios were never going to cooperate
7 in a solution for filtering that followed the traditional
8 licensing method and that they needed to find an alternative
9 lawful method to use. That's a major theme in our case of
10 why it was not willful.

11 THE COURT: He says that that's what happened. I
12 don't know --

13 MR. BROOKS: I think if the jury -- if plaintiffs
14 argue that the jury shouldn't believe that he actually
15 believed that, then having an unbiased third party come in
16 and say this is actually what we talked about, that --

17 THE COURT: But I'm not sure I understand how the
18 fact that this -- just for the sake of this discussion, I am
19 just trying to put it in colloquial terms.

20 If the plaintiffs or studios didn't want to play
21 ball, how does that go towards the defendant's state of mind
22 and what's that relevant to?

23 MR. BROOKS: It's relevant to their state of mind
24 in coming up with the disc-based method.

25 The plaintiffs whole theory is that they came up

1 with the disc-based method in order to, I guess, steal from
2 copyright owners and capture all of that value for
3 themselves when that is absolutely not what they wanted to.

4 They actually wanted to do licensing, but, because
5 that couldn't happen, they had to have to find a different
6 way that was legal, and that's what they did.

7 THE COURT: It wasn't legal; right?

8 MR. BROOKS: Well, it turned out that you said it
9 wasn't, but at the time they were looking for a way that was
10 legal. They got a legal opinion telling them that it was.
11 And this goes to their good faith and their reasonableness
12 in believing that that system was lawful and appropriate for
13 them to use.

14 THE COURT: Ms. Ehler, anything you want to say in
15 response?

16 MS. EHLER: Just briefly, Your Honor. This is
17 their copyright misuse defense which was stricken along with
18 the counterclaims. It's really just, sort of, a substantive
19 defense they're trying to make to the jury. It is not
20 relevant. It was already stricken from the case, and it
21 doesn't go to damages.

22 THE COURT: Anything further, Mr. Brooks?

23 MR. BROOKS: We are not relitigating the merits.
24 As I said, this goes directly to our client's state of mind
25 and also to corroborate his credibility which is under

1 attack in this case.

2 THE COURT: All right. One might question whether
3 you are relitigating this. Given the videos that you want
4 to present, that remains in question. But be that as it
5 may, I don't see how Mr. Fleming is relevant to the trial at
6 all. So I am not going to allow his testimony.

7 So if there is nothing further, let's bring in the
8 jury, please.

9 (The following was heard in open court in the presence
10 of the jury:)

11 THE COURT: All right. Good morning, ladies and
12 gentlemen of the jury. We're ready to resume testimony.

13 And with that, plaintiff, you may call your next
14 witness.

15 MR. EISENHUT: Actually, Mr. Harmon was still on
16 the stand.

17 THE COURT: Mr. Harmon. Please forgive me.
18 Please, if you would, step back on the stand.

19 NEAL HARMON,
20 having been previously duly sworn,
21 testified further as follows:

22 THE COURT: You can resume the witness stand. You
23 are still under oath.

24 All right.
25

CROSS-EXAMINATION

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

BY MR. EISENHUT:

Q Good morning, Mr. Harmon.

A Good morning.

Q You were asked a series of questions yesterday about an exhibit that was Exhibit Number 102. And that was a series of communications. Do you see it there on your screen?

A Yes. Yes, I do.

Q And those were in early October 2014; is that correct?

A Yes, that's correct.

Q And they were with a gentleman named John Richards?

A Yes.

Q Okay. And Mr. Klaus asked you several questions about that before you finally had an opportunity to indicate that it was not about the disc-based system that we're here for this case to discuss.

What system was this about? Do you call it TapShare?

A Yes, we called it TapShare.

MR. KLAUS: Objection. The preamble was leading the witness.

THE COURT: Overruled. Go ahead. You can answer.

THE WITNESS: Yes. We referred to it as TapShare.

BY MR. EISENHUT:

Q Was that different from the disc-based system that

1 ultimately VidAngel operated and we're here in court to be
2 discussing?

3 A Yes. It was completely different.

4 Q Did you ever seek any advice from either Mr. Quinto or
5 any other lawyer regarding the potential legality of that
6 TapShare system?

7 A I did, in parallel to this e-mail.

8 Q What advice did you get?

9 A Mr. Quinto wasn't comfortable with the sharing aspects
10 of the TapShare system or the ability to scan DVDs and make
11 them available within your TapShare account to share with
12 other people.

13 Q So did you follow his advice because he wasn't
14 comfortable with it?

15 A Yes.

16 Q And did you ever -- did VidAngel ever attempt to
17 actually carry out the TapShare system?

18 A No.

19 Q There was also a series of questions about ClearPlay
20 and it potentially being either a competitor or somehow
21 comparable to VidAngel. Does VidAngel view ClearPlay
22 services as comparable to what it offers?

23 A No.

24 Q Why not?

25 A The best way to explain this is by giving an example

1 that we had as a family last Saturday.

2 Q Okay.

3 A My children -- I was prepping for trial, and my three
4 children, who are here, they wanted to watch a movie. My
5 daughter wanted to watch "Ant-Man and the Wasp."

6 And we -- she wanted to watch it on Netflix, but
7 we talked about what was in it, and she preferred to watch
8 it with a filter. So I remembered about the Vudu system
9 that operates with ClearPlay, and I looked and sure enough,
10 "Ant-Man and the Wasp" was one of the 22 titles available on
11 that system for filtering.

12 Q There were a total of 22 titles available through the
13 Vudu system for ClearPlay?

14 A Yes, that's correct.

15 Q Is that a lot of titles?

16 A Well, it's not a very large selection, no.

17 Q How many titles has VidAngel created filtering tags
18 for?

19 A We've over the years created over 10,000 titles.

20 Q How is your experience when you attempted to use
21 ClearPlay?

22 A Initially, it was fantastic because right inside of
23 Vudu, there was a link. When I rented my movie for 2.99,
24 there was a link that will connected to ClearPlay, and, as
25 soon as I clicked that link, it opened a new tab on my

1 browser, and it allowed me to install the ClearPlay
2 extension for the Chrome browser.

3 Q So was -- were you watching it then -- or preparing to
4 watch it just on a computer screen?

5 A Yes. Well, we actually have a screen out on our porch.
6 It's where we watch movies. It's just a projector.

7 Q Okay.

8 A So we either use Roku or Chromecast to watch a movie on
9 our projector. And I was really excited -- well, first off,
10 when the tab opened and I installed the plug-in, I noticed
11 that it had opened a tab, and I closed the tab and returned
12 to the Vudu Website. And then I clicked play on the movie,
13 and, as it was playing, it was -- became apparent that the
14 filters weren't operating.

15 So I am a technical person, and so I knew that I
16 needed to reload the browser, maybe there was something
17 wrong after I had installed the system. So I reloaded the
18 browser, and then the ClearPlay option with the filter
19 choices showed up, and then I selected the filters that we
20 wanted for our viewing.

21 And after I selected those filter choices, I
22 clicked play, and it played. And it was really slick. I
23 don't even remember having to create an account. I love
24 that part of the process.

25 Up in the right-hand corner of the screen, there

1 was a little notice that said, "This is being filtered by
2 ClearPlay," and next to that notice is a little icon for
3 Chromecast. And I got really excited when I saw this
4 because I said, Oh, good. I can just cast this right to my
5 projector, and I can get back to my trial prep when my kids
6 are watching this movie.

7 So I click on this cast icon and the option to
8 cast to my projector comes up, and then I start casting,
9 say, "Enjoy the movie, kids," and I start working again.

10 After about ten minutes, they returned and said,
11 "Dad, the filters are, obviously, not working." And so I
12 went back to where it was casting, and I stopped it.

13 And because I am technical, I understand that the
14 Cast feature has three different options through the Chrome
15 menu of how to cast. One is to cast through the actual
16 Chromecast device. Another one is to cast your browser tab
17 on the computer, and the other one is to cast to your entire
18 desktop.

19 So the first option that I had tried was to cast
20 directly to Chromecast, which didn't work. And the second
21 option I tried was to cast my browser tab. And when I did
22 that, the kids went back out to watch and it just showed a
23 Vudu screen while it was playing on my screen; so I thought
24 it was working, came back in and said it wasn't working, and
25 so I stopped that and then I casted the desktop.

1 After I casted the desktop, then the -- they went
2 back outside and the movie was showing up but there was no
3 sound.

4 So my son, Michael, suggested maybe we should
5 connect this to an HDMI cord directly to the projector. But
6 I needed my computer for trial preps, but I wanted them to
7 be able to watch the movie, and we checked whether I could
8 connect it to my computer, but it's a MacBook; so I didn't
9 have the right adapter to get it to the HDMI cord.

10 So then Michael said, "Hey, we can use the
11 Chromebook." So we brought the Chromebook in, and there was
12 an HDMI connection on the Chromebook.

13 So I re-signed into Vudu, re-set up the filters
14 for ClearPlay, connected the HDMI cord out on our porch, and
15 then clicked play on the movie. The movie was playing on my
16 screen, but it wasn't playing on the projector. So after I
17 realized that it wasn't playing on the projector, Michael
18 said -- and he said, "Hey, if you'll take this browser tab
19 and you drag it off to the side of the screen, it will show
20 up on the projector." So I did that.

21 And then he said, "Okay, now that it's playing up
22 on the projector, just shut the computer and you will be
23 fine."

24 So I shut the computer and, as soon as I did, an
25 error came up on the screen that said, "This movie is not

1 authorized to play back on this device because it's not copy
2 protected properly, but if you want to watch the movie, then
3 go ahead and click on the SD version of the movie."

4 So I reopened the laptop. I clicked on the
5 SD version of the movie and initiated playback again,
6 discovering that the filters weren't set properly, so I did
7 that process one more time. And then the movie was
8 operating with standard-definition content rather than
9 high-definition content, and my kids enjoyed the rest of the
10 movie.

11 That process was 30 minutes long to do, and then I
12 was able to get back to my trial prep.

13 Q Okay. How does that experience compare to VidAngel's
14 service?

15 A Well, as I recall, Mr.~Schumann testified that the
16 original disc-based service was a -- I don't remember his
17 words but something along the lines, it was a good
18 experience.

19 Q And Mr. Klaus also asked you about some other very
20 recently appearing filtering services. I think one he
21 mentioned was UFilter. Are you familiar with the other
22 ones?

23 A Yes.

24 Q How do they compare to ClearPlay?

25 A So those are much smaller than ClearPlay. ClearPlay is

1 a little bit -- they have just fewer users on their plug-in
2 than we had back in 2014 on ours before our growth.

3 They have hundreds of users, and ClearPlay has
4 around 24,000 users on their plug-in. So they are inferior
5 products to ClearPlay. Some of them use the closed caption
6 track, some of them do filtering in other methods, but all
7 of them are inferior to ClearPlay.

8 Q I'd like to turn our attention to Exhibit 164.

9 Well, Mr. Klaus had suggested that a
10 presentation -- a representation made in opening regarding
11 that the studios did not respond to the letters that you had
12 sent in July and August of 2015. He called it into question
13 by pointing out this exhibit, where it says, "Fox asking
14 questions two months later."

15 Did Fox ever actually ask any questions of
16 VidAngel?

17 A No, they did not.

18 Q All right. What happened in that regard?

19 A We -- in my memory -- and I might not remember
20 perfectly -- but in my memory, we set up a meeting to meet
21 together for whatever their questions were.

22 That meeting was postponed, because one of the
23 executives at Fox had a vacation to, another time. And then
24 in my memory, the phone call that we got on -- they didn't
25 ever arrive on the phone call, and that was the last that we

1 had heard of Fox.

2 Q Before they, almost a year later, filed a lawsuit, did
3 anybody from Fox ever express any questions to VidAngel?

4 A No.

5 Q Did they ever raise any concerns before the lawsuit to
6 VidAngel about VidAngel's business?

7 A No.

8 Q Did they ever ask for any changes?

9 A No.

10 Q How about any of the other plaintiff studios? Did they
11 do any of those things?

12 A No.

13 Q There was a discussion, when Mr. Klaus was questioning
14 you about Harmon Brothers, and he indicated that they do
15 video ads for VidAngel, and he pointed out you and your
16 brother, Jeffrey Harmon, have some ownership interest in
17 Harmon Brothers.

18 Do you or your brother, Jeffrey Harmon, profit at
19 all from any of the transactions between VidAngel and Harmon
20 Brothers?

21 A No, we do not.

22 Q And why not?

23 A Because the VidAngel account with the Harmon Brothers
24 ad agency is structured at cost, meaning it pays for the
25 many people -- as what was testified earlier, that movies

1 take a lot of people to make the movies.

2 These ads take a lot of people to make the ads,
3 and all those people need to be paid in order to make the
4 ads, and the funds that come from VidAngel are allocated
5 solely to the people who are working on the VidAngel ads.

6 Q Has Harmon made even a dollar of profit from any of the
7 VidAngel business or ads?

8 A No.

9 Q Mr. Klaus showed you some documents suggesting that in
10 October 2015, you hired a law firm of Baker Marquart, and he
11 asked some questions suggesting that perhaps you were hiring
12 them to prepare for litigation with the studios.

13 Is that why you hired Baker Marquart in that
14 timeframe?

15 A No.

16 Q And was David Quinto still representing you at that
17 point in time?

18 A David Quinto changed law firms to Davis Wright and
19 Tremaine and discovered a conflict, which for lawyers means
20 that they have two clients that are conflicting one another.
21 So Mr. Quinto referred us to Baker~Marquart as good
22 representation.

23 Q Okay. So were you just establishing a relationship
24 with them at that time, then?

25 A Yes.

1 Q Did they do any substantive work for you between that
2 point in time and almost a year later when the studios sued?

3 A No.

4 Q When the lawsuit was actually filed in June 2016, and
5 almost a year had gone by since you sent letters to the
6 studios, was it a surprise to you at that time that a
7 lawsuit was filed?

8 A Yes.

9 Q Why was that?

10 A Because almost a year had gone by, and I had hoped --
11 now I understand that it's naively -- but I had hoped that
12 we had come to a situation or an arrangement where the
13 creators were being compensated and the studios didn't have
14 to authorize it or have the directors get upset with them
15 but that they could get paid while we go after the
16 47 percent of Americans who want to filter.

17 MR. EISENHUT: Your Honor, we'll reserve to call
18 him in our case in chief later.

19 THE COURT: All right. Thank you.

20 Any further questions, Mr. Klaus?

21 MR. KLAUS: Just a couple, Your Honor. Thank you.

22 REDIRECT EXAMINATION

23 BY MR. KLAUS:

24 Q Good morning, Mr. Harmon.

25 A Good morning, Mr. Klaus.

1 Q Mr. Eisenhut asked you some questions about what was
2 called the TapShare service; correct?

3 A Correct.

4 Q And you told him -- and the TapShare service was what
5 you said was being discussed in the e-mail with your
6 investor, John Richards, where you said that the high-risk,
7 high-reward BC's were going to love the idea; right?

8 A Yes. That was the TapShare service that we never did.

9 Q And you told Mr. Eisenhut that service was -- your
10 words were completely different than the disc-based service;
11 right?

12 A Yes, those were my words.

13 MR. KLAUS: If you could bring up Exhibit 103,
14 please. Go down one page and two pages. Keep going. Stop
15 right there.

16 Q And Exhibit 103, this was a presentation that we looked
17 at in your deposition this March; right?

18 A I trust that that's the case.

19 Q It had some pictures of your brother, Daniel, with
20 stacks of DVDs. Does that ring a bell?

21 A Yes, it does.

22 Q And you told me at that time that what this
23 presentation, Exhibit 103, was discussing was the TapShare
24 service; right?

25 A I trust that's the case.

1 Q Okay. Would you like to see it in your deposition, or
2 do you accept that this presentation was discussing the
3 TapShare service?

4 A I accept that it -- well, I mean, sure, let's see the
5 deposition.

6 Q Sure. Take a look at your March 11th, 2019,
7 transcript.

8 A Okay.

9 Q Page 57. Page 57, line 8. Are you there, Mr. Harmon?

10 A Yes.

11 Q So I showed you this exhibit, and I said, "Did you ever
12 call the service described in this video TapShare," words to
13 that effect, and you said, "Sounds familiar"; right?

14 A Yes.

15 Q Okay. And you said that the TapShare service never
16 went live?

17 A That's correct.

18 Q Okay. Now, let's take a look in this presentation,
19 Exhibit 103 at Slide -- at page 13.

20 And if you could bring up what's here.

21 You are talking about here the VidAngel
22 marketplace and the TapShare service. Do you see that?

23 A Yes, I see that.

24 Q And one option in the TapShare service was that
25 VidAngel users could transfer and resell their old discs,

1 and there was another one that says users could buy new
2 discs directly from VidAngel. Do you see that?

3 A I see that.

4 Q And the discs bought directly from VidAngel would be
5 stored in the VidAngel vault. Do you see that?

6 A Yes, I see that.

7 Q That's exactly what was done in the disc-based service;
8 correct?

9 A The difference is that the TapShare service that we
10 pitched to investors didn't include this component. So this
11 is an evolution of an idea as the attorneys in parallel
12 worked on the legal implications of each item.

13 So as I testified yesterday with the Harmon
14 Brothers ad agency, we do testing for ads, and we test
15 different audiences, and we see the responses. And we do
16 the same thing when we're sharing something with investors.
17 So there could have been an evolution of it.

18 But the video that refers to TapShare, as you
19 know, Mr. Klaus, and that we showed to the investors is
20 completely different.

21 Q I am talking about the presentation, sir --

22 A And I am responding to you about the presentation.

23 Q Excuse me, Mr. Harmon.

24 The Exhibit 103, you talked about discs being
25 bought directly from VidAngel and stored in the VidAngel

1 vault. That is not completely different than the disc-based
2 service, is it?

3 A It is also not what was pitched in the TapShare video.

4 Q And the -- where it says "Discs bought directly from
5 VidAngel are instantly streamable because we already have
6 proof of ownership," that's not completely different than
7 the disc-based service, is it, sir?

8 A And we mocked up what was seen in the video to show to
9 investors, but this was an evolution of an idea.

10 Q And then Mr. Eisenhut also asked you some questions
11 about your hiring of the Baker~Marquart firm.

12 A Yes.

13 Q And you said that that was not related to anticipating
14 litigation against the studios. Do you recall that?

15 A That was related to Mr. Quinto helping us replace
16 himself with good counsel.

17 Q Because you anticipated being sued by a motion picture
18 studio; right?

19 A Well, every single filtering company at that time that
20 existed had been sued, and so we needed to prepare for that
21 occasion.

22 Q And so the answer to my question, sir, is: When you
23 hired the Baker~Marquart firm to replace Mr. Quinto, it was
24 because you expected the possibility of litigation; correct?

25 A It was because Mr. Quinto had a conflict at his new

1 firm. We would have loved to continue with Mr. Quinto.

2 Q And do you recall in one of your investor
3 presentations, you highlighted Mr. Baker and Mr. Marquart as
4 a no-conflict firm; right?

5 A Precisely.

6 MR. KLAUS: No further questions, Your Honor.

7 THE COURT: All right. Mr. Eisenhut.

8 MR. EISENHUT: No further questions at this time.

9 We reserve for our case in chief.

10 THE COURT: All right. Thank you, sir. You may
11 step down.

12 All right. Plaintiff, do you wish to call your
13 next witness.

14 MS. EHLER: Plaintiffs call Ms. Robin Russell,
15 expert witness, Your Honor.

16 THE COURT: Okay.

17 ROBIN RUSSELL,

18 having been first duly sworn,

19 testified as follows:

20 THE CLERK: Do you solemnly swear that the
21 testimony you shall give in the cause now before this Court
22 shall be the truth, the whole truth, and nothing but the
23 truth, so help you God?

24 THE WITNESS: Yes, I do.

25 THE CLERK: Thank you. Please be seated.

1 Q Please state and spell your name for the record?

2 A My name is Robin Russell, R-o-b-i-n, R-u-s-s-e-l-l.?

3 THE COURT: All right you may proceed. Counsel.

4 DIRECT EXAMINATION

5 BY MS. EHLER:

6 Q Ms. Russell, how long have you worked in the
7 entertainment industry?

8 A I have worked in the entertainment industry for over
9 35 years.

10 Q And where have you worked?

11 A I started out as an attorney in private practice for
12 five years, and then I went to Walt Disney Studios where I
13 was the senior vice president of business affairs for the
14 theatrical motion picture group. And then after that, I had
15 a career at Sony Pictures Entertainment in excess of
16 20 years.

17 So when I was at Sony, my first role was executive
18 vice president overseeing business affairs for
19 Columbia Pictures, and Columbia Pictures is a label of
20 theatrical motion pictures owned by Sony.

21 And then after that, as the DVD was developing, I
22 moved into what we then called the home video department,
23 which is -- became Sony Pictures Home Entertainment, and I
24 was the chief operating officer of Sony Pictures Home
25 Entertainment for approximately 11 years.

1 And then my last role at Sony, I was the senior
2 executive vice president for worldwide theatrical marketing
3 and distribution for all of our theatrical motion picture
4 product.

5 Q What do you do now?

6 A So when I left Sony full time, I started an independent
7 consulting, and I'm also an adjunct professor at USC School
8 of Law, where I teach digital law and business.

9 Q How many license agreements between studios and other
10 parties have you negotiated in your career?

11 A Over the 35 years, I have negotiated or overseen
12 literally thousands of agreements on hundreds and hundreds
13 of movies.

14 Q Are you being compensated for your work in this case?

15 A I am being compensated at \$600 per hour.

16 Q Does your compensation depend in any way on your
17 opinions or the verdict in this case?

18 A No, it does not.

19 MS. EHLER: Your Honor, I will proffer
20 Robin Russell as an expert in the entertainment industry.

21 THE COURT: Any objection?

22 MR. EISENHUT: No, Your Honor.

23 THE COURT: All right. She will be so designated.

24 BY MS. EHLER:

25 Q Ms. Russell, you were here for Tracy Myers's testimony

1 on Tuesday; is that right?

2 A Yes, I was. And Tracy does business affairs, which is
3 one of the roles I used to do as well.

4 Q Was her testimony regarding the investment that
5 Warner Bros. makes in movies consistent with your industry
6 experience?

7 A Yes, it was. I think Tracy did an excellent job of
8 explaining how much time, effort, and resources goes into,
9 first, developing movies and then actually producing them.

10 And I was very taken by how passionate she was.
11 The studios try very hard to make product that's going to
12 resonate with their consumer, and she was great at that.

13 Q Where did the studios get all of the money to pay the
14 thousands of folks who work in the industry?

15 A Well, the studios create content, and they distribute
16 it to the consumer, who pays for the content; and,
17 hopefully, there is enough revenue generated to cover the
18 cost of making the movies and doing the -- covering the cost
19 of operating their businesses.

20 Q And can they make enough revenue and cover the cost of
21 operating their businesses from box office sales?

22 A For theatrical motion pictures, no. They do not
23 generate enough revenues on most films to cover the costs of
24 producing and marketing those films.

25 Q How much do the studios get from, for example, a movie

1 ticket?

2 A Well, for a movie ticket? Well, the way it works, when
3 you hear that over a weekend some superhero movie made a
4 hundred million dollars at the box office, the studio's not
5 getting the hundred million dollars. The studio will get
6 roughly 42 percent to 48 percent if it's domestic and much
7 less if it's international. So that's how the revenues
8 works.

9 Q What accounts for the rest of the revenue that the
10 studios make to recoup their investment in these movies?

11 A I actually brought a little slide. So right here now,
12 again, this is revenues. This isn't a cost analysis. So
13 this is reflecting that on average a studio produced movie
14 will generate 31 percent of its revenues through the box
15 office or going to the movies.

16 And then there is merchandise and other which, by
17 the way, is really contracting. So that's things like toys,
18 games, publishing, soundtrack albums, theme parks.

19 So, basically, the big pot of money where the
20 revenues are coming in, is now what we broadly refer to as
21 home entertainment. So that's going to be DVDs, online,
22 mobile, as well as television broadcasting all comes into
23 there.

24 But I just want to point something out. This is
25 just revenues. I mean, less than half of the movies that

1 are released actually generate sufficient revenues to cover
2 the cost to make them and market them. So this is the
3 revenues that come in.

4 That's why all the studios need a few huge
5 blockbusters because they're really paying for half the
6 movies that haven't been as successful.

7 Q Is there a strategy for this home entertainment
8 distribution side of the revenues?

9 A Yes. This is strategy that we all spend many, many
10 hours in the office trying to come up with. Look, we're
11 trying to really be responsive to our customer in terms of
12 when they want to see our product and how they want to see
13 our product.

14 But at the same time, we have to be -- you know,
15 have a strategic method that we -- that the studios know
16 that they're going to generate enough revenue to cover the
17 cost of doing business.

18 Q Mrs. Russell, I noticed you said "we."

19 A I know. I do that because I was at Sony for many
20 years. Sony is not a party in this lawsuit, and I
21 apologize.

22 Q What is the strategy called?

23 A That strategy is actually -- we call it "windows" and
24 "windowing."

25 Q And did you prepare a slide to go over windowing with

1 the jurors?

2 A Yes, I did prepare a slide. So, basically, the concept
3 is -- of windowing is that, what we're doing is, we're
4 adapting the distribution of our content across multiple
5 platforms for -- at different times for multiple consumers
6 and at different price points.

7 So I have done a chart -- I do want to make a
8 point. This is an attempt to simplify it because each of
9 the studio defendants, as well as my past employers, they
10 have a little bit of a unique kind of spin on how they do
11 this.

12 So not every single release falls into this
13 particularly if there is a very iconic, for example,
14 "Star Wars," "Game of Thrones." They may fall outside of
15 this occasionally.

16 But the way this works is, I have here going to
17 the movie as the first thing. That's in your local theater.
18 And then within 6 to 12 weeks after the movie has been in
19 the theater, it will become available on a DVD and physical
20 goods.

21 At the same time it becomes available at the DVD,
22 it also becomes available in a digital format, which I've
23 called digital download, sometimes refer to as electronic
24 sell-through, but it's basically the same thing. You can
25 buy the disc and own it, and it's yours. You can put it on

1 your shelf.

2 You can buy a digital copy. You own it. You can
3 download it onto your computer or you can keep it in your
4 cloud, but it's yours.

5 And for the studios, that's sort of the high-value
6 proposition. And the studios, basically, sell to the
7 retailer. Case of DVD, that could be Walmart or Costco, a
8 disc at a wholesale price, and they get whatever that
9 wholesale price is. Whatever Walmart sells it to you,
10 that's Walmart's.

11 The same thing with the digital download. The
12 studio will sell at a wholesale price to, for example,
13 Amazon or iTunes, the digital download; and then they'll
14 retain that wholesale price.

15 The retail price of digital downloads and DVD
16 discs runs from about 9.99 to 19.99, depending upon if it's
17 DVD or if it's Blu-ray, New Release, Library, et cetera.

18 Q And when the retailer buys those DVDs or digital
19 downloads, what rights do they acquire?

20 A The retailer is acquiring the right to resell that
21 content to the consumer.

22 Q Is that the same as buying the rights to stream those
23 movies to customers?

24 A No, it is not. If a retailer purchases a DVD or
25 digital download, they're not obtaining the license to

1 stream it to their customer.

2 Q What comes next in windowing?

3 A Okay. Sometimes at the same time as the DVD and
4 digital download, it's sometimes a little bit after. There
5 is what we call a digital rental. I kind of refer it to
6 where I wrote here, "TVOD," that means transactional video
7 on demand.

8 But what that is, say, you go on to iTunes, you
9 could either buy it for 14.99 or you can rent it. And what
10 that means is iTunes will give you maybe 24 or 48 hours
11 where they stream that to you, and you can watch it.

12 Often they stream it to you, you can capture on to
13 your mobile or your computer, watch it on an airplane, but
14 it's a rental.

15 And the way that works for the studios is the
16 studios enter into a license agreement with the company that
17 you seek out to rent those videos from.

18 And then that entity -- be it iTunes, be it Vudu,
19 be it Amazon, they share the amount of what you pay to rent
20 it with the studios. So they share in the rental
21 transaction.

22 Q I want to go back to DVDs and downloads for just one
23 second. When you said that the retailers had the rights to
24 resell, what exactly are they reselling?

25 A Well, in the case of Walmart, they're selling that disc

1 to the consumer, who will then walk out of the store with
2 it.

3 In the case of iTunes where you are doing a
4 digital download, they're selling the right to the consumer
5 who will then own that disc for their own personal viewing
6 in their home.

7 Q What comes after the digital rental?

8 A Okay. So after the digital rental, in most cases, not
9 all cases -- so now we're, like, 6 to 12 months from the
10 theatrical release, which was the initial time the movie was
11 released.

12 With the studios, most of them have a deal with
13 premium cable providers. So if you have at home DIRECTV or
14 Xfinity, you might also have HBO, Showtime or Stars, for
15 which you pay a subscription price of about 14.99 a month.

16 And these companies, HBO, Showtime, and Stars,
17 they enter into long-term, often multi-territory license
18 agreements with the studios for multiple films that the
19 studios produce.

20 It's very rare that they'll enter into an
21 agreement for a single film. So these are long term, three
22 to five years. They take, you know, six months to
23 negotiate.

24 During that time, you can always buy the DVD, you
25 can always buy a digital download. Again, that's the

1 high-value proposition.

2 But during that time, usually these premium cable
3 providers will have exclusive rights to show those films,
4 and, if you want to see the movie at that time, that's the
5 only place you can go to see it.

6 Q Do you know if any of the plaintiffs in this case have
7 exclusive license agreements with premium cable channels?

8 A Yes -- wait. The plaintiffs?

9 Q Yes.

10 A Us, the studios -- not us. It is not Sony. The
11 studios do. At the time in question, both Fox and Warners
12 had exclusive deals with HBO, Disney, with Stars.

13 Q And what comes next after premium cable?

14 A Okay. So now, usually these premium cable deals will
15 last a year to 18 months, but now we're at the, sort of, 12
16 to 24 months, again, from the release. So you are talking
17 about movies that are at least a year old.

18 They will often go into a subscription video
19 on-demand service. I call it "SVOD." And I know you all
20 have Netflix. So Netflix is a subscription video and demand
21 service. What that means is you pay 10 or \$12 a month, and
22 whatever Netflix happens to have available at that time, you
23 can watch it whenever, wherever, and however you want it to.

24 Netflix, Amazon Prime, Hulu are the principal
25 subscription video and demand services. The same thing,

1 they enter into license agreements with the studios,
2 generally, for multiple titles over multiple time periods
3 and sometimes multiple territories.

4 Q And do you have any publicly available examples of what
5 these streaming service license agreements cost?

6 A Well, they are tens and tens -- well, there are
7 literally hundreds of millions of dollars that they pay to
8 the studios, but publicly very recently, Netflix had the
9 rights for many years to the "Friends" TV show, and the
10 "Friends" TV show is a Warner Bros. owned show.

11 And the license was coming to an end and a lot of
12 the customers of Netflix were very unhappy about that. They
13 told Netflix, don't let "Friends" go away. So Netflix
14 entered into a one-year only extension for "Friends," which
15 is a very old TV show and paid a hundred million dollars.

16 Also, recently HBO had a -- what we call a library
17 license agreement with Amazon Prime, and library is old
18 content; so it's not currently being broadcast. It would
19 not have included "Game of Thrones," for example.

20 They had a library deal with Amazon Prime, and
21 they decided they didn't want to license it to Amazon Prime
22 anymore. And publicly they've acknowledged that, by
23 deciding not to continue with that license, they were giving
24 up between 250 and \$300 million just for the old HBO TV
25 shows.

1 Q How did VidAngel fit into this windowing strategy?

2 A VidAngel did not fit into the windowing strategy.

3 Literally, VidAngel just landed on top of it because what
4 they did is -- again, the DVD is the first time a consumer
5 can see something outside the home.

6 And so they are in the -- only the three months
7 after the theatrical release. They, basically, took the
8 DVD -- well, they made a copy of it, but they took it and
9 then they started streaming it when these titles weren't
10 available for streaming on any legitimate service.

11 Q How did that interfere with the digital rental window?

12 A Well, if you are home and you want to see a movie and
13 you go on your computer and you see VidAngel has it for a
14 dollar and iTunes has it for 4.99 and that's the movie you
15 want to watch, you're going to go to VidAngel. So it
16 absolutely interfered.

17 Q And how did it interfere with the premium cable license
18 window?

19 A Well, that's even more problematic because I explained
20 HBO had exclusive rights and they advertised to their
21 consumer because it's 14.99 a month.

22 They say to the consumer, if you want to watch
23 these movies, the only place you can see them is on HBO.
24 And, unfortunately, VidAngel was showing movies that were
25 exclusive to HBO at the time.

1 Q Do you know of any examples that VidAngel had that were
2 under exclusive licenses with HBO?

3 A There is a list I know. I think the studios had
4 something upwards of 800 titles infringed, and very clearly
5 80 of the Fox titles were exclusive to HBO. And I just
6 picked two big ones -- Matt Damon, "The Martian," which was
7 an academy nominated movie, and Bradley Cooper's "American
8 Sniper," which was owned by Warners. I mean, those were two
9 that really jumped out at me.

10 Q What would those HBO exclusive licenses have been
11 worth?

12 A HBO, Showtime and Stars deals, they are literally
13 hundreds and hundreds of millions of dollars over the course
14 of three to five years.

15 Q Did you see marketing where VidAngel compared itself to
16 any streaming services?

17 A Yes. I saw on social media and, sort of, blogosphere a
18 lot of marketing where VidAngel would say not available on
19 Netflix, not available on Netflix but watch it here.

20 And I think primarily because everybody kind of
21 knows Netflix and everybody thinks of that as SVOD.

22 Well, it wasn't available on Netflix because, as I
23 have already shown you, Netflix doesn't even get the movies
24 for 12 to 24 months. So it wasn't available. And Netflix
25 doesn't get every single movie. That's the other reason it

1 wasn't available.

2 But so if you want to go watch something on
3 Netflix and it's not there and VidAngel is saying, not on
4 Netflix, come here, that's what you do.

5 MS. EHLER: Let's bring up Trial Exhibit 384.

6 Q What's this?

7 A Okay. These are images all the key art for the
8 "Harry Potter" films.

9 Q And were they available on VidAngel?

10 A Well, this is a VidAngel's advertising. It says a
11 dollar. So, basically, they're putting forth this, you
12 know, you can watch the "Harry Potter" marathon, sit there
13 in your house and watch every single movie for a dollar.

14 This is at the time when there was no legitimate
15 service who was offering all of these "Harry Potter" movies.

16 Q Do you know what a legitimate service, like, an SVOD
17 service would have paid for the rights to stream all eight
18 "Harry Potter" movies?

19 A Well, generally, for the SVOD services, it would have
20 been part of their deal with this -- again, Warners, with
21 the studio. It wouldn't be cherry-picked, but this is tens
22 and tens and tens of millions of dollars.

23 Q Did VidAngel pay any money in licensing fees to the
24 studios?

25 A No. VidAngel did not have a license to offer the

1 "Harry Potter" marathon.

2 Q Ms. Russell, why do lawsuits like this one matter to
3 the entertainment industry?

4 A So this is incredibly valuable content. I think we've
5 all heard how it's made. And it really requires that the
6 studios be diligent and vigilant about protecting from
7 illegal transmission. I mean, it's even harder in the
8 digital age.

9 It's not just a bunch of zeros and ones bouncing
10 around in cyberspace. It's content that people spend a lot
11 of money and a lot of time and a lot of resources.

12 And if the studios cannot generate enough revenues
13 to cover the cost of making the content, the studios are
14 going to contract, they're going to make less product. You
15 have seen how many thousands of people work on it, and their
16 livelihoods are really going to be at risk.

17 MS. EHLER: No further questions, Your Honor.

18 THE COURT: Cross-examination.

19 CROSS-EXAMINATION

20 BY MR. EISENHUT:

21 Q Good morning, Ms. Russell.

22 A Good morning.

23 Q We met when I took your deposition a few months back;
24 correct?

25 A Yes, we did.

1 Q Pleasure to see you again.

2 A Thank you. Happy to be here.

3 Q You said that you have negotiated thousands of licenses
4 throughout your career. I know you told me that in my
5 offices. And you have actually never seen, in all of your
6 career, a license granted to a filtering company that allows
7 for a homeowner in the privacy of their own home to select
8 what filters they want; correct?

9 A Well, I was never asked to --

10 Q That would be a yes or no question.

11 A Have I ever seen a filtering license agreement?

12 Q Did you hear the specifics of -- so when we talked in
13 your deposition, you talked about airline filters and things
14 like that.

15 I am talking about the type of filter that's
16 specifically contemplated by the Family Movie Act. Okay?
17 Are you with me?

18 And in the Family Movie Act, it talks about it
19 would be a filter where the homeowner chooses for themselves
20 which filters to apply within the privacy of their own home.

21 You have never seen a studio ever enter into a
22 license agreement with anybody that allows for that type of
23 filtering, have you?

24 A I worked at two studios. So I did not see, at the two
25 studios I worked at, that type of a license.

1 Q And in your 35 years in the entertainment industry, you
2 have never seen that type of a license, have you?

3 A I have not seen that type of a license.

4 Q Studios, of course, receive money when they sell DVDs;
5 correct?

6 A Yes, they do. They receive the wholesale price.

7 Q Are you familiar with the industry statistics that
8 indicate for people who choose to watch streaming content,
9 what percentage watch in SVOD versus a TVOD versus an EST?

10 A Well, EST is not technically streaming because you own
11 it.

12 Q Okay. Fair enough.

13 A But I do not have knowledge of the difference
14 between -- statistics between transactional video on demand
15 and subscription video on demand.

16 Q Are you familiar that approximately 95 percent of
17 people who watch content through streaming choose to watch
18 SVOD? In other words, subscription video on-demand?

19 MS. EHLER: Your Honor, I'll object. This is
20 outside the scope of her direct or her report.

21 THE COURT: She can answer if she knows.

22 Overruled.

23 THE WITNESS: I have not seen a statistic that
24 says everybody who watches on their mobile devices, that
25 95 percent of them wait until it's available on SVOD. I

1 have not seen that.

2 BY MR. EISENHUT:

3 Q Okay. You mentioned that EST is the same as ownership,
4 but if you have an EST, an electronic download, you don't
5 have the ability or right to sell that some somebody else,
6 do you?

7 A That is correct. An EST --

8 Q And with a DVD, though, if you own a DVD, you can sell
9 that to somebody else if you choose to; correct?

10 A You can take to it a flea market and put it on the desk
11 and sell it to anybody else.

12 Q You would agree that you can take it anywhere and sell
13 it anywhere you want to, not just a flea market; correct?

14 A Yes.

15 Q And you can rent it to somebody if you want to?

16 A No.

17 Q Do you believe that Redbox -- so let me take it back.
18 Redbox has the right to go to Costco, for example, and
19 purchase a DVD and put it into its inventory; correct?

20 A Yes.

21 Q And Redbox can take that DVD and rent it to customers
22 one day at a time if they choose to?

23 A Yes, they can. But that's not streaming. That's the
24 physical disc.

25 MR. EISENHUT: I move to strike after she first

1 answered the question.

2 THE COURT: That's stricken.

3 Next question, please.

4 BY MR. EISENHUT:

5 Q You mentioned several times in your testimony that one
6 needs a license in order to be able to offer these various
7 types of streams; correct?

8 A Yes, that is correct.

9 Q And you have never studied the Family Movie Act to
10 determine whether or not one can stream without a license in
11 compliance somehow with the Family Movie Act. Am I correct?

12 A I am familiar with the Family Movie Act because it was
13 part of something that I would have had to know when I was
14 overseeing the home entertainment division at Sony.

15 Q And you have never studied it to determine whether or
16 not there is a way for a company to allow for streaming
17 without a license and still comply with Family Movie Act.
18 Am I correct?

19 A The fundamental part of the Family Movie Act --

20 Q Have you studied or have you not studied that issue?

21 A I am familiar with the Family Movie Act and the
22 fundamental thing --

23 Q Have you studied the issue that I have addressed, or
24 have you not studied that issue?

25 A I think that, when you look at a piece of legislation,

1 you are looking at the whole thing --

2 MR. EISENHUT: Your Honor, could I please ask for
3 a yes or no.

4 THE COURT: Ask the question again, Counsel.

5 BY MR. EISENHUT:

6 Q Have you ever studied whether or not there is a way for
7 a company to offer streams to its customers in compliance
8 with the Family Movie Act, without having a license?

9 A The content needs to be legitimate and authorized.

10 Q You haven't studied whether or not there is a model
11 that fits that description, have you?

12 A I have not personally studied that, no.

13 Q During any of these exclusivity periods that you talked
14 about in your testimony, somebody who owns a DVD can still
15 watch the same title on DVD, even though it may be subject
16 to an exclusivity period for an SVOD distributor, for
17 example; is that correct?

18 A That is correct.

19 Q You mentioned that you've seen various documents where
20 VidAngel compared itself price-wise and otherwise to
21 streaming services. Do you remember that testimony you
22 gave? Just to Ms. Ehler a few moments ago?

23 A No. I think she said to transactional video on-demand
24 rental.

25 Q Okay. So you have seen VidAngel doing advertising that

1 compares itself to that?

2 A Well, they were saying just for one dollar.

3 Q You have seen the advertising?

4 A Yes. I have seen it on social media and the blogs.

5 Q Have you also seen documents in connection with this
6 case, in connection with your expert services for this case,
7 where VidAngel indicated it would be happy to be able to
8 have a license from any of the studios that are plaintiffs
9 to this lawsuit?

10 MS. EHLER: Your Honor, this is outside the scope.

11 THE COURT: I will allow it. Overruled.

12 THE WITNESS: I was sitting in the courtroom, and
13 I did see a copy of the letter that you have been referring
14 to where VidAngel sought to enter into conversations with
15 the studios. That's all I have seen.

16 BY MR. EISENHUT:

17 Q You have seen no other documents, then, of that nature.
18 Is that what you are saying?

19 A Correct. Only the letter that you showed in the
20 courtroom today -- today and I think the other day.

21 Q You are aware that the disc-based method for VidAngel
22 has been shut down since the end of 2016; correct?

23 A Yes, I am.

24 Q And the studios have suffered no harm whatsoever since
25 the shutdown at the end of 2016; am I correct?

1 A I mean, to the contrary. It benefits the studio. The
2 studios are trying to control the illegal distribution.

3 Q My statement is correct then, ma'am?

4 A Excuse me?

5 Q My statement is correct then? They have suffered no
6 harm after the shutdown?

7 A They suffered no harm from VidAngel continuing to
8 infringe their copyright. I mean, this --

9 Q I don't know if you are aware, but we actually have
10 very strict timelines. I am not trying to be rude. I am
11 just trying to ask some pinpointed questions. I apologize.
12 I know it feels rude because it's not a normal conversation.

13 A I don't mean to be rude.

14 Q We're just all on limited time. I apologize. I know
15 it sounds awkward. I don't mean it to be that way.

16 MS. EHLER: I object to the colloquy.

17 THE COURT: Let's get to the next question,
18 please.

19 MR. EISENHUT: I will, Your Honor. I'm just
20 trying to get her to understand that we can get straight
21 answers.

22 THE COURT: Can we have a question, please.

23 MR. EISENHUT: Yeah, you bet.

24 Q You didn't do anything to actually quantify any
25 particular damage that any studio in this case suffered, did

1 you?

2 A No. That's not what I was here to do, and I was not
3 asked to do that.

4 MR. EISENHUT: No other questions, Your Honor.

5 THE COURT: Any further questions, Ms. Ehler?

6 MS. EHLER: Very briefly, Your Honor.

7 REDIRECT EXAMINATION

8 BY MS. EHLER:

9 Q Ms. Russell, on the issue of Redbox, is Redbox a
10 streaming service?

11 A No, Redbox is not. It's a kiosk that is usually
12 outside of CVS or Safeway that actually has physical discs
13 located inside the kiosk.

14 Q Does it make copies of movies?

15 A It does not make copies of movies.

16 Q Does it stream without a license?

17 A No, it doesn't have any streaming rights. You have to
18 actually put your credit card in and, if that title is
19 available in the kiosk at the time you use it, it will come
20 out of the kiosk.

21 Q And the letters that Mr. Eisenhut was referring to,
22 those weren't a request for a streaming license, were they?

23 A No. It was just the letter they showed that just said,
24 We're VidAngel. This is what we're doing. We'd like to
25 talk to you. If you want to talk to us, let's get together.

1 MS. EHLER: No further questions, Your Honor.

2 THE COURT: All right. Mr. Eisenhut.

3 MR. EISENHUT: One quick question, Your Honor.

4 RE CROSS-EXAMINATION

5 BY MR. EISENHUT:

6 Q Do you have any idea on average how many times a Redbox
7 DVD gets rented out to separate people?

8 A No, I don't because it's about --

9 Q Do you have any idea how many times -- what -- how the
10 number of times a Redbox movie gets rented out would compare
11 to the number of times that a VidAngel DVD got purchased by
12 its customers?

13 A Well, I'm not sure that it was purchased. I know that
14 there are some VidAngel films that were offered that were
15 viewed upward of 30,000 times.

16 Q Ma'am, that 30,000 times because there were far more
17 than one disc associated with that one view; correct?

18 A That's not correct. Mr. Schumann said the number of
19 discs had absolutely nothing to do with streaming the copy
20 that lived on the VidAngel server.

21 Q So the disc-based system was operated for just a little
22 over one year's time; correct?

23 A Actually I thought it was a little longer. But, okay,
24 I will accept that.

25 Q So if there was one disc per one customer, then one

1 disc would have to be -- if that one disc was sold and
2 bought back once per day for a year, it would be 365 times
3 approximately; correct?

4 A If that's how it actually worked, yes, that would be
5 correct.

6 Q It would be nearly impossible for one disc to have been
7 sold and repurchased, I think you said, 30,000 times in that
8 limited time period, wouldn't it?

9 A Yes. That's why I said I was surprised when I saw on
10 the VidAngel statistics that some of these titles were
11 viewed 30,000 times.

12 Q Did you look -- when you saw how many times they were
13 viewed, did you look at how many discs VidAngel had
14 purchased of that title?

15 A No, I did not.

16 Q So you wouldn't know that VidAngel purchased tens of
17 thousands of discs that might be associated with the views
18 of titles?

19 A What I know is that VidAngel has said they've purchased
20 somewhere upwards of many hundreds of thousands of discs,
21 but this is across -- what did you say? 10,000 titles?

22 MR. EISENHUT: I have nothing further.

23 THE COURT: Anything further, Ms. Ehler?

24 MS. EHLER: No, Your Honor.

25 THE COURT: You may step down. Thank you.

1 All right. You may call your next witness.

2 MR. KLAUS: Your Honor, the plaintiffs call
3 Chris Oldre.

4 THE COURT: All right.

5 CHRIS OLDRE,

6 having been first duly sworn,

7 testified as follows:

8 THE CLERK: Do you solemnly swear that the
9 testimony you shall give in the cause now before this Court
10 shall be the truth, the whole truth, and nothing but the
11 truth, so help you God?

12 THE WITNESS: Yes, I do.

13 THE CLERK: Thank you. Please be seated. Please
14 state and spell your name for the record.

15 THE WITNESS: My name is Chris, C-h-r-i-s. Last
16 name is Oldre, O-l-d-r-e.

17 THE COURT: You may proceed, Counsel.

18 MR. KLAUS: Thank you, Your Honor.

19 DIRECT EXAMINATION

20 BY MR. KLAUS:

21 Q Good morning, Mr. Oldre.

22 A Good morning.

23 Q Mr. Oldre, where do you work?

24 A I work for Disney Direct to Consumer and International,
25 which is a group within the Walt Disney Company.

1 Q How long have you worked with Disney?

2 A I have been with Disney now over 23 years.

3 Q What is your title and what are your responsibilities?

4 A So I am the executive vice president of global
5 accounts, deal analysis, and our digital in-home
6 entertainment.

7 Q What content are you responsible for distributing
8 through digital home entertainment?

9 A So I oversee the distribution of all of our major
10 studios and television, including Disney, including Pixar,
11 Marvel, Lucas, ABC, et cetera.

12 MR. KLAUS: I am going to ask Mr. Jay if he will
13 bring up Plaintiffs' Demonstrative Number 6.

14 Q You have been here, of course, during trial, Mr. Oldre.
15 I know you have seen this, but this is the list of
16 copyrighted works that VidAngel infringed that are at issue
17 in this case.

18 Have you reviewed this list before coming to
19 testify today?

20 A Yes, I have seen this list.

21 Q And did you look to see the titles of Disney, Marvel,
22 Lucasfilm that were on this list?

23 A I did.

24 Q And what did you notice about the titles that were on
25 this list?

1 A So this list contains almost all of our most popular,
2 valuable, and legacy films. It contains everything from
3 "Snow White," up through modern hits like "Frozen."

4 It contains Pixar films like "Toy Story." It
5 contains films like "Star Wars," the collection. It also
6 contains films like, "Ironman" and the "Avengers" from
7 Marvel.

8 MR. KLAUS: Your Honor, we would move to admit
9 what's been identified as Plaintiffs' Demonstrative
10 Number 6. We would ask VidAngel whether they object to its
11 admission.

12 THE COURT: Is there an objection?

13 MR. PHILPOT: No objection.

14 THE COURT: I'm sorry?

15 MR. PHILPOT: No objection, Your Honor.

16 THE COURT: Okay. Then it will be admitted.

17 (Trial Exhibit 6 was admitted into evidence.)

18 MR. KLAUS: Thank you. We will work with the
19 Court deputy to get the exhibit number for it, Your Honor.

20 Q You were here, Mr. Oldre, for Ms. Heather (sic) Myers'
21 testimony on Tuesday; is that right?

22 A Yeah, I was.

23 Q And does the process that she described for
24 Warner Bros. investment in making movies, is that consistent
25 with what you understand Disney's process being as well?

1 A Yes, very much so. It's very consistent with the
2 values and the process that we go through in making movies.

3 Q How does the Digital Entertainment Group that you head
4 contribute to Disney's ability to make movies?

5 A So I don't want to take you guys through the entire
6 thing you just saw from Robin, but our group, the Digital
7 In-Home Entertainment Group, is really the engine which
8 drives the revenue for us to continue to invest in and make
9 what we hope are big and important and memorable movies, and
10 the in-home entertainment group is really the driver of that
11 value.

12 Q You work at -- the Digital Home Entertainment Group
13 works with a number of licensing partners; is that right?

14 A Yes, that's true.

15 Q Can you please tell the jury who some of the partners
16 are that you work with.

17 A So we work with a very wide array of partners. On one
18 hand we work with the Netflixes and the Apples and the
19 Amazons. We work with cable companies like Comcast or
20 Time Warner.

21 We work with small companies, like Red Hydrogen,
22 or Ubiquiti. So we cover an entire array of partners.

23 Q And how do your partners, how do they fit into Disney's
24 business? What role do they play?

25 A So our partners are the -- you saw the other day in

1 Professor Barnett's slide -- right? -- so our partners are
2 the distributor of our movies to our customers.

3 So they are the platform. They are our licensee
4 and our partner. We deliver the film to them, and then they
5 distribute our movies to our customers.

6 Q And what does it do to your relationship with those
7 partners when companies stream your movies without
8 permission?

9 A So beyond violating the terms of the deals that we have
10 with them, it completely undermines the business. Our
11 partners make an investment in doing business with us, and
12 we do the same with them.

13 So it disadvantages them, and it undermines the
14 entire business arrangement that we have.

15 Q And have any of your partners complained about
16 VidAngel?

17 A Yes.

18 MR. KLAUS: If I could ask Mr. Jay to bring up
19 Exhibit 359. And to -- if you could, sort of, scroll down
20 and bring up the e-mail message.

21 Q Exhibit 359, Mr. Oldre, this is an e-mail from
22 Amit Balan, I believe?

23 A Yes.

24 Q And Amit Balan -- the e-mail address for Mr. Balan is
25 at Walmart.com. Do you see that?

1 A Yes, I do.

2 Q Who is Amit Balan, and what is his relationship to
3 Disney?

4 A So Amit Balan is a client of ours. He is one of our
5 main business contacts at Vudu.

6 Q What is Vudu?

7 A So Vudu is client partner of ours. They are a
8 transactional VOD or rental and ownership, digital partner
9 of ours. They are owned by Walmart. That's why you see the
10 e-mail address as being addressed at Walmart.com.

11 Q What did the Digital Home Entertainment Group
12 understand Mr. Balan to be saying in his Christmas Eve 2015
13 e-mail?

14 A Yeah.

15 Q Feel free to refer to the e-mail and what he says.

16 A So, look, this -- the subject matter right off the bat
17 caught our attention because it said, "Is this
18 Legal - VidAngel," question mark, question mark, exclamation
19 point.

20 And then what caught us was that, not only were
21 they bringing it to our attention, but the fact that they
22 were bringing it to our attention on Christmas Eve and that
23 the request was that we look into this as soon as possible.

24 So, look. We have consistent day-to-day
25 conversations with our clients about any number of things,

1 whether it's marketing or business issues. But on
2 Christmas Eve, it's rare that somebody reaches out to us and
3 vice versa.

4 So when this was brought to our attention -- plus
5 they had mentioned "Star Wars" and Marvel films being
6 included on VidAngel and they're surprised, it really caught
7 our attention as being serious.

8 Q And Mr. Balan also says at the top of the second page,
9 do you see he says, "I am seeing a lot of ads on FB for
10 them"?

11 A I do.

12 Q What do you understand that FB --

13 A He was seeing a preponderance of ads that were popping
14 up on Facebook.

15 Q And the e-mail also includes some screenshots from
16 VidAngel. Do you see that?

17 A Yes, I do.

18 Q Okay. And if you could just -- if I could ask you do
19 you recognize the movie that's at the bottom of the e-mail
20 that he forwarded to you?

21 A Yes. That's "Ant-Man."

22 Q That's a Marvel movie?

23 A That is. That's a Marvel movie.

24 Q What did the Digital Home Entertainment Group do with
25 Mr. Balan's complaint?

1 A We have principles and policies when it comes to
2 piracy. And so, upon receiving this on Christmas Eve, our
3 policy is that we turn this over and refer it to, not only
4 our security and content organization and the team that
5 manages that, but also to our legal division.

6 Q And do you know what the legal division did upon after
7 receiving this?

8 A I believe that's why, you know, we're here today. They
9 took action.

10 Q And if you could --

11 Thank you very much, Mr. Jay.

12 Do you believe that the type of inquiry you got
13 from Mr. Balan represented harm to the relationship of
14 Disney and its licensees?

15 A I do.

16 Q And why?

17 A So there is a couple reasons. One is this was an
18 unlicensed service, and so it catches the attention and it
19 undermines the business that we do with our partners.

20 Two is that these are partners of ours. And we
21 don't call them clients, but we call them partners because
22 we do a lot of business with them on a day-to-day basis.

23 Three is that these types of pirate websites or
24 businesses cause great consumer confusion that you heard
25 earlier.

1 Why would somebody, if they were advertised watch
2 a movie for a dollar, continue to go to a legitimate partner
3 for 4.99 or purchase a movie for 1999?

4 And beyond that we've talked a little bit about,
5 but we take the protection of our films and our content very
6 seriously to try to avoid piracy.

7 So when it's ripped and taken and exposed it, it
8 further exposes potential harm for us because it then can be
9 pirated off those streams. So it created a lot of
10 challenges for us and our partners.

11 Q Mr. Oldre, you were here for Ms. Russell's testimony
12 regarding windowing. Do you recall that testimony from a
13 few minutes ago?

14 A I do.

15 Q You are familiar with the concept of windowing?

16 A Absolutely.

17 Q And I take it that the Disney Digital Home
18 Entertainment Group, does it have its own set of windowing
19 strategies?

20 A We do. It largely follows Ms. Russell's slide, but,
21 yes, we have a windowing strategy.

22 Q And was there an instance with respect to -- first of
23 all, are you familiar with the motion picture "Star Wars:
24 The Force Awakens"?

25 A Yeah, I am.

1 Q Okay. And was there in -- did something happen with
2 VidAngel's offering of "Star Wars: The Force Awakens" that
3 related to Disney's windowing strategy?

4 A Yes, it did.

5 Q What happened? Can you walk us through what happened?

6 A Sure. So "Star Wars: Episode IX" -- excuse me --
7 "Episode VII" was the first major "Star Wars" release in
8 over ten years, and there was an incredible amount of
9 excitement and demand, not only in theaters -- hopefully,
10 many of you saw it -- but also in the Home Entertainment
11 group because it was the first time in over ten years that a
12 customer, a fan could own the movie.

13 So Disney, we put a lot of strategy into an
14 opportunity to make ownership, whether it was digitally or
15 physically, available in advance of rental and streaming.

16 And so what happened was that on the day that we
17 released the DVD, VidAngel took the DVD, ripped the copy,
18 and began streaming it for a dollar, which not only
19 destroyed the strategy we had to provide ownership
20 opportunities -- the collectors, and the people around, but
21 it also really hit at the challenge that we had with our
22 partners, which was they didn't have that available to them,
23 and they are our true license partners.

24 MR. KLAUS: Just if I could ask Mr. Jay to bring
25 up. We saw this with Miss-- before we get to that,

1 Plaintiffs' Demonstrative 8, Slide 4.

2 Q Just saw this a few moments ago with Ms. Russell.

3 Mr. Oldre, can you just explain, just point out on
4 the screen where the "Star Wars: The Force Awakens"
5 offering fit into Disney's windowing strategy with respect
6 to that movie, if you can just point that out to the jury.

7 A So the strategy that we had was to make it available
8 without rental here. Can you see it when I point to it?
9 Sorry.

10 Q The magic of these modern monitors is that something
11 does appear there. Okay? Okay.

12 And how did -- and what exactly did VidAngel do
13 with respect to that?

14 A So upon release of the DVD that day, VidAngel acquired
15 a DVD -- acquired the DVD and then, obviously, cracked the
16 security and uploaded it for streaming purposes for -- to
17 rent for \$1.00 or \$2.00.

18 MR. KLAUS: And if you could take that down,
19 Mr. Jay, and bring up Exhibit 321.

20 Q What do you recognize this to be, sir?

21 A This is, you know, an ad or promotion for "Star Wars:
22 The Force Awakens," Episode VII.

23 Q Does this appear to be a VidAngel ad, to you, sir?

24 A It does.

25 MR. KLAUS: If I could ask Mr. Jay to bring up

1 Exhibit 346 and 347.

2 Q And, again, what do you, as the head of Digital Home
3 Entertainment, notice about these VidAngel promotions for
4 "Star Wars: The Force Awakens"?

5 A So as I mentioned before, it was made available for
6 \$1.00 or \$2.00 to stream well in advance of any other
7 partner.

8 Q When you say, "well in advance of any other partner,"
9 are you meaning any other partner who provides movies for
10 digital rental or TVOD that Ms. Russell was talking about?

11 A That's correct.

12 Q How does that harm Disney?

13 A Look, we -- when a pirate Website comes in and steals
14 our content, it really hits at the core of what we do. You
15 heard Ms. Russell say that we take big risks and we spend a
16 lot of money to make what we hope are memorable movies that
17 families and people will enjoy.

18 And when a pirate Website comes in and takes that
19 content, it disables our ability to generate revenue. It
20 also disables our ability to uphold agreements that we have
21 with our partners.

22 And so it undermines what is an ecosystem of
23 business to drive revenue from that engine to be able to
24 continue to make, again, movies that we hope people will
25 enjoy and have enjoyed for years.

1 Q Mr. Oldre, have you done anything to try to quantify an
2 amount of dollar damages that you could attribute to
3 VidAngel's conduct?

4 A I don't know how I could do that. I really don't.

5 Q Why do you say that, sir?

6 A You know, it's really hard to measure impact on overall
7 value, but it's also hard to measure -- I mentioned this
8 earlier, consumer confusion.

9 It's hard to measure word of mouth. It's hard to
10 measure if somebody feels like they can search for a lower
11 price. It's hard to measure whether or not the film was
12 potentially pirated again.

13 It's very difficult to wrap your arms around how
14 big that challenge and that issue is.

15 Q Mr. Oldre, again, you have been here during the trial
16 and you have heard a number of times VidAngel's counsel talk
17 about purchasing 72,000 DVDs and that providing payment to
18 the plaintiffs in this case.

19 What is your -- do you have a response to that?

20 A It's really apples and oranges; right? And so
21 purchasing a DVD has nothing to do with acquiring or
22 licensing a digital copy. The models are different.

23 The revenue, as you heard, is different. When we
24 license streaming content, it's for tens of millions of
25 dollars. It's an apples-to-oranges comparison.

1 And I want to point out, the DVD business is in
2 decline. When you hit at the growth engine of digital,
3 that's a real problem, and I don't buy the DVD compensation
4 position.

5 Q VidAngel is not the only pirate service that's used
6 Disney's content, is it?

7 A Unfortunately, it's not.

8 Q Can Disney sue every pirate that's out there?

9 A It would be impossible for us to track down and try to
10 sue every pirate.

11 Q Why are lawsuits like this one important to Disney,
12 then?

13 A I mentioned earlier we have teams, plural, who
14 concentrate day to day on trying to stop pirate Websites.
15 Again, I don't want to go too far into it, but it undermines
16 our business.

17 But beyond that, for every other pirate Website
18 that's currently out there, it's like planes at LAX.
19 They're lined up. For every other one that's out there or
20 who wants to be out there, if they see that pirate streaming
21 services can get away with it, there is nothing to stop the
22 next one from finding another technology, from doing what it
23 may be.

24 And so this is a big issue for the studios and for
25 Disney, and we take it really seriously, and we cannot allow

1 this to continue to happen.

2 MR. KLAUS: Thank you, Mr. Oldre. No further
3 questions at this time, Your Honor.

4 THE COURT: Cross-examination.

5 CROSS-EXAMINATION

6 BY MR. PHILPOT:

7 Q Good morning, Mr. Oldre.

8 A Good morning.

9 Q You have used the word "piracy" and "pirate" a lot in
10 your testimony; correct?

11 A Correct.

12 Q Were you coached by counsel to repeat that word as many
13 times as possible?

14 A No.

15 Q Was that your own strategy?

16 A Yes.

17 Q All right. Now, I know you love to infer many things
18 about VidAngel, but excepting VidAngel, can you name some
19 companies that engage in piracy, of your works?

20 A I am not in our security and content group. I don't
21 track illegitimate pirates.

22 Q The only one you can think of is VidAngel?

23 A It is the only one that I am talking about right now.
24 It's the only one that I --

25 Q That is not the question.

1 Can you think of any others?

2 A Not that I sit here right now.

3 Q So you can't think of -- okay.

4 So I am guessing, then, that you can't think of
5 one single other pirate company who has ever asked to
6 negotiate a bulk purchase of discs directly from your
7 company?

8 A We don't negotiate with pirates.

9 Q But that's not my question.

10 A You asked if I could think of any others. I can't if
11 we don't negotiate with them.

12 Q That's not my question.

13 A You can repeat the question.

14 Q Has anybody -- can you think of anybody who is a pirate
15 who has attempted to negotiate a bulk purchase of discs
16 directly from Disney?

17 A Not that I can think of.

18 Q Have you ever seen any pirate or can you think of one
19 who has actually bought tens of thousands of DVDs and
20 Blu-rays from your company?

21 A I'm not aware of that.

22 Q It sounds like you might not be very aware of the
23 people who pirate your works. Is that correct?

24 A I guess it depends on what your definition of a pirate
25 is.

1 Q Somebody with an eye patch who robs people on the high
2 seas is obviously not what we're talking about today.

3 You want to infer that VidAngel is the pirate
4 because you've called them that over and over. So clearly
5 you think they're pirates, but you can't, as you sit here
6 today, think of one single other pirate company in the
7 world?

8 A So it's important that you understand that there are
9 pirate or illegitimate companies all around the world who
10 take our movies and sell them, who steal the IP --

11 MR. PHILPOT: Your Honor, I have got to interrupt.
12 I apologize.

13 Q We've got a very limited amount of time, Mr. Oldre, and
14 that was not my question. My question was can you think of
15 one single other pirate company in the entire world as you
16 sit here today?

17 A Not right now.

18 Q All right. Have you ever seen a piracy company who
19 felt passionately about filtering nudity, murder, gore, and
20 violence?

21 A Not that I can think of.

22 Q And have you ever seen a piracy company that claimed to
23 be following the Family Movie Act?

24 A As I said, I don't deal with piracy companies.

25 Q That's not my question.

1 My question is have you ever seen a piracy company
2 reach out to Disney who is trying to comply with the
3 Family Movie Act?

4 A Not that I am familiar with.

5 Q And in your experience, have you ever seen a piracy
6 company reach out to Disney and say, "Please, let us know if
7 you have any concerns with what we're doing"?

8 A I don't know if that -- what you are referring to
9 necessarily but, no, I have not seen something like that.

10 Q And do you normally see piracy companies who post
11 videos explaining to the public that what they believe they
12 are doing is legal and why?

13 A Will you repeat the question.

14 Q Yeah.

15 Have you ever seen a piracy company who ordinarily
16 posts videos publicly online to tell the public that what
17 they believe they are doing is legal and why?

18 A You know, I guess fundamentally --

19 Q Come on. That's --

20 A Look, I am just trying to answer your question. I am
21 trying to answer it properly.

22 Q But here is the problem. If you keep answering my
23 questions in a way that --

24 THE COURT: Counsel, stop. You are not going to
25 argue as well. Ask your question and, when you get an

1 answer, you deal with it.

2 MR. PHILPOT: Thank you. I will, Your Honor.

3 Q So let me ask you this question: Do you know where
4 VidAngel is headquartered?

5 A I do.

6 Q Where is that?

7 A In Utah.

8 Q Do you know where in Utah?

9 A I don't know where.

10 Q Have you ever heard of Provo, Utah? Does that sound
11 familiar?

12 A Sure.

13 Q Have you been to Provo, Utah?

14 A I have never been to Provo specifically.

15 Q Are you familiar with where Provo is?

16 A I understand it's in Utah.

17 Q Have you ever heard of any piracy companies coming out
18 of Provo, Utah?

19 A No, I have not, aside from VidAngel.

20 Q Have you ever heard of piracy companies who come out of
21 Provo, Utah and place their headquarters on Main Street,
22 Provo, Utah except VidAngel, of course?

23 A VidAngel is the only one I have heard of.

24 Q Okay. And in your experience, have you ever seen a
25 piracy company that's taken great pains to make sure that

1 every single Internet transmission of a Disney movie
2 corresponded with an authorized physical disc?

3 A I don't believe that to be the case, but I also have
4 not seen that example.

5 Q All right. In your experience, don't pirates typically
6 try to hide their true identities from law enforcement?

7 A In some cases.

8 Q Now, let me ask you a couple of questions.

9 You mentioned windowing. Do studios decide
10 whether to release a particular title on DVD or Blu-ray?

11 A Yes, they do.

12 Q And you mentioned "The Force Awakens." You changed the
13 windowing of the release of "The Force Awakens;" is that
14 correct?

15 A We adjusted it.

16 Q Weren't you personally monitoring VidAngel at that
17 time?

18 A No.

19 Q You were not?

20 A No, I was not.

21 Q Did you have Mr. Schumann monitoring VidAngel at that
22 time?

23 A Not that I am aware of.

24 Q Were you aware Mr. Schumann was monitoring VidAngel
25 under a pseudonym?

1 A I was not.

2 Q And did you do an analysis to figure out how many DVD
3 sales of "Star Wars: The Force Awakens" were lost because of
4 VidAngel?

5 A As you heard me say earlier, I don't -- that's a very
6 difficult analysis to do. I did not.

7 MR. PHILPOT: One moment, Your Honor.

8 Q You mentioned a complaint that you received from a
9 customer at Vudu; correct?

10 A Yes, that's correct.

11 Q Are you aware that Vudu wanted to go into the filtering
12 business?

13 A No. That was not brought to my attention.

14 Q Is that the only complaint you received?

15 A Regarding --

16 Q VidAngel.

17 A That's the only specific complaint we received.

18 MR. PHILPOT: All right. No further questions,
19 Your Honor.

20 THE COURT: Further examination, Mr. Klaus.

21 REDIRECT EXAMINATION

22 BY MR. KLAUS:

23 Q Very brief follow-up, Mr. Oldre.

24 You have heard of the service that was once called
25 Napster?

1 A I have.

2 Q Did Napster start out small?

3 A Yes, it did.

4 Q Okay. And the -- with respect to "Star Wars: The Force
5 Awakens" --

6 MR. PHILPOT: Your Honor. Outside the scope.
7 Relevance.

8 THE COURT: Overruled.

9 BY MR. KLAUS:

10 Q We'll just say flatly what was going. Mr. Philpot was
11 suggesting Disney timed the release of "Star Wars: The Force
12 Awakens" to try to accumulate evidence against VidAngel for
13 this case.

14 Did Disney do that?

15 A Unequivocally, absolutely not.

16 MR. KLAUS: No further questions, Your Honor.

17 THE COURT: Mr. Philpot.

18 MR. PHILPOT: No questions, Your Honor.

19 THE COURT: All right. Thank you, sir. You may
20 step down. All right.

21 Disney, you may call your next witness.

22 MR. KLAUS: Your Honor, the plaintiffs rest.

23 THE COURT: All right. Let's have a sidebar,
24 please.

25 (The following proceedings were held at sidebar.)

1 THE COURT: All right. So plaintiff has rested.
2 Any motions that defense wishes to make at this
3 time?

4 MR. EISENHUT: No, no motion to make.

5 THE COURT: You are not going to make a motion.
6 Are you ready to proceed with your case, then?

7 MR. EISENHUT: Yes. We do have a request, if we
8 could have a break because Mr. Harmon is going to testify
9 and he has to use the restroom, if possible.

10 THE COURT: All right. We'll take a recess.

11 MR. EISENHUT: Okay.

12 THE COURT: All right. Ladies and gentlemen,
13 we're going to take a little early recess. As I think you
14 have seen in the jury room, I tried to provide some snacks.
15 Wrong or right, you got some insight into my eating habits.
16 You can judge what you will from that.

17 We'll take a recess. Why don't we take a
18 20-minute recess at this time. And there are some -- as
19 they say in the infomercials, wait. There is more food
20 coming. Let's take a 20-minute recess at this time. We'll
21 come back at five after 11:00.

22 Please do not form or express any opinion about
23 the case until the matter is finally submitted to you.
24 Don't talk with anyone about the case, don't allow anyone to
25 talk to you about the case, and do not conduct any research

1 of any kind on any subject matter connected with this case.

2 We'll see you back at five after 11:00.

3 THE CLERK: All rise for the jury.

4 (The following was heard in open court outside the
5 presence of the jury:)

6 THE COURT: Just so the parties know, time check,
7 plaintiffs, you have two hours and 14 minutes;

8 Defense, you have five hours and 28 seconds.

9 One issue I wanted to revisit with counsel with
10 respect to Mr. Fleming. I indicated that I would not allow
11 his testimony. I should have been clearer. That would be
12 subject at least to whether or not somehow the door is
13 opened during the course of any testimony.

14 So if the parties feel that the door has been
15 opened and that somehow there is some aspect of
16 Mr. Fleming's testimony that is relevant, they can bring it
17 to the Court's attention.

18 All right. So let's take our 20-minute recess,
19 and we'll come back and resume the testimony.

20 THE CLERK: All rise. This Court is in recess.

21 (Recess taken 10:47 A.M.)

22 --oOo--

23

24

25

CERTIFICATE

I hereby certify that pursuant to Section 753,
Title 28, United States Code, the foregoing is a true and
correct transcript of the stenographically reported
proceedings held in the above-entitled matter and that the
transcript page format is in conformance with the
regulations of the Judicial Conference of the United States.

Date: June 13, 2019.

/S/ CHIA MEI JUI _____

Chia Mei Jui, CSR No. 3287

<p>MR. BROOKS: [7] 425/21 426/1 427/2 427/12 427/22 428/7 428/22</p> <p>MR. EISENHUT: [22] 419/14 421/25 422/6 423/6 423/13 423/20 424/1 424/5 429/14 440/16 445/7 447/21 463/24 465/1 467/18 467/22 468/3 469/2 470/21 493/3 493/6 493/10</p> <p>MR. KLAUS: [17] 419/10 430/19 440/20 441/12 445/5 471/1 471/17 472/11 473/7 473/17 475/17 480/23 481/17 481/24 485/1 492/15 492/21</p> <p>MR. PHILPOT: [8] 473/12 473/14 487/10 489/1 491/6 491/17 492/5 492/17</p> <p>MS. EHLER: [16] 423/11 424/12 424/17 424/20 425/2 428/15 445/13 447/18 459/4 460/16 462/18 466/9 467/15 468/5 468/25 470/23</p> <p>THE CLERK: [7] 419/5 445/19 445/24 471/7 471/12 494/2 494/19</p> <p>THE COURT: [61] 419/13 419/17 422/3 422/9 423/7 423/12 423/16 423/25 424/4 424/6 424/15 424/19 425/1 425/19 425/23 426/22 427/10 427/16 428/6 428/13 428/21 429/1 429/10 429/16 429/21 430/21 440/18 445/6 445/9 445/15 446/2 447/20 447/22 460/17 462/20 464/1 465/3 466/10 467/16 467/21 468/4 469/1 470/22 470/24 471/3 471/16 473/11 473/13 473/15 485/3 488/23 491/19 492/7 492/16 492/18 492/22 492/25 493/4 493/9 493/11 494/5</p> <p>THE WITNESS: [6] 430/22 445/23 462/22 466/11 471/11 471/14</p>	<p>456/24 \$600 [1] 447/15</p> <hr/> <p>-</p> <hr/> <p>--oOo [1] 494/22</p> <hr/> <p>1</p> <p>10 [1] 455/21 10,000 [2] 432/19 470/21 102 [1] 430/6 103 [5] 441/13 441/16 441/23 442/19 443/24 10:47 [1] 494/21 11 years [1] 446/25 11:00 [2] 493/21 494/2 12 [2] 455/15 458/24 12 months [1] 454/9 12 weeks [1] 451/18 13 [6] 416/14 418/2 419/1 422/15 442/19 495/10 14 [1] 494/7 14.99 [3] 453/9 454/15 457/21 16-4109-AB [2] 416/7 419/6 164 [1] 437/8 18 [1] 422/12 18 months [1] 455/15 19.99 [1] 452/16 1999 [1] 479/3 1:34 [1] 422/13</p> <hr/> <p>2</p> <p>2.99 [1] 432/23 20 years [1] 446/16 20-minute [3] 493/18 493/20 494/18 2014 [2] 430/9 437/2 2015 [3] 437/12 439/10 476/12 2016 [3] 440/4 466/22 466/25 2019 [5] 416/14 418/2 419/1 442/6 495/10 213 [1] 417/9 22 [2] 432/10 432/12 2235 [1] 420/15 2296 [1] 420/25 2297 [1] 421/7 23 [1] 472/2 24 [2] 453/10 458/24 24 months [1] 455/16 24,000 [1] 437/4 250 [1] 456/24 2510 [1] 421/12 2519 [1] 421/16 27TH [1] 417/4 28 [2] 494/8 495/4 295 [1] 417/16 2:32 [1] 422/18 2:42 [2] 422/18 422/20 2:46 [1] 422/20</p> <hr/> <p>3</p> <p>30 [1] 436/11 30,000 [4] 469/15 469/16 470/7 470/11</p>	<p>3000 [1] 417/14 31 percent [1] 449/14 321 [1] 481/19 3287 [2] 416/23 495/15 346 [1] 482/1 347 [1] 482/1 35 years [3] 446/9 447/11 462/1 350 [2] 416/24 417/8 359 [2] 475/19 475/21 365 [1] 470/2 384 [1] 459/5 3:02 [2] 422/23 422/24 3:05 [1] 422/23 3:45 [2] 422/24 423/1 3rd [1] 424/24</p> <hr/> <p>4</p> <p>4.99 [2] 457/14 479/3 4017 [1] 417/5 4028 [1] 417/5 415 [2] 417/5 417/5 416 [1] 416/17 42 percent [1] 449/6 4311 [1] 416/24 47 [1] 421/17 47 percent [1] 440/16 48 [2] 421/17 422/11 48 hours [1] 453/10 48 percent [1] 449/6 495 [1] 416/17 4:03 [1] 423/1 4:35 [1] 423/2 4:52 [3] 423/2 423/4 423/4 4:56 [1] 423/4</p> <hr/> <p>5</p> <p>50TH [1] 417/8 512-4017 [1] 417/5 512-4028 [1] 417/5 560 [1] 417/4 57 [2] 442/9 442/9 5:03 [1] 423/4</p> <hr/> <p>6</p> <p>610 [1] 417/13 683-9100 [1] 417/9</p> <hr/> <p>7</p> <p>700 [1] 417/13 717-3000 [1] 417/14 72,000 [1] 483/17 753 [1] 495/3</p> <hr/> <p>8</p> <p>80 [1] 458/5 800 [1] 458/4 801 [1] 417/17 810-8369 [1] 417/17 8369 [1] 417/17 84601 [1] 417/17</p> <hr/> <p>9</p> <p>9.99 [1] 452/16 90012 [1] 416/24 90071 [1] 417/8 9100 [1] 417/9</p>	<p>92660 [1] 417/14 94105 [1] 417/4 949 [1] 417/14 95 percent [2] 462/16 462/25 9:01 [2] 416/15 419/2</p> <hr/> <p>A</p> <p>AB [2] 416/7 419/6 ABC [1] 472/11 ability [5] 431/10 463/5 474/4 482/19 482/20 able [5] 435/7 436/12 464/6 466/7 482/23 absolutely [5] 428/3 457/16 469/19 479/16 492/15 academy [1] 458/7 accept [3] 442/2 442/4 469/24 account [3] 431/11 433/23 438/23 accounts [2] 449/9 472/5 accumulate [1] 492/12 acknowledge [1] 420/4 acknowledged [1] 456/22 acquire [1] 452/19 acquired [2] 481/14 481/15 acquiring [2] 452/20 483/21 across [2] 451/4 470/21 Act [12] 423/25 461/16 461/18 464/9 464/11 464/12 464/17 464/19 464/21 465/8 487/23 488/3 action [1] 478/9 actual [1] 434/15 ad [4] 438/24 443/14 481/21 481/23 adapter [1] 435/9 adapting [1] 451/4 addition [1] 420/20 address [3] 425/20 475/24 476/10 addressed [2] 464/23 476/10 adjunct [1] 447/7 adjusted [1] 490/15 admission [1] 473/11 admit [2] 418/17 473/8 admitted [4] 418/17 422/13 473/16 473/17 ads [9] 438/15 439/2 439/2 439/4 439/5 439/7 443/14 477/9 477/13 advance [3] 480/15 482/6 482/8 advertised [2] 457/20</p>	<p>479/1 advertising [3] 459/10 465/25 466/3 advice [3] 431/4 431/8 431/13 affairs [3] 446/13 446/18 448/2 after [20] 425/7 433/17 433/21 434/10 435/1 435/16 440/15 446/14 446/21 451/18 453/4 454/7 454/8 455/13 457/7 463/25 467/6 478/6 493/21 494/2 again [16] 419/12 423/6 434/9 436/5 449/12 454/25 455/16 457/4 459/20 461/1 465/4 482/2 482/24 483/12 483/15 484/15 against [3] 423/22 444/14 492/12 age [1] 460/8 agency [2] 438/24 443/14 ago [3] 465/22 479/13 481/2 agree [1] 463/12 agreement [5] 453/16 454/21 456/17 461/11 461/22 agreements [8] 426/10 447/9 447/12 454/18 455/7 456/1 456/5 482/20 ahead [2] 430/22 436/3 airline [1] 461/13 airplane [1] 453/13 ai [2] 416/5 419/7 albums [1] 449/18 allocated [1] 439/4 allow [21] 420/2 420/10 420/16 421/5 421/15 421/17 422/11 422/17 422/18 422/20 422/23 422/25 423/1 423/2 423/3 429/6 464/16 466/11 484/25 493/24 494/10 allowed [2] 425/16 433/1 allows [2] 461/6 461/22 almost [5] 438/2 440/2 440/5 440/10 473/1 along [2] 428/17 436/17 already [5] 422/3 422/8 428/20 444/5 458/23 alternative [2] 426/21 427/8 although [1] 420/7 always [2] 454/24 454/25</p>
<p>\$</p> <p>\$1.00 [2] 481/17 482/6 \$12 [1] 455/21 \$2.00 [2] 481/17 482/6 \$300 [1] 456/24 \$300 million [1]</p>				

<p>A</p> <p>Amazon [6] 452/13 453/19 455/24 456/17 456/20 456/21</p> <p>Amazons [1] 474/19</p> <p>amended [1] 424/25</p> <p>American [1] 458/7</p> <p>Americans [1] 440/16</p> <p>Amit [4] 475/22 475/24 476/2 476/4</p> <p>Amit Balan [1] 475/22</p> <p>amongst [1] 425/17</p> <p>amount [4] 453/19 480/8 483/2 487/13</p> <p>analogize [1] 420/21</p> <p>analysis [4] 449/12 472/5 491/2 491/6</p> <p>ANDRÉ [1] 416/3</p> <p>ANGELES [4] 416/16 416/24 417/8 419/1</p> <p>another [5] 434/16 437/23 439/20 443/1 484/22</p> <p>answer [6] 430/22 444/22 462/21 488/20 488/21 489/1</p> <p>answered [1] 464/1</p> <p>answering [1] 488/22</p> <p>answers [1] 467/21</p> <p>Ant [3] 432/5 432/10 477/21</p> <p>Ant-Man [3] 432/5 432/10 477/21</p> <p>anticipated [1] 444/17</p> <p>anticipating [1] 444/13</p> <p>anymore [1] 456/22</p> <p>apologize [4] 450/21 467/11 467/14 487/12</p> <p>apparent [1] 433/13</p> <p>appear [3] 420/17 481/11 481/23</p> <p>appearances [2] 417/1 419/10</p> <p>appearing [1] 436/20</p> <p>apples [3] 474/18 483/20 483/25</p> <p>apples-to-oranges [1] 483/25</p> <p>apply [1] 461/20</p> <p>appropriate [1] 428/12</p> <p>approximately [3] 446/25 462/16 470/3</p> <p>arguably [1] 419/25</p> <p>argue [4] 420/7 421/13 427/14 488/25</p> <p>argument [2] 420/18 423/9</p> <p>arms [1] 483/13</p> <p>around [5] 437/4 460/10 480/20 483/13 487/9</p> <p>arrangement [2] 440/12 475/14</p> <p>array [2] 474/17 474/22</p> <p>arrive [1] 437/25</p>	<p>art [3] 420/25 421/2 459/7</p> <p>Artists [1] 421/12</p> <p>aside [1] 489/19</p> <p>asked [10] 430/5 430/13 436/19 439/11 441/1 444/10 461/9 468/3 486/5 486/10</p> <p>asking [1] 437/13</p> <p>aspect [1] 494/15</p> <p>aspects [1] 431/9</p> <p>assault [1] 420/22</p> <p>associated [2] 469/17 470/17</p> <p>assume [2] 421/20 426/24</p> <p>attack [1] 429/1</p> <p>attacking [1] 427/5</p> <p>attempt [2] 431/16 451/8</p> <p>attempted [2] 432/20 486/15</p> <p>attention [9] 437/8 476/17 476/21 476/22 477/4 477/7 478/18 491/13 494/17</p> <p>attribute [1] 483/2</p> <p>audiences [1] 443/15</p> <p>August [1] 437/12</p> <p>authority [1] 420/4</p> <p>authorize [1] 440/14</p> <p>authorized [3] 436/1 465/9 490/2</p> <p>available [21] 431/11 432/10 432/12 451/19 451/21 451/22 455/22 456/4 457/10 458/18 458/19 458/22 458/24 459/1 459/9 462/25 468/19 480/15 480/22 481/7 482/5</p> <p>Avengers [1] 473/6</p> <p>AVENUE [1] 417/8</p> <p>average [2] 449/13 469/6</p> <p>avoid [1] 479/6</p> <p>Awakens [10] 479/24 480/2 481/4 481/22 482/4 490/12 490/13 491/3 492/5 492/12</p> <p>aware [8] 424/4 466/21 467/9 486/21 486/22 490/23 490/24 491/11</p> <p>away [2] 456/13 484/21</p> <p>awkward [1] 467/15</p> <p>B</p> <p>back [16] 429/18 434/5 434/12 434/22 434/24 435/2 436/1 436/12 437/2 453/22 460/23 463/17 470/2 493/21 494/2 494/19</p> <p>Baker [6] 439/10 439/13 439/21 444/11 444/23 445/3</p>	<p>Baker Marquart [2] 439/10 439/13</p> <p>Balan [8] 475/22 475/24 475/24 476/2 476/4 476/12 477/8 478/13</p> <p>Balan's [1] 477/25</p> <p>balance [2] 420/1 420/10</p> <p>ball [2] 427/1 427/21</p> <p>Barnett [1] 426/17</p> <p>Barnett's [1] 475/1</p> <p>based [13] 425/8 426/5 427/24 428/1 430/15 430/25 436/16 441/10 443/7 444/1 444/7 466/21 469/21</p> <p>basically [6] 449/19 451/2 451/24 452/6 457/7 459/11</p> <p>basis [2] 424/25 478/22</p> <p>bat [1] 476/16</p> <p>BC's [1] 441/7</p> <p>BEACH [1] 417/14</p> <p>became [3] 424/4 433/13 446/23</p> <p>become [1] 451/19</p> <p>becomes [2] 451/21 451/22</p> <p>before [12] 423/18 424/7 426/4 430/14 437/2 438/2 438/5 445/21 471/9 472/18 480/25 482/5</p> <p>began [1] 480/18</p> <p>begin [1] 423/18</p> <p>belief [1] 421/13</p> <p>believe [12] 420/16 421/1 421/2 422/13 427/14 463/17 475/22 478/8 478/12 488/11 488/17 490/3</p> <p>believed [3] 421/2 421/9 427/15</p> <p>believing [2] 426/20 428/12</p> <p>bell [1] 441/20</p> <p>benefits [1] 467/1</p> <p>best [1] 431/25</p> <p>bet [1] 467/23</p> <p>between [6] 438/19 440/1 447/9 456/24 462/14 462/14</p> <p>beyond [3] 475/9 479/4 484/17</p> <p>big [6] 449/19 458/6 474/9 482/15 483/14 484/24</p> <p>BIROTTE [1] 416/3</p> <p>bit [4] 437/1 451/10 453/4 479/4</p> <p>BLANCA [2] 417/7 419/12</p> <p>Blanca Young [1] 419/12</p> <p>blockbusters [1] 450/5</p>	<p>blogosphere [1] 458/17</p> <p>blogs [1] 466/4</p> <p>Blu [3] 452/17 486/20 490/10</p> <p>Blu-ray [2] 452/17 490/10</p> <p>Blu-rays [1] 486/20</p> <p>board [1] 423/25</p> <p>both [2] 420/4 455/11</p> <p>bottom [1] 477/19</p> <p>bought [5] 443/4 443/25 444/4 470/2 486/19</p> <p>bouncing [1] 460/9</p> <p>box [3] 448/21 449/4 449/14</p> <p>Bradley [1] 458/7</p> <p>break [1] 493/8</p> <p>brief [1] 491/23</p> <p>briefly [2] 428/16 468/6</p> <p>bring [11] 429/7 441/13 442/20 459/5 472/13 475/18 475/20 480/24 481/19 481/25 494/16</p> <p>bringing [2] 476/21 476/22</p> <p>broadcast [1] 456/18</p> <p>broadcasting [1] 449/22</p> <p>broadly [1] 449/20</p> <p>BROOKS [3] 417/12 419/16 428/22</p> <p>Bros [4] 425/12 448/5 456/10 473/24</p> <p>brother [3] 438/16 438/18 441/19</p> <p>Brothers [5] 438/14 438/17 438/20 438/23 443/14</p> <p>brought [4] 435/11 449/11 477/4 491/13</p> <p>browser [7] 433/1 433/2 433/16 433/18 434/16 434/21 435/18</p> <p>bulk [2] 486/6 486/15</p> <p>bunch [1] 460/9</p> <p>business [19] 438/6 439/7 446/13 446/18 447/8 448/2 450/17 474/24 475/10 475/11 475/14 476/5 477/1 478/19 478/22 482/23 484/1 484/16 491/12</p> <p>businesses [3] 448/19 448/21 478/24</p> <p>button [1] 422/5</p> <p>buy [7] 443/1 451/25 452/2 453/9 454/24 454/25 484/3</p> <p>buying [1] 452/22</p> <p>buys [1] 452/18</p> <p>C</p> <p>C-h-r-i-s [1] 471/15</p> <p>cable [7] 454/13 455/2</p>	<p>455/7 455/13 455/14 457/17 474/19</p> <p>CALIFORNIA [7] 416/2 416/16 416/24 417/4 417/8 417/14 419/1</p> <p>call [19] 417/12 424/15 429/13 430/17 437/24 437/25 440/17 442/12 445/12 445/14 450/23 453/5 455/19 456/16 471/1 471/2 478/21 478/21 492/21</p> <p>called [8] 430/19 437/12 441/2 446/22 450/22 451/23 487/4 491/24</p> <p>Calling [1] 419/6</p> <p>came [3] 427/25 434/24 435/25</p> <p>caption [1] 437/5</p> <p>capture [2] 428/2 453/12</p> <p>card [1] 468/18</p> <p>career [4] 446/15 447/10 461/4 461/6</p> <p>carry [1] 431/17</p> <p>cases [3] 454/8 454/9 490/7</p> <p>cast [10] 434/4 434/7 434/8 434/14 434/15 434/15 434/16 434/17 434/19 434/21</p> <p>casted [2] 434/25 435/1</p> <p>casting [2] 434/8 434/12</p> <p>catches [1] 478/18</p> <p>caught [3] 476/17 476/20 477/6</p> <p>cause [3] 445/21 471/9 478/24</p> <p>CCRR [1] 416/23</p> <p>copyright [2] 421/8 421/10</p> <p>CENTER [2] 417/13 417/16</p> <p>CENTRAL [1] 416/2</p> <p>certain [1] 422/6</p> <p>certainly [1] 426/18</p> <p>CERTIFICATE [1] 495/1</p> <p>certify [1] 495/3</p> <p>cetera [2] 452/17 472/11</p> <p>challenge [2] 480/21 483/14</p> <p>challenges [1] 479/10</p> <p>chance [2] 419/20 420/12</p> <p>changed [2] 439/18 490/12</p> <p>changes [1] 438/8</p> <p>channels [1] 455/7</p> <p>chart [1] 451/7</p> <p>chart -- I [1] 451/7</p> <p>check [2] 422/1 494/6</p> <p>checked [1] 435/7</p>
---	---	---	--	---

<p>C</p> <p>cherry [1] 459/21 cherry-picked [1] 459/21 CHIA [3] 416/23 495/14 495/15 chief [3] 440/18 445/9 446/24 children [2] 432/3 432/4 choices [2] 433/19 433/21 choose [4] 462/8 462/17 463/9 463/22 chooses [1] 461/19 Chris [3] 471/3 471/5 471/15 Chris Oldre [1] 471/3 Christmas [4] 476/12 476/22 477/2 478/2 Christmas Eve [3] 476/22 477/2 478/2 Christmas Eve 2015 [1] 476/12 Chrome [2] 433/2 434/14 Chromebook [3] 435/11 435/11 435/12 Chromecast [4] 433/8 434/3 434/16 434/20 Circuit [1] 420/5 claimed [1] 487/22 clear [3] 422/24 423/5 423/7 clearer [1] 494/11 clearly [2] 458/4 487/4 ClearPlay [16] 431/19 431/21 432/9 432/13 432/21 432/24 433/1 433/18 434/2 435/14 436/24 436/25 436/25 437/3 437/5 437/7 click [2] 434/7 436/3 clicked [5] 432/25 433/12 433/22 435/15 436/4 clicking [1] 422/5 client [3] 419/17 476/4 476/7 client's [1] 428/24 clients [3] 439/20 476/25 478/21 closed [2] 433/11 437/5 cloud [1] 452/4 cmjui.csr [1] 416/25 coached [1] 485/12 Code [1] 495/4 collection [1] 473/5 collectors [1] 480/20 colloquial [1] 427/19 colloquy [1] 467/16 Columbia [2] 446/19 446/19 Columbia Pictures [2] 446/19 446/19 Comcast [1] 474/19</p>	<p>comes [8] 434/8 449/22 453/2 454/7 455/13 478/1 482/13 482/18 comfortable [2] 431/9 431/14 coming [6] 427/24 449/20 456/11 472/18 489/17 493/20 communications [1] 430/7 companies [10] 454/16 474/19 474/21 475/7 485/19 487/9 487/24 488/10 489/17 489/20 company [17] 444/19 453/16 461/6 464/16 465/7 471/25 486/5 486/7 486/20 487/6 487/15 487/18 487/22 488/1 488/6 488/15 489/25 comparable [2] 431/21 431/22 compare [3] 436/13 436/24 469/10 compared [2] 458/15 465/20 compares [1] 466/1 comparison [1] 483/25 compel [1] 423/9 compensated [3] 440/13 447/14 447/15 compensation [2] 447/16 484/3 competitor [1] 431/20 complained [1] 475/15 complaint [4] 477/25 491/8 491/14 491/17 completely [6] 431/3 441/10 443/20 444/1 444/6 475/10 compliance [2] 464/11 465/7 comply [2] 464/17 488/2 component [1] 443/10 computer [9] 433/4 434/17 435/6 435/8 435/22 435/24 452/3 453/13 457/13 concentrate [1] 484/14 concept [2] 451/2 479/15 concerns [2] 438/5 488/7 condition [3] 420/1 420/3 420/11 conduct [2] 483/3 493/25 conference [2] 424/22 495/8 conflict [3] 439/19 444/25 445/4</p>	<p>conflicting [1] 439/20 conformance [1] 495/7 confusion [2] 478/24 483/8 connect [2] 435/5 435/8 connected [3] 432/24 435/14 494/1 connection [3] 435/12 466/5 466/6 consistent [4] 448/5 473/24 474/1 476/24 conspiracy [1] 425/17 consulting [1] 447/7 consumer [11] 448/12 448/16 452/21 454/1 454/4 457/4 457/21 457/22 471/24 478/24 483/8 consumers [1] 451/5 contacts [1] 476/5 contains [5] 473/1 473/2 473/4 473/5 473/6 contemplated [1] 461/16 content [22] 426/22 436/8 436/9 448/15 448/16 451/4 452/21 456/18 460/4 460/10 460/13 462/8 462/17 465/9 472/7 478/4 479/5 482/14 482/19 483/24 484/6 485/20 continue [6] 445/1 456/23 474/8 479/2 482/24 485/1 continuing [1] 467/7 contract [1] 460/14 contracting [1] 449/17 contrary [1] 467/1 contribute [1] 474/4 control [1] 467/2 conversation [1] 467/12 conversations [2] 466/14 476/25 Cooper's [1] 458/7 cooperate [1] 427/6 copies [2] 468/14 468/15 copy [7] 436/1 452/2 457/8 466/13 469/19 480/17 483/22 copyright [3] 428/2 428/17 467/8 copyrighted [1] 472/16 cord [3] 435/5 435/9 435/14 core [1] 482/14 corner [1] 433/25 corresponded [1] 490/2 corroborate [1] 428/25</p>	<p>corroborates [1] 427/5 cost [9] 438/24 448/18 448/18 448/20 449/12 450/2 450/17 456/5 460/13 Costco [2] 452/7 463/18 costs [1] 448/23 counsel [10] 417/1 419/9 444/16 446/3 465/4 471/17 483/16 485/12 488/24 494/9 counterclaims [1] 428/18 couple [4] 419/19 440/21 478/17 490/8 course [5] 458/13 462/4 472/14 489/22 494/13 Court's [6] 419/24 421/21 423/16 423/24 424/4 494/17 cover [7] 448/17 448/20 448/23 450/1 450/16 460/13 474/22 covering [1] 448/18 cracked [1] 481/15 create [2] 433/23 448/15 created [3] 432/17 432/19 479/9 creators [1] 440/13 credibility [2] 427/4 428/25 credit [1] 468/18 CROSS [8] 418/6 418/9 418/12 430/1 460/18 460/19 485/4 485/5 CROSS-EXAMINATION [8] 418/6 418/9 418/12 430/1 460/18 460/19 485/4 485/5 CSR [2] 416/23 495/15 currently [2] 456/18 484/18 customer [5] 450/11 453/1 469/25 480/12 491/9 customers [7] 452/23 456/12 463/21 465/7 469/12 475/2 475/5 CV [2] 416/7 419/6 CVS [1] 468/12 cyberspace [1] 460/10</p>	<p>David [2] 439/16 439/18 David Quinto [2] 439/16 439/18 Davis [1] 439/18 day [14] 416/17 419/8 463/22 466/20 470/2 474/25 476/24 476/24 478/22 478/22 480/16 481/14 484/14 484/14 Day 3 [1] 419/8 day-to-day [2] 476/24 478/22 deal [6] 454/12 456/20 459/20 472/5 487/24 489/1 deals [4] 455/12 455/14 458/12 475/9 decide [1] 490/9 decided [1] 456/21 deciding [1] 456/23 decline [1] 484/2 DEFENDANT [2] 416/9 417/11 defendant's [8] 420/10 420/18 420/19 420/21 421/3 421/11 421/13 427/21 defendants [1] 451/9 defense [8] 419/21 420/2 423/13 425/21 428/17 428/19 493/2 494/8 definition [3] 436/8 436/9 486/24 deliver [1] 475/4 demand [9] 453/7 455/19 455/20 455/25 462/14 462/15 462/18 465/23 480/9 Demonstrative [3] 472/13 473/9 481/1 department [1] 446/22 depend [1] 447/16 depending [2] 421/21 452/16 depends [1] 486/24 deposition [5] 441/17 442/1 442/5 460/23 461/13 deputy [1] 473/19 described [2] 442/12 473/23 description [1] 465/11 designated [1] 447/23 desk [1] 463/10 desktop [3] 434/18 434/25 435/1 destroyed [1] 480/19 determine [2] 464/10 464/15 developing [2] 446/21 448/9 device [2] 434/16 436/1 devices [1] 462/24 difference [2] 443/9</p>
<p>D</p> <p>Dad [1] 434/11 damage [1] 467/25 damages [4] 420/6 420/9 428/21 483/2 Damon [1] 458/6 Daniel [1] 441/19 Date [1] 495/10 daughter [1] 432/5</p>				

<p>D</p> <p>difference... [1] 462/13</p> <p>different [13] 428/5 430/25 431/3 434/14 441/10 443/15 443/20 444/1 444/6 451/5 451/6 483/22 483/23</p> <p>difficult [2] 483/13 491/6</p> <p>digital [30] 447/8 451/22 451/23 452/2 452/11 452/13 452/15 452/18 452/25 453/4 453/5 454/4 454/7 454/8 454/25 457/11 460/8 472/5 472/8 474/3 474/6 474/12 476/8 476/11 477/24 479/17 482/2 482/10 483/22 484/2</p> <p>digitally [1] 480/14</p> <p>diligent [1] 460/6</p> <p>direct [6] 418/8 418/11 446/4 462/20 471/19 471/24</p> <p>directly [10] 426/12 428/24 434/20 435/5 443/2 443/4 443/25 444/4 486/6 486/16</p> <p>directors [1] 440/14</p> <p>DIRECTV [1] 454/13</p> <p>disables [2] 482/19 482/20</p> <p>disadvantages [1] 475/13</p> <p>disc [24] 425/8 426/5 427/24 428/1 430/15 430/25 436/16 441/10 443/7 444/1 444/7 451/25 452/8 453/25 454/5 463/24 466/21 469/17 469/21 469/25 470/1 470/1 470/6 490/2</p> <p>disc-based [13] 425/8 426/5 427/24 428/1 430/15 430/25 436/16 441/10 443/7 444/1 444/7 466/21 469/21</p> <p>disclosed [2] 424/22 425/23</p> <p>disclosure [1] 425/3</p> <p>disclosures [1] 424/23</p> <p>discovered [1] 439/19</p> <p>discovering [1] 436/6</p> <p>discs [13] 442/25 443/2 443/4 443/24 444/4 452/16 468/12 469/19 470/13 470/17 470/20 486/6 486/15</p> <p>discuss [4] 419/19 423/18 424/10 430/16</p> <p>discussed [1] 441/5</p> <p>discussing [3] 431/2 441/23 442/2</p> <p>discussion [4] 421/21</p>	<p>426/25 427/18 438/13</p> <p>DISNEY [26] 416/5 419/6 425/12 446/12 455/12 471/24 471/25 472/1 472/2 472/10 472/21 476/3 478/14 479/17 480/13 482/12 484/8 484/11 484/25 486/16 488/2 488/6 490/1 492/11 492/14 492/21</p> <p>Disney's [6] 473/25 474/4 474/23 480/3 481/5 484/6</p> <p>distribute [2] 448/15 475/5</p> <p>distributing [1] 472/7</p> <p>distribution [5] 447/3 450/8 451/4 467/2 472/9</p> <p>distributor [3] 426/15 465/16 475/2</p> <p>DISTRICT [3] 416/1 416/2 416/3</p> <p>division [4] 416/2 464/14 478/5 478/6</p> <p>documents [4] 439/9 465/19 466/5 466/17</p> <p>dollar [8] 439/6 457/14 459/11 459/13 466/2 479/2 480/18 483/2</p> <p>dollars [7] 449/4 449/5 456/7 456/15 458/13 459/22 483/25</p> <p>domestic [1] 449/6</p> <p>door [2] 494/12 494/14</p> <p>double [1] 422/1</p> <p>double-check [1] 422/1</p> <p>down [10] 424/5 424/7 441/14 445/11 466/22 470/25 475/19 481/18 484/9 492/20</p> <p>download [9] 451/23 452/3 452/11 452/13 452/25 453/4 454/4 454/25 463/4</p> <p>downloads [3] 452/15 452/19 453/22</p> <p>drag [1] 435/19</p> <p>drawing [2] 423/24 424/3</p> <p>drawings [1] 423/22</p> <p>drive [2] 417/13 482/23</p> <p>driver [1] 474/10</p> <p>drives [1] 474/8</p> <p>duly [3] 429/20 445/18 471/6</p> <p>during [7] 424/22 454/24 455/2 465/13 472/14 483/15 494/13</p> <p>DVD [29] 446/21 451/19 451/21 452/7 452/15 452/17 452/24 453/3 454/24 457/4</p>	<p>457/8 463/8 463/8 463/19 463/21 465/14 465/15 469/7 469/11 480/17 480/17 481/14 481/15 481/15 483/21 484/1 484/3 490/10 491/2</p> <p>DVDs [8] 431/10 441/20 449/21 452/18 453/22 462/4 483/17 486/19</p> <p>E</p> <p>e-mail [11] 419/20 431/7 441/5 475/20 475/21 475/24 476/10 476/13 476/15 477/15 477/19</p> <p>each [2] 443/12 451/8</p> <p>earlier [5] 438/25 478/25 483/8 484/13 491/5</p> <p>early [3] 419/22 430/9 493/13</p> <p>easel [3] 423/19 424/2 424/5</p> <p>easier [1] 419/25</p> <p>eating [1] 493/15</p> <p>ecosystem [1] 482/22</p> <p>edited [1] 421/22</p> <p>effect [1] 442/13</p> <p>effort [1] 448/8</p> <p>efforts [3] 420/21 425/4 425/6</p> <p>EHLER [10] 417/7 418/8 418/9 419/13 424/12 426/2 428/14 465/22 468/5 470/23</p> <p>eight [1] 459/17</p> <p>EISENHUT [12] 417/13 418/6 418/9 418/10 419/16 421/25 441/1 441/9 444/10 445/7 468/21 469/2</p> <p>either [6] 422/2 423/9 431/4 431/20 433/8 453/9</p> <p>electronic [2] 451/23 463/4</p> <p>elicit [1] 425/19</p> <p>employers [1] 451/9</p> <p>end [3] 456/11 466/22 466/25</p> <p>enforcement [1] 490/6</p> <p>engage [1] 485/19</p> <p>engaged [1] 421/10</p> <p>engine [3] 474/7 482/23 484/2</p> <p>enjoy [3] 434/9 482/17 482/25</p> <p>enjoyed [2] 436/9 482/25</p> <p>enough [9] 420/2 420/8 432/9 448/17 448/20 448/23 450/16 460/12 462/12</p> <p>enter [6] 453/16</p>	<p>454/17 454/20 456/1 461/21 466/14</p> <p>entered [1] 456/14</p> <p>ENTERPRISES [2] 416/5 419/7</p> <p>entertainment [22] 446/7 446/8 446/15 446/23 446/25 447/20 449/21 450/7 460/3 462/1 464/14 472/6 472/8 474/3 474/7 474/10 474/12 476/11 477/24 479/18 480/10 482/3</p> <p>entire [5] 434/17 474/5 474/22 475/14 487/15</p> <p>entirely [1] 424/15</p> <p>entitled [2] 421/7 495/6</p> <p>entity [1] 453/18</p> <p>Episode [3] 480/6 480/7 481/22</p> <p>error [1] 435/25</p> <p>EST [5] 462/9 462/10 463/3 463/4 463/7</p> <p>establish [1] 425/5</p> <p>establishing [1] 439/23</p> <p>Eve [4] 476/12 476/22 477/2 478/2</p> <p>even [6] 433/23 439/6 457/19 458/23 460/7 465/15</p> <p>everybody [3] 458/20 458/21 462/24</p> <p>evidence [15] 420/2 420/10 420/16 422/14 422/17 422/19 422/20 422/23 422/25 423/1 423/2 423/4 426/3 473/17 492/12</p> <p>evolution [3] 443/11 443/17 444/9</p> <p>exactly [4] 420/23 443/7 453/24 481/12</p> <p>examination [21] 418/6 418/7 418/8 418/9 418/9 418/10 418/11 418/12 418/12 430/1 440/22 446/4 460/18 460/19 468/7 469/4 471/19 485/4 485/5 491/20 491/21</p> <p>example [8] 431/25 448/25 451/13 452/12 456/19 463/18 465/17 490/4</p> <p>examples [2] 456/4 458/1</p> <p>excellent [1] 448/7</p> <p>except [1] 489/22</p> <p>excepting [1] 485/18</p> <p>excerpts [1] 421/19</p> <p>excess [1] 446/15</p> <p>excited [2] 433/9 434/3</p> <p>excitement [1] 480/9</p>	<p>exclamation [1] 476/18</p> <p>exclusive [8] 455/3 455/7 455/12 457/20 457/25 458/2 458/5 458/10</p> <p>exclusivity [2] 465/13 465/16</p> <p>excuse [3] 443/23 467/4 480/6</p> <p>execution [1] 420/22</p> <p>executive [4] 425/5 446/17 447/2 472/4</p> <p>executives [1] 437/23</p> <p>Exhibit 103 [5] 441/13 441/16 441/23 442/19 443/24</p> <p>Exhibit 164 [1] 437/8</p> <p>Exhibit 2235 [1] 420/15</p> <p>Exhibit 2296 [1] 420/25</p> <p>Exhibit 2510 [1] 421/12</p> <p>Exhibit 2519 [1] 421/16</p> <p>Exhibit 321 [1] 481/19</p> <p>Exhibit 346 [1] 482/1</p> <p>Exhibit 359 [2] 475/19 475/21</p> <p>Exhibit Number 102 [1] 430/6</p> <p>EXHIBITS [2] 418/16 418/17</p> <p>existed [1] 444/20</p> <p>expected [1] 444/24</p> <p>evidence [7] 432/20 436/13 436/18 448/6 488/5 489/24 490/5</p> <p>expert [3] 445/15 447/20 466/6</p> <p>explain [2] 431/25 481/3</p> <p>explained [1] 457/19</p> <p>explaining [2] 448/8 488/11</p> <p>exploring [1] 426/6</p> <p>exposed [1] 479/7</p> <p>exposes [1] 479/8</p> <p>express [2] 438/3 493/22</p> <p>extension [2] 433/2 456/14</p> <p>eye [1] 487/1</p> <p>F</p> <p>Facebook [1] 477/14</p> <p>fact [2] 427/18 476/21</p> <p>factors [1] 420/9</p> <p>factually [1] 426/3</p> <p>Fair [1] 462/12</p> <p>faith [2] 426/22 428/11</p> <p>fall [1] 451/14</p> <p>falls [1] 451/12</p> <p>familiar [11] 436/21 442/13 462/7 462/16 464/12 464/21 479/15</p>
--	---	--	---	---

<p>F</p> <p>familiar... [4] 479/23 488/4 489/11 489/15</p> <p>families [1] 482/17</p> <p>family [13] 423/25 432/1 461/16 461/18 464/9 464/11 464/12 464/17 464/19 464/21 465/8 487/23 488/3</p> <p>Family Movie Act [12] 423/25 461/16 461/18 464/9 464/11 464/12 464/17 464/19 464/21 465/8 487/23 488/3</p> <p>fan [1] 480/12</p> <p>fantastic [1] 432/22</p> <p>far [3] 425/22 469/16 484/15</p> <p>FB [2] 477/9 477/12</p> <p>FCRR [1] 416/23</p> <p>feasible [2] 426/15 426/16</p> <p>feature [2] 426/21 434/14</p> <p>FEDERAL [1] 416/23</p> <p>feel [3] 423/14 476/15 494/14</p> <p>feels [2] 467/12 483/10</p> <p>fees [1] 459/23</p> <p>fell [1] 426/7</p> <p>felt [1] 487/19</p> <p>few [5] 450/4 460/23 465/22 479/13 481/2</p> <p>fewer [1] 437/1</p> <p>figure [1] 491/2</p> <p>filed [5] 419/21 424/24 438/2 440/4 440/7</p> <p>filings [1] 419/21</p> <p>film [3] 454/21 475/4 483/11</p> <p>films [12] 448/23 448/24 454/18 455/3 459/8 469/14 473/2 473/4 473/5 473/6 477/5 479/5</p> <p>filter [6] 432/8 433/18 433/21 440/16 461/15 461/19</p> <p>filtered [1] 434/1</p> <p>filtering [13] 426/11 426/21 427/7 432/11 432/17 436/20 437/6 444/19 461/6 461/11 461/23 487/19 491/11</p> <p>filters [8] 433/14 433/19 434/11 435/13 436/6 461/8 461/13 461/20</p> <p>final [1] 424/24</p> <p>finally [2] 430/14 493/23</p> <p>financial [3] 420/1 420/3 420/11</p> <p>find [3] 426/20 427/8 428/5</p> <p>finding [1] 484/22</p> <p>fine [2] 423/12 435/23</p>	<p>firm [5] 439/10 444/11 444/23 445/1 445/4</p> <p>firms [1] 439/18</p> <p>first [16] 416/24 421/17 422/10 424/24 433/9 434/19 445/18 446/17 448/9 451/17 457/4 463/25 471/6 479/22 480/7 480/11</p> <p>fit [4] 457/1 457/2 474/23 481/5</p> <p>fits [1] 465/11</p> <p>five [6] 446/12 454/22 458/14 493/21 494/2 494/8</p> <p>five years [3] 446/12 454/22 458/14</p> <p>flatly [1] 492/10</p> <p>flea [2] 463/10 463/13</p> <p>Fleming [12] 424/18 424/20 425/4 425/7 425/11 425/18 425/22 426/4 426/7 427/5 429/5 494/10</p> <p>Fleming's [1] 494/16</p> <p>FLOOR [2] 417/4 417/8</p> <p>folks [1] 448/14</p> <p>follow [2] 431/13 491/23</p> <p>follow-up [1] 491/23</p> <p>followed [1] 427/7</p> <p>following [5] 419/4 429/9 487/23 492/25 494/4</p> <p>follows [4] 429/21 445/19 471/7 479/20</p> <p>food [1] 493/19</p> <p>Force [10] 479/24 480/2 481/4 481/22 482/4 490/12 490/13 491/3 492/4 492/11</p> <p>foregoing [1] 495/4</p> <p>forgive [1] 429/17</p> <p>form [1] 493/22</p> <p>format [2] 451/22 495/7</p> <p>forth [1] 459/11</p> <p>forward [1] 419/9</p> <p>forwarded [1] 477/20</p> <p>Fox [8] 425/12 437/13 437/15 437/23 438/1 438/3 455/11 458/5</p> <p>FRANCISCO [1] 417/4</p> <p>free [1] 476/15</p> <p>Friends [4] 456/9 456/10 456/13 456/14</p> <p>Frozen [1] 473/3</p> <p>full [1] 447/6</p> <p>fundamental [2] 464/19 464/22</p> <p>fundamentally [1] 488/18</p> <p>funds [1] 439/4</p> <p>further [17] 423/9 428/22 429/7 429/21 440/20 445/6 445/8</p>	<p>460/17 468/5 469/1 470/22 470/23 479/8 485/2 491/18 491/20 492/16</p> <p>G</p> <p>Game [2] 451/14 456/19</p> <p>games [1] 449/18</p> <p>gave [1] 465/22</p> <p>generally [2] 456/2 459/19</p> <p>generate [6] 448/23 449/14 450/1 450/16 460/12 482/19</p> <p>generated [1] 448/17</p> <p>gentleman [1] 430/11</p> <p>gentlemen [2] 429/12 493/12</p> <p>gets [2] 469/7 469/10</p> <p>getting [2] 426/14 449/5</p> <p>give [4] 423/19 445/21 453/10 471/9</p> <p>given [2] 426/8 429/3</p> <p>giving [2] 431/25 456/23</p> <p>global [1] 472/4</p> <p>gmail.com [1] 416/25</p> <p>God [2] 445/23 471/11</p> <p>goes [7] 420/18 421/11 421/13 427/4 428/11 428/24 448/8</p> <p>gone [2] 440/5 440/10</p> <p>good [21] 419/11 419/14 419/15 419/18 426/22 428/11 429/11 430/3 430/4 434/4 436/17 439/21 440/24 440/25 444/16 460/21 460/22 471/21 471/22 485/7 485/8</p> <p>goods [1] 451/20</p> <p>Google [2] 425/5 426/8</p> <p>Google Play [1] 425/5</p> <p>gore [1] 487/19</p> <p>GRAND [1] 417/8</p> <p>granted [1] 461/6</p> <p>great [4] 424/9 448/12 478/24 489/25</p> <p>group [12] 446/14 471/25 474/3 474/6 474/7 474/10 474/12 476/11 477/24 479/18 480/11 485/20</p> <p>growth [2] 437/2 484/2</p> <p>guess [3] 428/1 486/24 488/18</p> <p>guessing [1] 486/4</p> <p>guys [1] 474/5</p> <p>H</p> <p>habits [1] 493/15</p> <p>half [2] 449/25 450/5</p> <p>hand [2] 433/25 474/18</p>	<p>happen [3] 428/5 480/1 485/1</p> <p>happened [5] 427/11 437/18 480/5 480/5 480/16</p> <p>happens [1] 455/22</p> <p>happy [2] 461/2 466/7</p> <p>hard [6] 448/11 483/6 483/7 483/9 483/9 483/11</p> <p>harder [1] 460/7</p> <p>harm [6] 466/24 467/6 467/7 478/13 479/8 482/12</p> <p>Harmon [23] 419/17 425/7 425/10 425/18 426/4 426/7 427/5 429/15 429/17 429/19 430/3 438/14 438/16 438/17 438/18 438/19 438/23 439/6 440/24 442/9 443/13 443/23 493/8</p> <p>Harmon's [3] 426/12 427/3 427/4</p> <p>Harry [5] 459/8 459/12 459/15 459/18 460/1</p> <p>Harry Potter [5] 459/8 459/12 459/15 459/18 460/1</p> <p>having [6] 427/15 429/20 433/23 445/18 465/8 471/6</p> <p>HBO [12] 454/14 454/16 455/12 456/16 456/24 457/20 457/23 457/25 458/2 458/5 458/10 458/12</p> <p>HDMI [4] 435/5 435/9 435/12 435/14</p> <p>he's [1] 424/23</p> <p>head [2] 474/3 482/2</p> <p>headquartered [1] 489/4</p> <p>headquarters [1] 489/21</p> <p>hear [4] 422/21 425/16 449/3 461/12</p> <p>heard [16] 419/4 421/5 429/9 438/1 460/5 478/24 482/15 483/16 483/23 489/10 489/17 489/20 489/23 491/5 491/24 494/4</p> <p>Heather [1] 473/20</p> <p>held [2] 492/25 495/6</p> <p>help [2] 445/23 471/11</p> <p>helping [1] 444/15</p> <p>hereby [1] 495/3</p> <p>Hey [2] 435/10 435/18</p> <p>hide [1] 490/6</p> <p>high [6] 436/9 441/6 441/7 452/5 455/1 487/1</p> <p>high-definition [1] 436/9</p> <p>high-reward [1] 441/7</p>	<p>high-risk [1] 441/6</p> <p>high-value [2] 452/5 455/1</p> <p>highlighted [1] 445/3</p> <p>himself [1] 444/16</p> <p>hired [3] 439/10 439/13 444/23</p> <p>hiring [2] 439/11 444/11</p> <p>hit [2] 480/21 484/2</p> <p>hits [2] 473/3 482/14</p> <p>home [22] 446/22 446/23 446/24 449/21 450/7 454/6 454/13 457/5 457/12 461/7 461/20 464/14 472/5 472/8 474/7 474/10 474/12 476/11 477/24 479/17 480/10 482/2</p> <p>homeowner [2] 461/7 461/19</p> <p>HONORABLE [1] 416/3</p> <p>hope [3] 474/9 482/16 482/24</p> <p>hoped [2] 440/10 440/11</p> <p>hopefully [2] 448/17 480/9</p> <p>hour [1] 447/15</p> <p>hours [4] 450/10 453/10 494/7 494/8</p> <p>house [1] 459/13</p> <p>however [1] 455/23</p> <p>huge [1] 450/4</p> <p>Hulu [1] 455/24</p> <p>hundred [3] 449/4 449/5 456/15</p> <p>hundreds [7] 437/3 447/12 447/12 456/7 458/13 458/13 470/20</p> <p>Hydrogen [1] 474/21</p> <p>I</p> <p>I'd [1] 437/8</p> <p>icon [2] 434/2 434/7</p> <p>iconic [1] 451/13</p> <p>idea [5] 441/7 443/11 444/9 469/6 469/9</p> <p>identified [1] 473/9</p> <p>identities [1] 490/6</p> <p>illegal [2] 460/7 467/2 487/9</p> <p>images [1] 459/7</p> <p>impact [1] 483/6</p> <p>implications [1] 443/12</p> <p>important [3] 474/9 484/11 487/8</p> <p>impossible [2] 470/6 484/9</p> <p>in 2014 [1] 437/2</p> <p>in-home [3] 472/5 474/7 474/10</p> <p>INC [5] 416/5 416/8 417/15 419/7 419/7</p> <p>inclined [1] 421/16</p>
---	--	--	---	--

<p>I</p> <p>include [1] 443/10 included [2] 456/19 477/6 includes [1] 477/15 including [2] 472/10 472/10 inclusive [1] 416/17 incorrect [2] 421/23 426/3 incredible [1] 480/8 incredibly [2] 425/15 460/4 independent [1] 447/6 indicate [2] 430/14 462/8 indicated [4] 421/16 438/14 466/7 494/10 industries [1] 425/6 industry [8] 446/7 446/8 447/20 448/5 448/14 460/3 462/1 462/7 infer [2] 485/17 487/3 inferior [2] 437/4 437/7 infomercials [1] 493/19 infringe [2] 421/14 467/8 infringed [2] 458/4 472/16 initial [2] 424/23 454/10 initially [2] 425/1 432/22 initiated [1] 436/5 inquiry [1] 478/12 inside [2] 432/22 468/13 insight [2] 423/20 493/15 install [1] 433/1 installed [2] 433/10 433/17 instance [1] 479/22 instantly [1] 444/5 instructions [2] 420/6 420/8 intend [1] 424/14 interest [1] 438/16 interestingly [1] 420/8 interfere [2] 457/11 457/17 interfered [1] 457/16 international [2] 449/7 471/24 Internet [1] 490/1 interrupt [1] 487/11 inventory [1] 463/19 invest [1] 474/8 investment [4] 448/4 449/10 473/24 475/11 investor [2] 441/6 445/2 investors [4] 443/10 443/16 443/19 444/9 involve [1] 426/14</p>	<p>IP [1] 487/10 Ironman [1] 473/6 irrelevant [1] 425/8 issue [8] 464/20 464/23 464/24 468/9 472/16 483/14 484/24 494/9 issues [3] 420/17 423/10 477/1 item [2] 424/13 443/12 itself [3] 458/15 465/20 466/1 iTunes [6] 452/13 453/8 453/10 453/18 454/3 457/14 IX [1] 480/6</p> <p>J</p> <p>J. [1] 419/17 J. Morgan Philpot [1] 419/17 Jay [6] 472/12 475/18 478/11 480/24 481/19 481/25 Jeffrey [2] 438/16 438/18 JENSEN [1] 417/12 job [1] 448/7 John [2] 430/11 441/6 joined [1] 419/12 JR [1] 416/3 judge [2] 416/3 493/16 Judicial [1] 495/8 JUI [3] 416/23 495/14 495/15 July [1] 437/12 jumped [1] 458/9 JUNE [5] 416/14 418/2 419/1 440/4 495/10 jurors [2] 424/8 451/1</p> <p>K</p> <p>keep [3] 441/14 452/3 488/22 KELLY [2] 417/3 419/12 Kelly Klaus [1] 419/12 key [1] 459/7 kids [4] 434/5 434/9 434/22 436/9 kind [5] 426/11 451/10 453/5 458/20 494/1 kiosk [4] 468/11 468/13 468/19 468/20 KLAUS [15] 417/3 418/7 418/11 418/12 419/12 424/11 430/13 436/19 437/9 438/13 439/9 440/20 440/25 443/19 491/20 knew [1] 433/15 knowledge [1] 462/13 knows [2] 458/21 462/21</p>	<p>L</p> <p>label [1] 446/19 LaBeouf [1] 422/22 ladies [2] 429/11 493/12 landed [1] 457/3 laptop [1] 436/4 large [1] 432/16 largely [1] 479/20 last [6] 419/22 432/1 437/25 447/1 455/15 471/15 later [5] 424/6 437/14 438/2 440/2 440/18 launched [1] 426/5 law [12] 417/3 417/7 417/7 417/12 417/13 417/16 422/16 439/10 439/18 447/8 447/8 490/6 lawful [2] 427/9 428/12 lawsuit [6] 438/2 438/5 440/4 440/7 450/20 466/9 lawsuits [2] 460/2 484/11 lawyer [1] 431/5 lawyers [1] 439/19 LAX [1] 484/18 leading [1] 430/20 least [2] 455/17 494/12 LEDA [1] 417/7 left [2] 423/19 447/6 legacy [1] 473/2 legal [11] 426/21 428/6 428/7 428/10 428/10 443/12 476/18 478/5 478/6 488/12 488/17 Legal - VidAngel [1] 476/18 legality [1] 431/5 legislation [1] 464/25 legitimate [5] 457/10 459/14 459/16 465/9 479/2 less [3] 449/7 449/25 460/14 let [5] 456/13 463/17 488/6 489/3 490/8 letter [3] 466/13 466/19 468/23 letters [3] 437/11 440/5 468/21 library [4] 452/17 456/16 456/17 456/20 license [29] 426/15 447/9 452/25 453/16 454/17 455/7 456/1 456/5 456/11 456/17 456/21 456/23 457/17 459/25 461/6 461/11 461/22 461/25 462/2 462/3 464/6 464/10 464/17 465/8 466/8 468/16 468/22 480/23</p>	<p>483/24 licensee [1] 475/3 licensees [1] 478/14 licenses [4] 426/14 458/2 458/10 461/3 licensing [5] 427/8 428/4 459/23 474/13 483/22 like [19] 437/8 442/1 449/17 454/9 459/16 460/2 461/14 468/24 473/3 473/4 473/5 473/6 474/19 474/21 483/10 484/11 484/18 486/22 488/9 limited [3] 467/14 470/8 487/13 line [1] 442/9 line 8 [1] 442/9 lined [1] 484/19 lines [1] 436/17 link [3] 432/23 432/24 432/25 list [10] 424/20 424/21 424/24 458/3 472/15 472/18 472/20 472/22 472/25 473/1 literally [4] 447/12 456/7 457/3 458/12 litigation [3] 439/12 444/14 444/24 little [10] 434/1 434/2 437/1 449/11 451/10 453/4 469/21 469/23 479/4 493/13 live [1] 442/16 lived [1] 469/20 livelihoods [1] 460/16 LLP [2] 417/3 417/6 local [1] 451/17 located [1] 468/13 long [5] 436/11 446/6 454/17 454/21 472/1 long-term [1] 454/17 longer [1] 469/23 look [13] 419/23 442/6 442/18 450/10 464/25 470/12 470/13 472/21 476/16 476/23 476/24 482/13 488/20 looked [2] 432/9 441/16 looking [2] 428/9 465/1 LOS [4] 416/16 416/24 417/8 419/1 lost [1] 491/3 lot [14] 432/15 439/1 439/2 456/11 458/18 460/10 460/11 460/11 477/9 478/22 479/9 480/13 482/16 485/9 love [3] 433/23 441/7 485/17 loved [1] 445/1 lower [1] 483/10 Lucas [1] 472/11 Lucasfilm [1] 472/22</p>	<p>M</p> <p>ma'am [2] 467/3 469/16 MacBook [1] 435/8 made [7] 426/2 437/10 439/6 449/3 457/8 460/5 482/5 magic [1] 481/10 mail [11] 419/20 431/7 441/5 475/20 475/21 475/24 476/10 476/13 476/15 477/15 477/19 main [2] 476/5 489/21 major [3] 427/9 472/9 480/7 make [25] 423/9 428/19 431/10 439/1 439/2 439/3 448/11 448/20 449/10 450/2 451/7 460/14 468/14 468/15 474/4 474/8 475/11 480/14 481/7 482/16 482/24 489/25 493/2 493/4 493/5 makes [1] 448/5 making [4] 448/18 460/13 473/24 474/2 Man [3] 432/5 432/10 477/21 manages [1] 478/5 many [17] 432/17 438/25 447/9 450/9 450/9 450/19 456/9 460/15 469/6 469/9 470/12 470/13 470/20 480/10 485/12 485/17 491/2 marathon [2] 459/12 460/1 March [2] 441/17 442/6 March 11th, 2019 [1] 442/6 mark [5] 417/13 419/16 424/18 476/18 476/18 Mark Eisenhut [1] 419/16 MARKED [1] 418/17 market [3] 450/2 463/10 463/13 marketing [5] 447/2 448/24 458/15 458/18 477/1 marketplace [1] 442/22 Marquart [6] 439/10 439/13 439/21 444/11 444/23 445/3 Martian [1] 458/6 Marvel [6] 472/11 472/21 473/7 477/5 477/22 477/23 Matt [1] 458/6 matter [5] 460/2 476/16 493/23 494/1 495/6 matters [1] 419/19</p>
---	---	--	--	---

<p>M</p> <p>May 3rd [1] 424/24</p> <p>maybe [4] 425/13 433/16 435/4 453/10</p> <p>mean [10] 426/24 427/2 442/4 449/25 458/8 460/7 467/1 467/8 467/13 467/15</p> <p>meaning [2] 438/24 482/9</p> <p>means [4] 439/19 453/6 453/10 455/21</p> <p>measure [5] 483/6 483/7 483/9 483/10 483/11</p> <p>media [2] 458/17 466/4</p> <p>meet [1] 437/20</p> <p>meeting [2] 437/20 437/22</p> <p>MEI [3] 416/23 495/14 495/15</p> <p>memorable [2] 474/9 482/16</p> <p>memory [3] 437/19 437/20 437/24</p> <p>mentioned [11] 436/21 463/3 464/5 465/19 477/5 482/5 483/7 484/13 490/9 490/12 491/8</p> <p>menu [1] 434/15</p> <p>merchandise [1] 449/16</p> <p>merits [1] 428/23</p> <p>message [1] 475/20</p> <p>met [4] 425/7 426/4 426/25 460/23</p> <p>method [6] 427/8 427/9 427/24 428/1 450/15 466/21</p> <p>methods [1] 437/6</p> <p>Michael [3] 435/4 435/10 435/17</p> <p>might [8] 419/25 420/7 421/13 429/2 437/19 454/14 470/17 486/22</p> <p>million [4] 449/4 449/5 456/15 456/24</p> <p>millions [4] 456/7 458/13 459/22 483/24</p> <p>mind [13] 420/19 421/4 421/9 421/11 421/14 425/9 426/13 426/13 426/20 427/6 427/21 427/23 428/24</p> <p>minute [4] 422/12 493/18 493/20 494/18</p> <p>minutes [6] 422/15 422/15 434/10 436/11 479/13 494/7</p> <p>Miss [1] 480/25</p> <p>missing [1] 421/6</p> <p>MISSION [1] 417/4</p> <p>misuse [1] 428/17</p> <p>mobile [3] 449/22 453/13 462/24</p>	<p>mocked [1] 444/8</p> <p>model [1] 465/10</p> <p>models [1] 483/22</p> <p>modern [2] 473/3 481/10</p> <p>modified [3] 421/22 422/2 422/3</p> <p>moment [2] 419/22 491/7</p> <p>moments [2] 465/22 481/2</p> <p>money [6] 448/13 449/19 459/23 460/11 462/4 482/16</p> <p>monitoring [3] 490/16 490/21 490/24</p> <p>monitors [1] 481/10</p> <p>month [3] 454/15 455/21 457/21</p> <p>months [8] 437/14 454/9 454/22 455/15 455/16 457/6 458/24 460/23</p> <p>more [5] 420/23 436/7 457/19 469/16 493/19</p> <p>MORGAN [2] 417/16 419/17</p> <p>morning [21] 419/11 419/14 419/15 419/18 419/19 419/22 423/10 423/18 424/11 424/14 429/11 430/3 430/4 440/24 440/25 460/21 460/22 471/21 471/22 485/7 485/8</p> <p>most [4] 448/23 454/8 454/12 473/1</p> <p>motion [8] 444/17 446/14 446/20 447/3 448/22 479/23 493/4 493/5</p> <p>motions [1] 493/2</p> <p>mouth [1] 483/9</p> <p>move [2] 463/25 473/8</p> <p>moved [1] 446/22</p> <p>movie [51] 423/25 425/6 432/4 432/23 433/8 433/12 434/6 434/9 435/2 435/7 435/15 435/15 435/25 436/2 436/3 436/5 436/7 436/10 448/25 449/2 449/3 449/13 451/17 451/18 454/10 455/4 457/12 457/14 458/7 458/25 459/13 461/16 461/18 464/9 464/11 464/12 464/17 464/19 464/21 465/8 469/10 477/19 477/22 477/23 479/2 479/3 480/12 481/6 487/23 488/3 490/1</p> <p>movies [31] 433/6 438/25 439/1 447/13 448/5 448/9 448/18 449/10 449/15 449/25 450/6 452/23 455/17</p>	<p>457/23 457/24 458/23 459/15 459/18 468/14 468/15 473/24 474/2 474/4 474/9 475/2 475/5 475/7 482/9 482/16 482/24 487/10</p> <p>Mr. Baker [1] 445/3</p> <p>Mr. Balan [4] 475/24 476/12 477/8 478/13</p> <p>Mr. Balan's [1] 477/25</p> <p>Mr. Barnett [1] 426/17</p> <p>Mr. Brooks [1] 428/22</p> <p>Mr. Eisenhut [7] 421/25 441/1 441/9 444/10 445/7 468/21 469/2</p> <p>Mr. Fleming [11] 424/20 425/4 425/7 425/11 425/18 425/22 426/4 426/7 427/5 429/5 494/10</p> <p>Mr. Fleming's [1] 494/16</p> <p>Mr. Harmon [13] 425/7 425/10 425/18 426/4 426/7 427/5 429/15 429/17 430/3 440/24 442/9 443/23 493/8</p> <p>Mr. Harmon's [3] 426/12 427/3 427/4</p> <p>Mr. Jay [6] 472/12 475/18 478/11 480/24 481/19 481/25</p> <p>Mr. Klaus [10] 424/11 430/13 436/19 437/9 438/13 439/9 440/20 440/25 443/19 491/20</p> <p>Mr. Marquart [1] 445/3</p> <p>Mr. Oldre [13] 471/21 471/23 472/14 473/20 475/21 479/11 481/3 483/1 483/15 485/2 485/7 487/13 491/23</p> <p>Mr. Philpot [2] 492/10 492/17</p> <p>Mr. Quinto [7] 431/4 431/9 439/21 444/15 444/23 444/25 445/1</p> <p>Mr. Schumann [3] 469/18 490/21 490/24</p> <p>Mrs. [1] 450/18</p> <p>Mrs. Russell [1] 450/18</p> <p>Ms. Ehler [6] 424/12 426/2 428/14 465/22 468/5 470/23</p> <p>Ms. Heather [1] 473/20</p> <p>Ms. Robin Russell [1] 445/14</p> <p>Ms. Russell [8] 446/6 447/25 460/2 460/21 468/9 481/2 482/10 482/15</p> <p>Ms. Russell's [2] 479/11 479/20</p>	<p>much [6] 436/25 448/8 448/25 449/6 474/1 478/11</p> <p>multi [1] 454/17</p> <p>multi-territory [1] 454/17</p> <p>multiple [6] 451/4 451/5 454/18 456/2 456/2 456/3</p> <p>MUNGER [2] 417/3 417/6</p> <p>murder [1] 487/19</p> <p>Myers' [1] 473/20</p> <p>Myers's [1] 447/25</p> <p>N</p> <p>naively [1] 440/11</p> <p>name [7] 424/18 446/1 446/2 471/14 471/15 471/16 485/18</p> <p>named [1] 430/11</p> <p>Napster [2] 491/25 492/2</p> <p>nature [1] 466/17</p> <p>Neal [2] 419/17 429/19</p> <p>Neal Harmon [1] 419/17</p> <p>nearly [1] 470/6</p> <p>necessarily [1] 488/9</p> <p>necessary [1] 423/16</p> <p>need [10] 419/19 422/17 423/5 423/17 424/5 424/7 424/10 425/24 439/3 450/4</p> <p>needed [5] 426/20 427/8 433/16 435/6 444/20</p> <p>needs [3] 422/21 464/6 465/9</p> <p>negotiate [5] 454/23 486/6 486/8 486/11 486/15</p> <p>negotiated [3] 447/10 447/11 461/3</p> <p>Netflix [17] 432/6 455/20 455/20 455/22 455/24 456/8 456/12 456/13 456/13 458/19 458/19 458/21 458/22 458/23 458/24 459/3 459/4</p> <p>Netflixes [1] 474/18</p> <p>never [11] 425/18 427/6 441/8 442/15 461/5 461/9 461/21 462/2 464/9 464/15 489/14</p> <p>new [4] 432/25 443/1 444/25 452/17</p> <p>NEWPORT [2] 417/13 417/14</p> <p>next [10] 429/13 434/2 445/13 453/2 455/13 464/3 467/17 471/1 484/22 492/21</p> <p>night [1] 419/22</p> <p>Ninth [1] 420/5</p>	<p>Ninth Circuit [1] 420/5</p> <p>no-conflict [1] 445/4</p> <p>nominated [1] 458/7</p> <p>none [1] 425/15</p> <p>normal [1] 467/12</p> <p>normally [1] 488/10</p> <p>note [1] 423/18</p> <p>nothing [7] 429/7 445/22 469/19 470/22 471/10 483/21 484/21</p> <p>notice [4] 434/1 434/2 472/24 482/3</p> <p>noticed [2] 433/10 450/18</p> <p>notion [1] 426/24</p> <p>nudity [1] 487/19</p> <p>number [11] 421/18 430/6 469/10 469/11 469/18 472/13 473/10 473/19 474/13 476/25 483/16</p> <p>Number 6 [2] 472/13 473/10</p> <p>O</p> <p>O-l-d-r-e [1] 471/16</p> <p>oath [2] 425/10 429/23</p> <p>object [5] 424/15 424/25 462/19 467/16 473/10</p> <p>objection [6] 424/17 430/20 447/21 473/12 473/13 473/15</p> <p>obtaining [1] 452/25</p> <p>obviously [4] 423/14 434/11 481/15 487/2</p> <p>occasion [1] 444/21</p> <p>occasionally [1] 451/15</p> <p>October [2] 430/9 439/10</p> <p>October 2014 [1] 430/9</p> <p>October 2015 [1] 439/10</p> <p>off [5] 419/25 433/9 435/19 476/16 479/9</p> <p>offer [3] 459/25 464/6 465/7</p> <p>offered [1] 469/14</p> <p>offering [3] 459/15 480/2 481/5</p> <p>offers [1] 431/22</p> <p>office [4] 448/21 449/4 449/15 450/10</p> <p>officer [1] 446/24</p> <p>offices [1] 461/5</p> <p>OFFICIAL [1] 416/23</p> <p>often [3] 453/12 454/17 455/18</p> <p>Oh [1] 434/4</p> <p>old [5] 442/25 455/17 456/15 456/17 456/24</p> <p>Oldre [16] 471/3 471/5 471/16 471/21 471/23 472/14 473/20</p>
--	---	--	---	---

<p>O</p> <p>Oldre... [9] 475/21 479/11 481/3 483/1 483/15 485/2 485/7 487/13 491/23</p> <p>OLSON [2] 417/3 417/6</p> <p>on-demand [3] 455/19 462/18 465/23</p> <p>once [3] 419/12 470/2 491/24</p> <p>one [53] 419/25 420/7 421/13 422/12 424/13 424/25 426/2 429/2 432/10 434/15 434/16 434/17 436/7 436/20 437/22 439/20 441/14 442/24 443/1 445/2 448/3 453/22 456/14 460/2 463/22 464/5 464/10 466/2 469/3 469/17 469/17 469/22 469/25 469/25 469/25 470/1 470/6 474/17 476/4 478/17 484/11 484/19 484/22 485/22 485/23 485/24 486/5 486/18 487/6 487/15 489/23 491/7 494/9</p> <p>one-year [1] 456/14</p> <p>ones [3] 436/22 458/6 460/9</p> <p>online [2] 449/21 488/16</p> <p>only [16] 455/5 456/14 457/6 457/23 466/19 476/20 478/3 480/9 480/18 484/5 485/22 485/23 485/24 489/23 491/14 491/17</p> <p>oOo [1] 494/22</p> <p>open [3] 419/4 429/9 494/4</p> <p>opened [5] 432/25 433/10 433/11 494/13 494/15</p> <p>opening [1] 437/10</p> <p>operated [2] 431/1 469/21</p> <p>operates [1] 432/9</p> <p>operating [5] 433/14 436/8 446/24 448/19 448/21</p> <p>opinion [2] 428/10 493/22</p> <p>opinions [1] 447/17</p> <p>opportunities [1] 480/20</p> <p>opportunity [2] 430/14 480/14</p> <p>option [5] 433/18 434/7 434/19 434/21 442/24</p> <p>options [1] 434/14</p> <p>oranges [2] 483/20 483/25</p> <p>order [4] 420/13 428/1 439/3 464/6</p>	<p>ordinarily [1] 488/15</p> <p>organization [1] 478/4</p> <p>original [1] 436/16</p> <p>others [2] 486/1 486/10</p> <p>otherwise [1] 465/20</p> <p>ours [5] 437/2 476/4 476/7 476/9 478/20</p> <p>out [29] 428/8 431/17 433/5 434/22 435/14 437/13 438/15 446/11 449/24 453/17 454/1 458/9 468/20 469/7 469/10 477/2 481/3 481/6 484/1 484/8 484/18 484/19 484/20 488/2 488/6 489/17 489/20 491/2 492/2</p> <p>outside [9] 419/4 435/2 451/14 457/5 462/20 466/10 468/12 492/6 494/4</p> <p>over [15] 432/19 432/19 446/8 447/11 449/3 450/25 456/2 458/13 469/22 472/2 478/3 480/8 480/11 487/4 487/4</p> <p>overall [1] 483/6</p> <p>overnight [1] 422/2</p> <p>Overruled [4] 430/22 462/22 466/11 492/8</p> <p>oversee [1] 472/9</p> <p>overseeing [2] 446/18 464/14</p> <p>overseen [1] 447/11</p> <p>own [11] 451/25 452/2 454/5 454/5 461/7 461/20 462/10 463/8 479/18 480/12 485/15</p> <p>owned [4] 446/20 456/10 458/8 476/9</p> <p>owners [1] 428/2</p> <p>ownership [6] 438/16 444/6 463/3 476/8 480/14 480/19</p> <p>owns [1] 465/14</p> <hr/> <p>P</p> <p>page [7] 418/5 441/14 442/9 442/9 442/19 477/8 495/7</p> <p>page 13 [1] 442/19</p> <p>Page 57 [2] 442/9 442/9</p> <p>pages [2] 416/17 441/14</p> <p>paid [4] 439/3 440/15 456/15 459/17</p> <p>pains [1] 489/25</p> <p>paintball [1] 420/22</p> <p>parallel [2] 431/7 443/11</p> <p>parks [1] 449/18</p> <p>part [6] 422/11 422/16 433/24 459/20 464/13 464/19</p> <p>particular [2] 467/25</p>	<p>490/10</p> <p>particularly [1] 451/13</p> <p>parties [4] 421/5 447/10 494/6 494/14</p> <p>partner [7] 475/4 476/7 476/8 479/2 482/7 482/8 482/9</p> <p>partnering [1] 426/15</p> <p>partners [17] 474/13 474/15 474/17 474/22 474/23 474/25 475/1 475/7 475/11 475/15 478/19 478/20 478/21 479/10 480/22 480/23 482/21</p> <p>partnership [3] 425/5 425/7 426/6</p> <p>party [2] 427/15 450/20</p> <p>passionate [1] 448/10</p> <p>passionately [1] 487/19</p> <p>past [1] 451/9</p> <p>patch [1] 487/1</p> <p>pause [1] 422/5</p> <p>pay [7] 421/12 448/13 453/19 454/15 455/21 456/7 459/23</p> <p>paying [1] 450/5</p> <p>payment [1] 483/17</p> <p>pays [2] 438/24 448/16</p> <p>penalize [1] 420/6</p> <p>people [16] 431/12 438/25 439/1 439/2 439/3 439/5 460/10 460/15 462/8 462/17 469/7 480/20 482/17 482/24 486/23 487/1</p> <p>per [3] 447/15 469/25 470/2</p> <p>percent [6] 440/16 449/6 449/6 449/14 462/16 462/25</p> <p>percentage [1] 462/9</p> <p>perfectly [1] 437/20</p> <p>perhaps [1] 439/11</p> <p>period [2] 465/16 470/8</p> <p>periods [2] 456/2 465/13</p> <p>permission [2] 422/17 475/8</p> <p>person [1] 433/15</p> <p>personal [1] 454/5</p> <p>personally [2] 465/12 490/16</p> <p>PHILPOT [5] 417/16 418/12 419/17 492/10 492/17</p> <p>phone [2] 437/24 437/25</p> <p>physical [4] 451/19 463/24 468/12 490/2</p> <p>physically [1] 480/15</p> <p>picked [2] 458/6 459/21</p> <p>picture [4] 444/17</p>	<p>446/14 447/3 479/23</p> <p>pictures [8] 441/19 446/15 446/19 446/19 446/20 446/23 446/24 448/22</p> <p>piece [1] 464/25</p> <p>pinpointed [1] 467/11</p> <p>piracy [14] 478/2 479/6 485/9 485/19 487/18 487/22 487/24 488/1 488/5 488/10 488/15 489/17 489/20 489/25</p> <p>pirate [19] 478/23 482/13 482/18 484/5 484/8 484/10 484/14 484/17 484/20 485/9 486/5 486/14 486/18 486/23 486/24 487/3 487/6 487/9 487/15</p> <p>pirated [2] 479/9 483/12</p> <p>pirates [4] 485/21 486/8 487/5 490/5</p> <p>pitched [2] 443/10 444/3</p> <p>pivoted [1] 425/8</p> <p>Pixar [2] 472/10 473/4</p> <p>place [3] 455/5 457/23 489/21</p> <p>plaintiff [5] 423/11 429/13 438/10 445/12 493/1</p> <p>plaintiffs [15] 416/6 417/2 424/22 427/4 427/13 427/20 427/25 445/14 455/6 455/8 466/8 471/2 483/18 492/22 494/7</p> <p>plaintiffs' [5] 418/4 425/12 472/13 473/9 481/1</p> <p>Plaintiffs' Demonstrative 8 [1] 481/1</p> <p>plan [1] 425/19</p> <p>planes [1] 484/18</p> <p>platform [1] 475/3</p> <p>platforms [1] 451/5</p> <p>play [9] 422/2 425/5 427/1 427/20 433/12 433/22 435/15 436/1 474/24</p> <p>playback [1] 436/5</p> <p>played [3] 421/15 421/18 433/22</p> <p>playing [7] 420/21 433/13 434/23 435/15 435/16 435/17 435/21</p> <p>please [17] 419/9 429/8 429/17 429/18 441/14 445/25 446/1 464/3 465/2 467/18 467/22 471/13 471/13 474/15 488/6 492/24 493/22</p> <p>Pleasure [1] 461/1</p> <p>plug [3] 433/10 437/1</p>	<p>437/4</p> <p>plug-in [3] 433/10 437/1 437/4</p> <p>plural [1] 484/13</p> <p>plus [1] 477/4</p> <p>point [10] 420/5 439/17 440/2 449/24 451/8 476/19 481/3 481/6 481/8 484/1</p> <p>pointed [1] 438/15</p> <p>pointing [1] 437/13</p> <p>points [1] 451/6</p> <p>policies [1] 478/1</p> <p>policy [1] 478/3</p> <p>popping [1] 477/13</p> <p>popular [1] 473/1</p> <p>porch [2] 433/5 435/14</p> <p>portion [1] 421/23</p> <p>portions [1] 423/3</p> <p>position [1] 484/4</p> <p>possibility [1] 444/24</p> <p>possible [3] 476/23 485/13 493/9</p> <p>post [1] 488/10</p> <p>postponed [1] 437/22</p> <p>posts [1] 488/16</p> <p>pot [1] 449/19</p> <p>potential [2] 431/5 479/8</p> <p>potentially [2] 431/20 483/12</p> <p>Potter [5] 459/8 459/12 459/15 459/18 460/1</p> <p>practice [1] 446/11</p> <p>preamble [1] 430/20</p> <p>Precisely [1] 445/5</p> <p>preferred [1] 432/7</p> <p>prejudicial [3] 420/20 420/23 425/16</p> <p>premium [6] 454/13 455/2 455/7 455/13 455/14 457/17</p> <p>prep [3] 422/8 434/5 436/12</p> <p>prepare [4] 439/12 444/20 450/25 451/2</p> <p>preparing [1] 433/3</p> <p>preponderance [1] 477/13</p> <p>prepping [1] 432/3</p> <p>preps [1] 435/6</p> <p>presence [3] 419/5 429/9 494/5</p> <p>present [2] 420/2 429/4</p> <p>presentation [7] 437/10 441/16 441/23 442/2 442/18 443/21 443/22</p> <p>presentations [1] 445/3</p> <p>president [4] 446/13 446/18 447/2 472/4</p> <p>prevent [1] 425/6</p> <p>previously [1] 429/20</p> <p>price [10] 451/6 452/8</p>
---	---	--	--	---

<p>P</p> <p>price... [8] 452/9 452/12 452/14 452/15 454/15 462/6 465/20 483/11</p> <p>price-wise [1] 465/20</p> <p>primarily [1] 458/20</p> <p>Prime [4] 455/24 456/17 456/20 456/21</p> <p>principal [1] 455/24</p> <p>principles [1] 478/1</p> <p>privacy [2] 461/7 461/20</p> <p>private [1] 446/11</p> <p>probably [1] 421/24</p> <p>probative [1] 420/24</p> <p>problem [2] 484/3 488/22</p> <p>problematic [1] 457/19</p> <p>proceed [3] 446/3 471/17 493/6</p> <p>proceedings [3] 416/13 492/25 495/6</p> <p>process [6] 433/24 436/7 436/11 473/23 473/25 474/2</p> <p>produce [1] 454/19</p> <p>produced [1] 449/13</p> <p>producing [2] 448/9 448/24</p> <p>product [5] 447/4 448/11 450/12 450/13 460/14</p> <p>products [1] 437/5</p> <p>professor [2] 447/7 475/1</p> <p>proffer [1] 447/19</p> <p>proffered [1] 423/15</p> <p>profit [2] 438/18 439/6</p> <p>prohibited [1] 426/10</p> <p>projector [9] 433/6 433/9 434/5 434/8 435/5 435/16 435/17 435/20 435/22</p> <p>promotion [1] 481/21</p> <p>promotions [1] 482/3</p> <p>proof [1] 444/6</p> <p>properly [3] 436/2 436/6 488/21</p> <p>propose [1] 423/23</p> <p>proposed [1] 421/18</p> <p>proposition [2] 452/6 455/1</p> <p>protected [1] 436/2</p> <p>protecting [1] 460/6</p> <p>protection [1] 479/5</p> <p>provide [3] 426/21 480/19 493/14</p> <p>providers [2] 454/13 455/3</p> <p>provides [1] 482/9</p> <p>providing [1] 483/17</p> <p>PROVO [8] 417/17 489/10 489/13 489/14 489/15 489/18 489/21 489/22</p> <p>pseudonym [1]</p>	<p>490/25</p> <p>public [2] 488/11 488/16</p> <p>publicly [4] 456/4 456/8 456/22 488/16</p> <p>publishing [1] 449/18</p> <p>punish [1] 420/7</p> <p>punitive [1] 420/9</p> <p>purchase [4] 463/19 479/3 486/6 486/15</p> <p>purchased [5] 469/11 469/13 470/14 470/16 470/19</p> <p>purchases [1] 452/24</p> <p>purchasing [2] 483/17 483/21</p> <p>purpose [2] 421/20 423/20</p> <p>purposes [1] 481/16</p> <p>pursuant [1] 495/3</p> <p>putting [1] 459/11</p> <p>Q</p> <p>quantify [2] 467/24 483/1</p> <p>question [26] 429/2 429/4 437/12 444/22 455/11 461/10 464/1 464/3 465/4 467/17 467/22 469/3 476/18 476/18 485/25 486/9 486/12 486/13 487/14 487/14 487/25 488/1 488/13 488/20 488/25 489/3</p> <p>questioning [1] 438/13</p> <p>questions [24] 430/5 430/13 431/19 437/14 437/15 437/21 438/3 439/11 440/20 441/1 444/10 445/6 445/8 460/17 467/11 468/4 468/5 469/1 485/3 488/23 490/8 491/18 492/16 492/18</p> <p>quick [1] 469/3</p> <p>quickly [1] 419/23</p> <p>Quinto [9] 431/4 431/9 439/16 439/18 439/21 444/15 444/23 444/25 445/1</p> <p>R</p> <p>R-o-b-i-n [1] 446/2</p> <p>R-u-s-s-e-l-l [1] 446/2</p> <p>raise [1] 438/5</p> <p>rare [2] 454/20 477/2</p> <p>rather [2] 425/13 436/8</p> <p>ray [2] 452/17 490/10</p> <p>rays [1] 486/20</p> <p>re [2] 435/13 435/13</p> <p>re-set [1] 435/13</p> <p>re-signed [1] 435/13</p> <p>reach [2] 488/2 488/6</p> <p>reaches [1] 477/2</p> <p>ready [3] 422/9</p>	<p>429/12 493/6</p> <p>real [1] 484/3</p> <p>realized [1] 435/17</p> <p>really [19] 428/18 433/9 433/22 434/3 449/17 450/5 450/11 458/9 460/5 460/16 474/7 474/10 477/6 480/21 482/14 483/4 483/6 483/20 484/25</p> <p>reason [1] 458/25</p> <p>reasonable [1] 426/22</p> <p>reasonableness [1] 428/11</p> <p>reasons [2] 426/8 478/17</p> <p>rebut [1] 426/19</p> <p>recall [4] 436/15 444/14 445/2 479/12</p> <p>receive [2] 462/4 462/6</p> <p>received [3] 491/8 491/14 491/17</p> <p>receiving [2] 478/2 478/7</p> <p>recently [3] 436/20 456/8 456/16</p> <p>recess [8] 493/10 493/13 493/17 493/18 493/20 494/18 494/20 494/21</p> <p>recite [1] 423/5</p> <p>recognize [2] 477/19 481/20</p> <p>record [2] 446/1 471/14</p> <p>recoup [1] 449/10</p> <p>RE CROSS [2] 418/10 469/4</p> <p>RE CROSS-EXAMINA TION [2] 418/10 469/4</p> <p>Red [1] 474/21</p> <p>Redbox [8] 463/17 463/18 463/21 468/9 468/9 468/11 469/6 469/10</p> <p>REDIRECT [6] 418/7 418/9 418/12 440/22 468/7 491/21</p> <p>refer [5] 449/20 451/23 453/5 476/15 478/3</p> <p>referred [2] 430/23 439/21</p> <p>referring [3] 466/13 468/21 488/8</p> <p>refers [1] 443/18</p> <p>reflecting [1] 449/13</p> <p>regard [1] 437/18</p> <p>regarding [6] 425/4 431/5 437/10 448/4 479/12 491/15</p> <p>regulations [1] 495/8</p> <p>related [3] 444/13 444/15 480/3</p> <p>relates [2] 419/24 421/6</p> <p>relationship [4]</p>	<p>439/23 475/6 476/2 478/13</p> <p>relationships [1] 426/9</p> <p>release [10] 451/12 452/17 454/10 455/16 457/7 480/7 481/14 490/10 490/13 492/11</p> <p>released [3] 450/1 454/11 480/17</p> <p>relevance [2] 425/15 492/7</p> <p>relevant [12] 420/17 421/3 421/11 423/15 425/25 426/12 426/18 427/22 427/23 428/20 429/5 494/16</p> <p>relitigating [2] 428/23 429/3</p> <p>reload [1] 433/16</p> <p>reloaded [1] 433/17</p> <p>remaining [1] 423/3</p> <p>remains [1] 429/4</p> <p>remember [4] 433/23 436/16 437/19 465/21</p> <p>remembered [1] 432/8</p> <p>rent [6] 453/9 453/17 453/19 463/15 463/21 481/17</p> <p>rental [11] 453/5 453/14 453/20 454/7 454/8 457/11 465/24 476/8 480/15 481/8 482/10</p> <p>rented [3] 432/23 469/7 469/10</p> <p>reopened [1] 436/4</p> <p>repeat [3] 485/12 486/13 488/13</p> <p>replace [2] 444/15 444/23</p> <p>reported [1] 495/5</p> <p>REPORTER [1] 416/23</p> <p>REPORTER'S [1] 416/13</p> <p>representation [2] 437/10 439/22</p> <p>represented [1] 478/13</p> <p>representing [1] 439/16</p> <p>repurchased [1] 470/7</p> <p>request [3] 468/22 476/23 493/7</p> <p>requires [1] 460/5</p> <p>research [1] 493/25</p> <p>resell [3] 442/25 452/20 453/24</p> <p>reselling [1] 453/24</p> <p>reserve [2] 440/17 445/9</p> <p>resonate [1] 448/12</p> <p>resources [2] 448/8 460/11</p> <p>respect [9] 420/12</p>	<p>422/10 423/9 425/9 479/22 481/5 481/13 492/4 494/10</p> <p>respond [1] 437/11</p> <p>responding [1] 443/22</p> <p>response [2] 428/15 483/19</p> <p>responses [1] 443/15</p> <p>responsibilities [1] 472/3</p> <p>responsible [1] 472/7</p> <p>responsive [1] 450/11</p> <p>rest [3] 436/9 449/9 492/22</p> <p>rested [1] 493/1</p> <p>restroom [1] 493/9</p> <p>resume [3] 429/12 429/22 494/19</p> <p>retail [1] 452/15</p> <p>retailer [4] 452/7 452/18 452/20 452/24</p> <p>retailers [1] 453/23</p> <p>retain [1] 452/14</p> <p>returned [2] 433/11 434/10</p> <p>revenue [8] 448/17 448/20 449/9 450/16 474/8 482/19 482/23 483/23</p> <p>revenues [10] 448/23 449/7 449/12 449/14 449/20 449/25 450/1 450/3 450/8 460/12</p> <p>review [2] 419/20 420/13</p> <p>reviewed [2] 420/15 472/18</p> <p>revisit [1] 494/9</p> <p>reward [1] 441/7</p> <p>Richards [2] 430/11 441/6</p> <p>right [54] 423/8 426/23 428/7 429/2 429/11 429/24 432/22 433/25 434/4 435/9 437/18 440/19 441/7 441/11 441/15 441/17 441/24 442/13 444/18 445/4 445/7 445/10 445/12 446/3 447/23 448/1 449/11 452/20 454/4 463/5 463/18 469/2 471/1 471/4 473/21 474/13 475/1 476/16 483/20 485/17 485/23 486/2 487/17 487/18 490/5 491/18 492/19 492/20 492/23 493/1 493/10 493/12 493/15 494/18</p> <p>right-hand [1] 433/25</p> <p>rights [8] 452/19 452/22 453/23 455/3 456/9 457/20 459/17 468/17</p> <p>ring [1] 441/20</p> <p>ripped [2] 479/7</p>
---	--	---	---	---

<p>R</p> <p>ripped... [1] 480/17</p> <p>rise [2] 494/3 494/20</p> <p>risk [3] 426/9 441/6 460/16</p> <p>risks [1] 482/15</p> <p>Robin [5] 445/14 445/17 446/2 447/20 474/6</p> <p>Robin Russell [2] 446/2 447/20</p> <p>robs [1] 487/1</p> <p>Roku [1] 433/8</p> <p>role [3] 446/17 447/1 474/24</p> <p>roles [1] 448/3</p> <p>room [2] 416/24 493/14</p> <p>ROSE [2] 417/7 419/13</p> <p>Rose Ehler [1] 419/13</p> <p>roughly [1] 449/6</p> <p>rude [3] 467/10 467/12 467/13</p> <p>Ruin [1] 420/25</p> <p>ruined [1] 421/2</p> <p>rule [4] 423/22 423/24 424/4 424/22</p> <p>Rule 16-2 [1] 424/22</p> <p>ruling [2] 421/21 423/16</p> <p>runs [1] 452/16</p> <p>Russell [13] 445/14 445/17 446/2 446/6 447/20 447/25 450/18 460/2 460/21 468/9 481/2 482/10 482/15</p> <p>Russell's [2] 479/11 479/20</p>	<p>screenshots [1] 477/15</p> <p>scroll [1] 475/19</p> <p>SD version [2] 436/3 436/5</p> <p>search [1] 483/10</p> <p>seas [1] 487/2</p> <p>seated [2] 445/25 471/13</p> <p>second [3] 434/20 453/23 477/8</p> <p>seconds [7] 421/17 421/17 422/11 422/12 422/15 422/16 494/8</p> <p>Section [1] 495/3</p> <p>sections [2] 422/6 422/12</p> <p>security [3] 478/4 481/16 485/20</p> <p>see [33] 426/23 429/5 430/7 442/1 442/4 442/22 442/23 443/2 443/3 443/5 443/6 443/15 450/12 450/12 455/4 455/5 457/5 457/12 457/13 457/23 458/15 461/1 461/24 466/13 472/21 475/25 476/9 477/9 477/16 481/8 484/20 488/10 494/2</p> <p>seeing [2] 477/9 477/13</p> <p>seek [2] 431/4 453/17</p> <p>seems [1] 420/21</p> <p>seen [28] 444/8 460/15 461/5 461/11 461/21 462/2 462/3 462/23 463/1 465/19 465/25 466/3 466/4 466/5 466/15 466/17 472/15 472/20 486/18 487/18 487/22 488/1 488/5 488/9 488/15 489/24 490/4 493/14</p> <p>select [1] 461/7</p> <p>selected [2] 433/19 433/21</p> <p>selection [1] 432/16</p> <p>sell [9] 451/24 452/6 452/12 462/4 463/5 463/8 463/11 463/12 487/10</p> <p>sell-through [1] 451/24</p> <p>selling [2] 453/25 454/4</p> <p>sells [1] 452/9</p> <p>senior [2] 446/13 447/1</p> <p>sent [2] 437/12 440/5</p> <p>separate [1] 469/7</p> <p>series [3] 430/5 430/6 431/19</p> <p>serious [1] 477/7</p> <p>seriously [2] 479/6 484/25</p> <p>server [1] 469/20</p>	<p>service [30] 425/8 426/5 436/14 436/16 441/2 441/4 441/8 441/9 441/10 441/24 442/3 442/12 442/15 442/22 442/24 443/7 443/9 444/2 444/7 455/19 455/21 456/5 457/10 459/15 459/16 459/17 468/10 478/18 484/5 491/24</p> <p>services [8] 431/22 436/20 455/25 458/16 459/19 465/21 466/6 484/21</p> <p>set [4] 435/13 436/6 437/20 479/18</p> <p>several [2] 430/13 464/5</p> <p>shall [4] 445/21 445/22 471/9 471/10</p> <p>share [3] 431/11 453/19 453/20</p> <p>sharing [2] 431/9 443/16</p> <p>shelf [1] 452/1</p> <p>Shia [1] 422/22</p> <p>show [9] 419/21 426/19 435/19 444/8 455/3 456/9 456/10 456/10 456/15</p> <p>showed [7] 433/19 434/22 439/9 442/11 443/19 466/19 468/23</p> <p>showing [2] 435/2 457/24</p> <p>shown [1] 458/23</p> <p>shows [2] 426/3 456/25</p> <p>Showtime [3] 454/14 454/16 458/12</p> <p>shut [3] 435/22 435/24 466/22</p> <p>shutdown [2] 466/25 467/6</p> <p>sic [1] 473/20</p> <p>side [3] 423/8 435/19 450/8</p> <p>sidebar [2] 492/23 492/25</p> <p>sides [1] 420/4</p> <p>signed [1] 435/13</p> <p>similar [2] 420/7 420/9</p> <p>similarly [1] 421/7</p> <p>simplify [1] 451/8</p> <p>since [3] 440/5 466/22 466/24</p> <p>single [9] 444/19 451/12 454/21 458/25 459/13 486/5 487/6 487/15 490/1 444/22 445/10 481/20 481/23 483/5 492/19</p> <p>sit [4] 459/12 486/2 487/5 487/16</p> <p>sitting [1] 466/12</p>	<p>situation [1] 440/12</p> <p>six [1] 454/22</p> <p>six months [1] 454/22</p> <p>slick [1] 433/22</p> <p>slide [7] 442/19 449/11 450/25 451/2 475/1 479/20 481/1</p> <p>Slide 4 [1] 481/1</p> <p>small [2] 474/21 492/2</p> <p>smaller [1] 436/25</p> <p>snacks [1] 493/14</p> <p>Sniper [1] 458/8</p> <p>Snow [1] 473/3</p> <p>social [2] 458/17 466/4</p> <p>sold [2] 470/1 470/7</p> <p>solely [1] 439/5</p> <p>solemnly [2] 445/20 471/8</p> <p>solution [2] 426/13 427/7</p> <p>somebody [8] 463/5 463/9 463/15 465/14 477/2 479/1 483/10 487/1</p> <p>somehow [5] 420/18 431/20 464/11 494/12 494/15</p> <p>someone [4] 421/23 422/5 423/19 424/8</p> <p>something [12] 421/6 433/16 436/17 443/16 449/24 457/5 458/4 459/2 464/13 480/1 481/10 488/9</p> <p>sometime [1] 419/21</p> <p>sometimes [4] 451/23 453/3 453/4 456/3</p> <p>somewhere [1] 470/20</p> <p>son [1] 435/4</p> <p>Sony [12] 425/13 446/15 446/17 446/20 446/23 446/24 447/1 447/6 450/19 450/20 455/10 464/14</p> <p>Sony Pictures [1] 446/23</p> <p>soon [3] 432/25 435/24 476/23</p> <p>sorry [4] 422/24 426/23 473/14 481/9</p> <p>sort [9] 420/8 420/22 425/13 425/17 428/18 452/5 455/15 458/17 475/19</p> <p>sought [1] 466/14</p> <p>sound [2] 435/3 489/10</p> <p>sounds [3] 442/13 467/15 486/22</p> <p>soundtrack [1] 449/18</p> <p>SOUTH [1] 417/8</p> <p>specific [2] 425/11 491/17</p> <p>specifically [3] 425/18 461/16 489/14</p>	<p>specifics [1] 461/12</p> <p>spell [2] 446/1 471/14</p> <p>spend [3] 450/9 460/10 482/15</p> <p>spin [1] 451/10</p> <p>spoke [1] 425/13</p> <p>stacks [1] 441/20</p> <p>stand [4] 424/11 429/16 429/18 429/22</p> <p>standard [1] 436/8</p> <p>standard-definition [1] 436/8</p> <p>Star [13] 451/14 473/5 477/5 479/23 480/2 480/6 480/7 481/4 481/21 482/4 491/3 492/4 492/11</p> <p>Star Wars [11] 451/14 473/5 477/5 480/2 480/6 480/7 481/21 482/4 491/3 492/4 492/11</p> <p>Stars [4] 454/14 454/16 455/12 458/12</p> <p>start [5] 419/25 420/13 434/8 434/9 492/2</p> <p>started [3] 446/11 447/6 457/9</p> <p>starting [1] 422/12</p> <p>state [16] 419/9 420/19 421/3 421/9 421/11 421/14 425/9 426/13 426/13 426/20 427/6 427/21 427/23 428/24 446/1 471/14</p> <p>statement [3] 426/2 467/3 467/5</p> <p>STATES [3] 416/1 495/4 495/8</p> <p>statistic [1] 462/23</p> <p>statistics [3] 462/7 462/14 470/10</p> <p>statutory [1] 420/5</p> <p>steal [2] 428/1 487/10</p> <p>steals [1] 482/13</p> <p>stenographically [1] 495/5</p> <p>step [5] 419/9 429/18 445/11 470/25 492/20</p> <p>stop [4] 441/14 484/14 484/21 488/24</p> <p>stopped [2] 434/12 434/25</p> <p>store [1] 454/1</p> <p>stored [2] 443/5 443/25</p> <p>Story [1] 473/4</p> <p>straight [1] 467/20</p> <p>strategic [1] 450/15</p> <p>strategies [1] 479/19</p> <p>strategy [13] 450/7 450/9 450/22 450/23 457/1 457/2 479/21 480/3 480/13 480/19 481/5 481/7 485/15</p> <p>stream [9] 452/22 453/1 453/11 453/12</p>
---	--	--	--	---

<p>S</p> <p>stream... [5] 459/17 464/10 468/16 475/7 482/6</p> <p>streamable [1] 444/5</p> <p>streaming [20] 426/22 456/5 457/9 457/10 458/16 462/8 462/10 462/17 463/23 464/16 465/21 468/10 468/17 468/22 469/19 480/15 480/18 481/16 483/24 484/20</p> <p>streams [3] 464/7 465/7 479/9</p> <p>STREET [4] 416/24 417/4 417/16 489/21</p> <p>stricken [3] 428/17 428/20 464/2</p> <p>strict [1] 467/10</p> <p>strike [1] 463/25</p> <p>structured [1] 438/24</p> <p>studied [9] 464/9 464/15 464/20 464/20 464/23 464/24 465/6 465/10 465/12</p> <p>studio [9] 444/18 449/5 449/13 451/9 452/12 459/21 461/21 467/1 467/25</p> <p>studio's [1] 449/4</p> <p>studios [52] 425/12 425/14 425/17 426/9 426/10 426/14 427/1 427/6 427/20 437/11 438/10 439/12 440/2 440/6 440/13 444/14 446/12 447/9 448/11 448/13 448/15 448/25 449/10 450/4 450/15 452/5 452/6 453/15 453/16 453/20 454/12 454/18 454/19 455/10 455/11 456/1 456/8 458/3 459/24 460/6 460/12 460/13 461/24 461/25 462/4 466/8 466/15 466/24 467/2 472/10 484/24 490/9</p> <p>subject [4] 465/15 476/16 494/1 494/12</p> <p>submitted [1] 493/23</p> <p>subscription [6] 454/15 455/18 455/20 455/25 462/15 462/18</p> <p>substance [1] 425/25</p> <p>substantive [2] 428/18 440/1</p> <p>Substantively [1] 425/3</p> <p>successful [1] 450/6</p> <p>such [1] 425/6</p> <p>sue [2] 484/8 484/10</p> <p>sued [3] 440/2 444/17 444/20</p> <p>suffered [4] 466/24 467/5 467/7 467/25</p> <p>sufficient [1] 450/1</p>	<p>suggested [3] 420/14 435/4 437/9</p> <p>suggesting [3] 439/9 439/11 492/11</p> <p>SUITE [1] 417/13</p> <p>superhero [1] 449/3</p> <p>support [1] 420/18</p> <p>sure [9] 420/23 427/17 432/9 442/4 442/6 469/13 480/6 489/12 489/25</p> <p>surprise [1] 440/6</p> <p>surprised [2] 470/9 477/6</p> <p>SVOD [8] 455/19 458/21 459/16 459/19 462/9 462/18 462/25 465/16</p> <p>swear [2] 445/20 471/8</p> <p>sworn [3] 429/20 445/18 471/6</p> <p>system [12] 428/12 430/15 430/17 430/25 431/6 431/10 431/17 432/8 432/11 432/13 433/17 469/21</p> <hr/> <p>T</p> <p>tab [7] 432/25 433/10 433/11 433/11 434/16 434/21 435/18</p> <p>tags [1] 432/17</p> <p>take [24] 424/5 435/18 439/1 439/2 442/6 442/18 454/22 463/10 463/12 463/17 463/21 474/5 479/5 479/17 481/18 482/15 484/25 487/10 493/10 493/13 493/17 493/17 493/20 494/18</p> <p>taken [4] 448/10 479/7 489/25 494/21</p> <p>takes [1] 482/18</p> <p>talk [5] 468/25 468/25 483/16 493/24 493/25</p> <p>talked [8] 426/7 427/16 432/7 443/24 461/12 461/13 465/13 479/4</p> <p>talking [7] 442/21 443/21 455/16 461/15 482/10 485/23 487/2</p> <p>talks [2] 422/16 461/18</p> <p>TapShare [19] 430/18 430/19 430/23 431/6 431/10 431/11 431/17 441/2 441/4 441/8 441/23 442/3 442/12 442/15 442/22 442/24 443/9 443/18 444/3</p> <p>teach [1] 447/8</p> <p>team [1] 478/4</p> <p>teams [1] 484/13</p> <p>technical [2] 433/15 434/13</p>	<p>technically [1] 462/10</p> <p>technology [1] 484/22</p> <p>television [2] 449/22 472/10</p> <p>telling [1] 428/10</p> <p>ten [3] 434/10 480/8 480/11</p> <p>tens [8] 456/6 456/6 459/21 459/22 459/22 470/16 483/24 486/19</p> <p>term [2] 454/17 454/21</p> <p>terms [3] 427/19 450/11 475/9</p> <p>territories [1] 456/3</p> <p>territory [1] 454/17</p> <p>test [1] 443/14</p> <p>testified [8] 425/10 426/17 429/21 436/15 438/25 443/13 445/19 471/7</p> <p>testify [3] 425/4 472/19 493/8</p> <p>testimony [20] 423/18 425/19 426/19 429/6 429/12 445/21 447/25 448/4 464/5 465/14 465/21 471/9 473/21 479/11 479/12 485/10 494/11 494/13 494/16 494/19</p> <p>testing [1] 443/14</p> <p>Thank [13] 440/19 440/21 445/10 445/25 461/2 470/25 471/13 471/18 473/18 478/11 485/2 489/2 492/19</p> <p>theater [2] 451/17 451/19</p> <p>theaters [1] 480/9</p> <p>theatrical [7] 446/14 446/20 447/2 447/3 448/22 454/10 457/7</p> <p>them [30] 423/15 426/10 428/10 428/13 431/11 435/6 437/5 437/6 437/7 439/12 439/24 440/14 448/9 450/2 450/2 454/12 457/23 462/25 475/4 475/10 475/12 475/13 477/10 478/21 478/21 478/22 480/22 486/11 487/4 487/10</p> <p>theme [2] 427/9 449/18</p> <p>themselves [2] 428/3 461/19</p> <p>theory [2] 425/17 427/25</p> <p>thing [8] 443/16 451/17 451/24 452/11 455/25 464/22 465/1 474/6</p> <p>things [5] 438/11 449/17 461/13 476/25 485/17</p> <p>think [32] 420/1 420/6</p>	<p>420/9 420/20 421/8 421/10 422/10 422/21 423/16 427/13 436/20 448/7 458/3 458/20 460/4 464/25 465/23 466/20 470/7 485/22 486/1 486/3 486/4 486/10 486/14 486/17 486/18 487/5 487/6 487/14 487/21 493/13</p> <p>thinking [1] 419/24</p> <p>thinks [1] 458/21</p> <p>third [1] 427/15</p> <p>though [2] 463/8 465/15</p> <p>thought [3] 424/11 434/23 469/23</p> <p>thousands [7] 447/12 448/14 460/15 461/3 470/17 470/20 486/19</p> <p>three [6] 432/3 434/14 454/21 457/6 458/14 478/23</p> <p>Thrones [2] 451/14 456/19</p> <p>throughout [1] 461/4</p> <p>THURSDAY [2] 416/14 419/1</p> <p>ticket [2] 449/1 449/2</p> <p>Time Warner [1] 474/20</p> <p>timed [1] 492/11</p> <p>timeframe [1] 439/14</p> <p>timelines [1] 467/10</p> <p>title [6] 465/15 468/18 470/14 472/3 490/10 495/4</p> <p>titles [14] 432/10 432/12 432/15 432/17 432/19 456/2 457/9 458/4 458/5 470/10 470/18 470/21 472/21 472/24</p> <p>today [9] 422/3 424/6 466/20 466/20 472/19 478/8 487/2 487/6 487/16</p> <p>together [2] 437/21 468/25</p> <p>told [7] 424/14 425/18 441/4 441/9 441/22 456/13 461/4</p> <p>TOLLES [2] 417/3 417/6</p> <p>tomorrow [1] 422/3</p> <p>too [1] 484/15</p> <p>took [5] 457/7 457/8 460/23 478/9 480/17</p> <p>top [2] 457/3 477/8</p> <p>total [1] 432/12</p> <p>towards [4] 421/3 421/11 421/13 427/21</p> <p>Toy [1] 473/4</p> <p>toys [1] 449/17</p> <p>track [3] 437/6 484/9 485/21</p> <p>Tracy [3] 447/25 448/2 448/7</p>	<p>traditional [1] 427/7</p> <p>transaction [1] 453/21</p> <p>transactional [4] 453/6 462/14 465/23 476/8</p> <p>transactions [1] 438/19</p> <p>transcript [4] 416/13 442/7 495/5 495/7</p> <p>transfer [1] 442/25</p> <p>transmission [2] 460/7 490/1</p> <p>Tremaine [1] 439/19</p> <p>trial [16] 416/17 418/17 419/7 420/17 421/1 421/8 426/1 429/5 432/3 434/5 435/6 436/12 459/5 472/14 473/17 483/15</p> <p>Trial Exhibit 384 [1] 459/5</p> <p>tried [3] 434/19 434/21 493/14</p> <p>true [5] 426/25 474/14 480/23 490/6 495/4</p> <p>trust [2] 441/18 441/25</p> <p>truth [6] 445/22 445/22 445/23 471/10 471/10 471/11</p> <p>try [6] 448/11 479/6 483/1 484/9 490/6 492/12</p> <p>trying [12] 427/19 428/19 450/10 450/11 467/2 467/10 467/11 467/20 484/14 488/2 488/20 488/21</p> <p>Tuesday [2] 448/1 473/21</p> <p>turn [2] 437/8 478/3</p> <p>turned [1] 428/8</p> <p>TV [4] 456/9 456/10 456/15 456/24</p> <p>TVOD [3] 453/6 462/9 482/10</p> <p>two [12] 422/15 422/15 422/15 437/14 439/20 441/14 458/6 458/8 461/24 461/24 478/20 494/7</p> <p>type [6] 461/15 461/22 461/25 462/2 462/3 478/12</p> <p>types [2] 464/7 478/23</p> <p>typically [1] 490/5</p> <hr/> <p>U</p> <p>Ubiquiti [1] 474/22</p> <p>UFilter [1] 436/21</p> <p>ultimately [1] 431/1</p> <p>unaware [1] 423/21</p> <p>unbiased [1] 427/15</p> <p>under [5] 425/10 428/25 429/23 458/2 490/25</p>
--	--	--	---	--

<p>U</p> <p>undermines [5] 475/10 475/13 478/19 482/22 484/15</p> <p>understand [10] 423/15 427/17 434/13 440/11 467/20 473/25 476/12 477/12 487/8 489/16</p> <p>Unequivocally [1] 492/15</p> <p>unfortunately [2] 457/24 484/7</p> <p>unhappy [1] 456/12</p> <p>unique [1] 451/10</p> <p>UNITED [3] 416/1 495/4 495/8</p> <p>unlicensed [1] 478/18</p> <p>unnamed [1] 425/17</p> <p>until [4] 423/22 424/6 462/25 493/23</p> <p>up [31] 423/23 423/25 424/6 424/11 427/24 427/25 433/19 433/25 434/8 435/2 435/13 435/20 435/21 435/25 437/20 441/13 442/20 444/8 450/10 456/24 459/5 472/13 473/3 475/18 475/20 477/14 480/25 481/19 481/25 484/19 491/23</p> <p>uphold [1] 482/20</p> <p>uploaded [1] 481/16</p> <p>upon [4] 452/16 478/2 478/6 481/14</p> <p>upset [1] 440/14</p> <p>upward [1] 469/15</p> <p>upwards [2] 458/4 470/20</p> <p>us [17] 423/7 423/12 424/14 439/21 444/15 455/10 455/10 468/25 474/8 475/11 476/20 477/2 479/8 479/10 480/5 484/9 488/6</p> <p>USC [1] 447/7</p> <p>use [12] 420/6 423/23 424/3 424/9 427/9 428/13 432/20 433/8 435/10 437/5 468/19 493/9</p> <p>used [3] 448/3 484/5 485/9</p> <p>users [5] 437/1 437/3 437/4 442/25 443/1</p> <p>usually [3] 455/2 455/14 468/11</p> <p>UTAH [9] 417/17 489/7 489/8 489/10 489/13 489/16 489/18 489/21 489/22</p>	<p>452/5 455/1 474/11 483/7</p> <p>values [1] 474/2</p> <p>various [2] 464/6 465/19</p> <p>vault [2] 443/5 444/1</p> <p>verdict [1] 447/17</p> <p>versa [1] 477/3</p> <p>version [2] 436/3 436/5</p> <p>versus [3] 419/7 462/9 462/9</p> <p>vice [5] 446/13 446/18 447/2 472/4 477/3</p> <p>vice president [3] 446/13 446/18 447/2</p> <p>vice versa [1] 477/3</p> <p>VIDANGEL [87]</p> <p>VidAngel's [10] 421/9 422/21 426/13 426/19 436/13 438/6 459/10 480/2 483/3 483/16</p> <p>video [24] 420/12 420/21 421/2 421/6 421/7 421/10 421/17 421/19 421/22 422/12 438/15 442/12 443/18 444/3 444/8 446/22 453/6 455/18 455/20 455/25 462/14 462/15 462/18 465/23</p> <p>videos [7] 419/20 420/13 420/14 429/3 453/17 488/11 488/16</p> <p>view [3] 422/21 431/21 469/17</p> <p>viewed [3] 469/15 470/11 470/13</p> <p>viewing [2] 433/20 454/5</p> <p>views [1] 470/17</p> <p>vigilant [1] 460/6</p> <p>VII [2] 480/7 481/22</p> <p>violating [1] 475/9</p> <p>violence [1] 487/20</p> <p>VOD [1] 476/8</p> <p>Vudu [12] 432/8 432/13 432/23 433/12 434/23 435/13 453/18 476/5 476/6 476/7 491/9 491/11</p>	<p>428/4 432/4 432/5 432/6 433/20 435/6 491/11 494/9</p> <p>wants [2] 419/21 484/20</p> <p>Warner [5] 425/12 448/5 456/10 473/24 474/20</p> <p>Warner Bros [4] 425/12 448/5 456/10 473/24</p> <p>Warners [3] 455/11 458/8 459/20</p> <p>Wars [13] 451/14 473/5 477/5 479/23 480/2 480/6 480/7 481/4 481/21 482/4 491/3 492/4 492/11</p> <p>Wasp [2] 432/5 432/10</p> <p>watch [25] 432/4 432/5 432/6 432/7 433/4 433/6 433/8 434/22 435/7 436/2 453/11 453/13 455/23 457/15 457/22 458/19 459/2 459/12 459/13 462/8 462/9 462/17 462/17 465/15 479/1</p> <p>watches [1] 462/24</p> <p>watching [2] 433/3 434/6</p> <p>Website [4] 433/12 482/13 482/18 484/17</p> <p>websites [2] 478/23 484/14</p> <p>weekend [1] 449/3</p> <p>weeks [1] 451/18</p> <p>went [5] 434/12 434/22 435/1 442/16 446/12</p> <p>WEST [2] 416/24 417/16</p> <p>WESTERN [1] 416/2</p> <p>wherever [1] 455/23</p> <p>White [1] 473/3</p> <p>whole [4] 427/25 445/22 465/1 471/10</p> <p>wholesale [5] 452/8 452/9 452/12 452/14 462/6</p> <p>why [19] 424/7 425/25 427/10 431/24 438/22 439/13 440/9 450/4 460/2 470/9 476/9 478/8 478/16 479/1 483/5 484/11 488/12 488/17 493/17</p> <p>wide [1] 474/17</p> <p>willful [1] 427/10</p> <p>window [2] 457/11 457/18</p> <p>windowing [14] 450/24 450/25 451/3 453/2 457/1 457/2 479/12 479/15 479/18 479/21 480/3 481/5 490/9 490/13</p>	<p>windows [1] 450/23</p> <p>wise [1] 465/20</p> <p>wish [2] 423/8 445/12</p> <p>wishes [2] 425/20 493/2</p> <p>without [6] 464/10 464/17 465/8 468/16 475/7 481/8</p> <p>witness [12] 424/14 424/16 424/20 424/21 424/24 429/14 429/22 430/21 445/13 445/15 471/1 492/21</p> <p>WITNESSES [1] 418/5</p> <p>word [4] 420/6 483/9 485/9 485/12</p> <p>words [6] 422/4 436/17 441/10 441/12 442/12 462/18</p> <p>work [14] 434/20 440/1 447/14 448/14 460/15 471/23 471/24 473/18 474/12 474/16 474/17 474/18 474/19 474/21</p> <p>worked [8] 443/12 446/6 446/8 446/10 461/24 461/25 470/4 472/1</p> <p>working [5] 434/9 434/11 434/24 434/24 439/5</p> <p>works [8] 449/2 449/8 451/16 453/15 472/16 474/13 485/19 486/23</p> <p>world [3] 487/7 487/9 487/15</p> <p>worldwide [1] 447/2</p> <p>worry [1] 425/24</p> <p>worth [1] 458/11</p> <p>wrap [1] 483/13</p> <p>Wright [1] 439/18</p> <p>wrong [2] 433/17 493/15</p> <p>wrote [1] 453/6</p>	<p>445/15 447/19 447/22 460/17 465/2 466/10 467/19 468/4 469/1 469/3 470/24 471/2 473/8 473/15 473/19 485/3 487/11 489/2 491/7 491/19 492/6 492/16 492/18 492/22</p> <p>Z</p> <p>zeros [1] 460/9</p>
<p>V</p> <p>vacation [1] 437/23</p> <p>valuable [2] 460/4 473/2</p> <p>value [6] 420/20 428/2</p>	<p>W</p> <p>wait [3] 455/8 462/25 493/19</p> <p>walk [2] 454/1 480/5</p> <p>Walmart [4] 452/7 452/9 453/25 476/9</p> <p>Walmart's [1] 452/10</p> <p>Walmart.com [2] 475/25 476/10</p> <p>Walt [2] 446/12 471/25</p> <p>Walt Disney [1] 446/12</p> <p>Walt Disney Company [1] 471/25</p> <p>wanted [9] 428/3</p>	<p>X</p> <p>Xfinity [1] 454/14</p> <p>Y</p> <p>year [8] 438/2 440/2 440/5 440/10 455/15 455/17 456/14 470/2</p> <p>year's [1] 469/22</p> <p>years [15] 432/19 446/9 446/12 446/16 446/25 447/11 450/20 454/22 456/9 458/14 462/1 472/2 480/8 480/11 482/25</p> <p>yesterday [3] 426/17 430/5 443/13</p> <p>YOUNG [2] 417/7 419/12</p> <p>Your Honor [33] 419/11 419/15 423/7 423/12 423/21 424/18 425/22 440/21 445/6</p>	<p>Y</p>	