

**EXHIBIT H**



Transcript of the Testimony of **ALLAN PINEDA**

**Date:** July 26, 2011

**Case:** BRYAN PRINGLE v. WILLIAM ADAMS, et al.

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1 UNITED STATES DISTRICT COURT

2 CENTRAL DISTRICT OF CALIFORNIA - SOUTHERN DIVISION

3

4

5 BRYAN PRINGLE, an individual, )

)

6 Plaintiff, )

)

7

vs.

) Case No.

8 ) SACV 10-1656 JST(RZx)

9 WILLIAM ADAMS, JR.; STACY )

)

10 FERGUSON; ALLAN PINEDA; and, )

)

11 JAIME GOMEZ, all individually )

)

12 and collectively as the music )

)

group The Black Eyed Peas, )

)

et al., )

Defendants. )

)

13

14

C O N F I D E N T I A L

15

(PURSUANT TO PROTECTIVE ORDER, THIS

16 TRANSCRIPT HAS BEEN DESIGNATED

"HIGHLY CONFIDENTIAL - ATTORNEYS' EYES ONLY")

17

18

DEPOSITION OF ALLAN PINEDA

(a/k/a "apl.de.ap")

19

TAKEN ON TUESDAY, JULY 26, 2011, AT 10:38 A.M.

20

21

22

REPORTED BY:

23

TRACY FOX

24

CSR NUMBER 10449

25

1 UNITED STATES DISTRICT COURT  
 2 CENTRAL DISTRICT OF CALIFORNIA - SOUTHERN DIVISION  
 3  
 4  
 5 BRYAN PRINGLE, an individual, )  
 6 )  
 6 Plaintiff, )  
 7 )  
 7 vs. ) Case No.  
 ) SACV 10-1656 JST(RZx)  
 8 WILLIAM ADAMS, JR.; STACY )  
 FERGUSON; ALLAN PINEDA; and, )  
 9 JAIME GOMEZ, all individually )  
 and collectively as the music )  
 10 group The Black Eyed Peas, )  
 et al., )  
 11 Defendants. )

12  
 13  
 14 C O N F I D E N T I A L  
 15 (PURSUANT TO PROTECTIVE ORDER, THIS  
 TRANSCRIPT HAS BEEN DESIGNATED  
 16 "HIGHLY CONFIDENTIAL - ATTORNEYS' EYES ONLY")  
 17  
 18 VIDEOTAPED DEPOSITION OF ALLAN PINEDA,  
 19 a/k/a "apl.de.ap," TAKEN ON BEHALF OF  
 20 THE PLAINTIFF AT 450 NORTH ROXBURY  
 21 DRIVE, 8TH FLOOR, IN BEVERLY HILLS,  
 22 CALIFORNIA, COMMENCING AT 10:38 A.M.,  
 23 ON TUESDAY, JULY 26, 2011, BEFORE  
 24 TRACY FOX, CERTIFIED SHORTHAND REPORTER  
 25 NUMBER 10449.

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 24  
 25

Page 6

I N D E X

1			
2			
3	DEPONENT:	EXAMINED BY:	PAGE:
4	ALLAN PINEDA	MR. DICKIE	14, 231
5	(a/k/a "apl.de.ap")		
6	MS. CENAR	225, 237	
7	(AFTERNOON SESSION)	84	
8			
9			
10	EXHIBITS FOR IDENTIFICATION:		
11	PLAINTIFF'S:		
12	12 - Plaintiff's Notice of Deposition		
13	of Allan Pineda	18	
14	12-A - Enlarged copy of Exhibit 12	22	
15	13 - Plaintiff's Amended Notice of		
16	Deposition	28	
17	13-A - Enlarged copy of Exhibit 13	22	
18	14 - Letter from Cherry Lane Music		
19	Publishing Company, Inc., to		
20	William Adams and David Sonenberg,		
21	Bates-stamped CHERRY.BA.000116 to		
22	CHERRY.BA.00018	37	
23	14-A - Enlarged copy of Exhibit 14	45	
24	15 - Jeepneymusic.com website home page	102	
25	15-A - Enlarged copy of Exhibit 15	139	
	16 - Enlarged copy of Agreement dated		
	as of June 20, 2003	173	
	17 - Enlarged copy of Bates-stamped		
	PR 64	181	

Page 7

I N D E X (CONTINUED):

1			
2			
3	EXHIBITS FOR IDENTIFICATION:		
4	PLAINTIFF'S:		
5	18 - Enlarged copies of document to		
6	What A Music, Limitd, from BEP		
7	MUSIC, LLC, Bates-stamped		
8	Riesterer 0000010 to -31	186	
9	19 - ASCAP document to Katharine N.		
10	Dunn, Esq., dated July 22, 2011,		
11	2-page cover letter followed by		
12	Bates-stamped ASCAP 001 - 029	218	
13	(PREVIOUSLY MARKED FOR IDENTIFICATION):		
14	5 - Photocopy of Liner notes for		
15	"The E.N.D." album, Bates-stamped		
16	BEP-PR000038 - BEP-PR00050	139	
17	5-A - Enlarged copy of Exhibit 5	142	
18			
19	QUESTIONS UNANSWERED BY THE DEPONENT:		
20	PAGE:	LINE:	
21	15	18	
22			
23			
24			
25			

Page 8

BEVERLY HILLS, CALIFORNIA, TUESDAY  
July 26, 2011  
10:38 A.M.

THE VIDEOGRAPHER: Good morning.  
My name is Annette Cain, video technician and  
notary public for the State of California, here  
on behalf of Tracy Fox & Associates.  
Today's date is July 26th, year 2011.  
This marks the beginning of Media  
Number One of the videotape of Allan Pineda in the  
matter of "Bryan Pringle v. William Adams, et al,"  
pending before the United States District Court,  
Central District of California, Southern Division;  
Case Number SACV 10-1656 JST (RZx).  
This deposition is being taken on  
behalf of the plaintiff and is being held at the law  
offices of Hertz & Lichtenstein, address 450 North  
Roxbury Drive, 8th floor, in Beverly Hills,  
California.  
We are now going on the record. The  
time is 10:38 a.m.  
Will all counsel and all present  
please identify yourself for the record.  
MR. DICKIE: Dean Dickie of the

Page 9

law firm of Miller Canfield on behalf of the  
plaintiff.  
MR. GREELY: Ryan Greely, Gould Law  
Group, on behalf of the plaintiff.  
MS. ROSOFF: Rachel Rosoff of  
Hertz & Lichtenstein on behalf of The Black Eyed  
Peas.  
MR. MCPHERSON: Ed McPherson of  
McPherson Rane on behalf of Stacy Ferguson and  
Headphone Junkie Publishing, LLC.  
MR. DICKSTEIN: Tal Dickenstein  
of Loeb and Loeb on behalf of David Guetta;  
Frederic Riesterer; and Shapiro, Bernstein.  
MR. PINK: Jonathan Pink, Bryan Cave,  
on behalf of William Adams; Allan Pineda;  
Jaime Gomez; The Black Eyed Peas; Jaime Munson;  
Tab Magnetic Publishing; Cherry River Music;  
Jeepney Music, Inc.; and Will.i.am Music, LLC.  
MS. CENAR: Kara --  
MR. PINK: Although my objections  
today will be solely on behalf of Cherry River  
Music.  
MS. CENAR: Kara Cenar of Bryan Cave  
on behalf of William Adams; Allan Pineda;  
Jaime Gomez; Stacy Ferguson; Will.i.am Music, LLC;

Page 10

1 Jeepney Music, Inc.; Tab Magnetic Publishing;  
 2 Cherry River Music Co.; EMI April Music, Inc.;  
 3 Headphone Junkie Publishing, LLC; and Mr. Munson as  
 4 well.  
 5 And would the court reporter please  
 6 administer the oath.  
 7 DEPOSITION OFFICER: Can you please  
 8 introduce yourself first?  
 9 MR. PINEDA: Allan Pineda on behalf of  
 10 The Black Eyed Peas.  
 11 DEPOSITION OFFICER: Thanks.  
 12  
 13 ALLAN PINEDA,  
 14 (a/k/a "apl.de.ap")  
 15 called as a deponent and sworn in by  
 16 the deposition officer, was examined  
 17 and testified as follows:  
 18  
 19 DEPOSITION OFFICER: Would you raise  
 20 your right hand.  
 21 Do you solemnly state that the  
 22 testimony you are about to give in the following  
 23 deposition will be the truth, the whole truth, and  
 24 nothing but the truth, so help you God?  
 25 THE DEPONENT: Yes, I will.

Page 11

1 DEPOSITION OFFICER: Thank you.  
 2 MS. CENAR: Just for the record, this  
 3 deposition is designated as "Highly Confidential" on  
 4 privacy grounds and is pursuant to the terms of the  
 5 stipulation.  
 6 MR. DICKIE: Well, Counsel, you know  
 7 we object to the wholesale designation, but I  
 8 understand your statement. We just disagree, but  
 9 we'll move on.  
 10 MS. CENAR: But in the interim, this  
 11 transcript and video will be maintained pursuant to  
 12 the stipulation.  
 13 MR. DICKIE: And for use only here and  
 14 in the court proceedings, whatever they are.  
 15 You know, I'm not stipulating that the  
 16 confidentiality prevents use of the testimony in  
 17 these court proceedings.  
 18 You're not suggesting that, are you?  
 19 MS. CENAR: I don't think that's what  
 20 the stipulation suggests --  
 21 MR. DICKIE: Okay.  
 22 MS. CENAR: -- at all.  
 23 MR. DICKIE: Well, good. Because I  
 24 just want to make --  
 25 MS. CENAR: But it can't be used for

Page 12

1 any other purposes.  
 2 MR. DICKIE: Outside the litigation; I  
 3 understand that.  
 4 MR. DICKSTEIN: Mr. Dickie, one  
 5 housekeeping note, if you don't mind.  
 6 We agreed before we went on the record  
 7 that objections by any counsel for any defendant will  
 8 be considered to be made by other counsel that are  
 9 here.  
 10 Is that fair?  
 11 MR. DICKIE: That's an accurate  
 12 statement.  
 13 I asked you whether or not Mr. Pink  
 14 had asked you to say that since he has always asked  
 15 that in the prior depositions, and I said I had no  
 16 objection.  
 17 MR. DICKSTEIN: And I told you  
 18 Mr. Pink had not asked me that.  
 19 MR. DICKIE: Indeed you did; indeed  
 20 you did.  
 21 MR. MCPHERSON: Can we get a running  
 22 stipulation to that, so we don't -- so we don't -- if  
 23 we miss one, we could have that?  
 24 MR. DICKIE: I don't have any  
 25 objection to that.

Page 13

1 MR. MCPHERSON: I think it tends to  
 2 disrupt the deposition if everyone has to join in.  
 3 Thank you.  
 4 MR. DICKIE: That does not seem to  
 5 stop that practice, however, in the past.  
 6 MS. CENAR: Before we start, we had a  
 7 representation by your co-counsel yesterday that the  
 8 audio exhibits were going to be provided and made  
 9 part of the transcript.  
 10 Do we have those today?  
 11 MR. DICKIE: I don't know anything  
 12 about those.  
 13 MR. GREELY: We don't have those. We  
 14 will get them to you here.  
 15 MS. CENAR: Okay.  
 16 MR. DICKIE: Well, they were sent to  
 17 you, so --  
 18 MS. CENAR: Well, they weren't sent to  
 19 us, not the ones that were played at the deposition  
 20 yesterday --  
 21 MR. DICKIE: Oh. You are talking  
 22 about those.  
 23 MS. CENAR: -- and they were supposed  
 24 to be marked and made as part of the exhibit  
 25 transcript of yesterday.

Page 14

1 MR. DICKIE: I think there's a -- the  
 2 part I was at yesterday, there was a specific  
 3 identification as to what they are, and Mr. Greely's  
 4 represented that we will get them to you.  
 5 He hasn't, obviously, left, so I think  
 6 you're just -- they've said they will be provided.  
 7 We'll get them to you.  
 8 MS. CENAR: We were told they will be  
 9 provided today. That's why --  
 10 MR. DICKIE: I don't know what you  
 11 were told, but we don't have them. But you'll get  
 12 them.  
 13  
 14 EXAMINATION  
 15 BY MR. DICKIE:  
 16 Q. Good morning, Mr. Pineda.  
 17 A. Good morning.  
 18 Q. Have you ever had a deposition taken  
 19 before?  
 20 A. No.  
 21 Q. Let me first ask you, if you would,  
 22 please, to state your full name and give your current  
 23 residence address.  
 24 A. Allan Pineda. And my residence is  
 25 2206 --

Page 15

1 MS. CENAR: Allan --  
 2 If you need his personal residence, we  
 3 will -- we will provide it.  
 4 BY MR. DICKIE:  
 5 Q. You can answer the question,  
 6 Mr. Pineda.  
 7 MS. CENAR: The witness is instructed  
 8 not to answer the address of his personal residence  
 9 on privacy grounds.  
 10 BY MR. DICKIE:  
 11 Q. Mr. Pineda, my name Dean Dickie. Have  
 12 we ever met before?  
 13 A. Nope.  
 14 Q. And since you have indicated that  
 15 you've never taken -- or given a deposition before,  
 16 let me just tell you a few ground rules to make it  
 17 easy for everyone here.  
 18 I will ask you some questions that  
 19 seek to elicit from you verbal responses.  
 20 If you don't understand the question  
 21 that I ask you, please ask me to rephrase it and I'll  
 22 be happy to do so.  
 23 If you understand the question, please  
 24 answer it. And if you don't indicate that you don't  
 25 understand it, I'll assume that you understood my

Page 16

1 question.  
 2 Is that fair?  
 3 A. Correct.  
 4 Q. If at any time you need a break or you  
 5 need some time out to do whatever, just let us know  
 6 and we'll go off the record.  
 7 Also, if you need to confer with your  
 8 counsel on something, just indicate that you have to  
 9 do that and we'll take a short break so that you can  
 10 ask your counsel whatever questions you may have.  
 11 A. Yes, I will.  
 12 Q. And then the court reporter to your  
 13 right, she does not take down nods of the head and  
 14 other physical gestures.  
 15 So if the answer to the question is  
 16 yes, just say "yes" or "no" as loudly as it would be  
 17 necessary for her to hear.  
 18 If you could do that, that will make  
 19 the record much easier.  
 20 A. Okay.  
 21 Q. The last thing I would really like to  
 22 ask you is let us not talk over one another. Let me  
 23 complete my question before you answer, even though  
 24 you may know the answer before I finish the question.  
 25 The young lady to your right only

Page 17

1 takes down what you say and what I say and what the  
 2 lawyers say.  
 3 So if we all start talking at one  
 4 time, it will make it difficult to actually  
 5 understand the record.  
 6 So I would ask you to do that, if you  
 7 would.  
 8 A. I will.  
 9 Q. Is that okay?  
 10 A. Okay.  
 11 MS. CENAR: And on that note -- it's  
 12 good advice -- it's very important for you to listen  
 13 to his entire question because there may be words on  
 14 the end of it that provide a different meaning to the  
 15 question.  
 16 So allow him to finish his question so  
 17 that you can answer his specific question.  
 18 THE DEPONENT: Okay.  
 19 BY MR. DICKIE:  
 20 Q. Are you married, Mr. Pineda?  
 21 A. No.  
 22 Q. Have you ever been married?  
 23 A. No.  
 24 Q. Do you understand why you are here  
 25 today?

Page 18

1 A. A lawsuit.  
 2 Q. Is this the first lawsuit in which  
 3 you've ever been named as a defendant?  
 4 A. Yes.  
 5 Q. And when was it, Mr. Pineda, as a  
 6 point in time that you first learned that you were a  
 7 defendant in the -- in a lawsuit?  
 8 MS. CENAR: Objection to form.  
 9 THE DEPONENT: I don't remember.  
 10 BY MR. DICKIE:  
 11 Q. 2010? 2011?  
 12 A. I don't -- I don't remember.  
 13 Q. When was it that you were first told  
 14 that you would be required to give a deposition in  
 15 this case?  
 16 A. I seriously don't remember.  
 17 Q. Okay. Let me hand you what I've  
 18 marked as -- or ask the reporter if she  
 19 would hand you what I've marked as Exhibit 12 for  
 20 identification.  
 21 (WHEREUPON, PLAINTIFF'S EXHIBIT  
 22 NUMBER 12 WAS MARKED FOR IDENTIFICATION  
 23 BY THE DEPOSITION OFFICER.)  
 24 MS. CENAR: Counsel, we're going to  
 25 have to take a break and get the exhibits enlarged in

Page 19

1 a size that the witness can see.  
 2 MR. DICKIE: Fine.  
 3 MS. CENAR: So we'll have to take a  
 4 break.  
 5 But if there other exhibits that you  
 6 intend to use with this witness so I can do them all  
 7 at once so we don't have to take a break every time,  
 8 I'm happy to do that.  
 9 MR. DICKIE: That's fine. We will do  
 10 it one by one.  
 11 But here's another notice. You might  
 12 as well do that because they sort of go together.  
 13 MR. PINK: I would also ask that  
 14 copies be made in sufficient number for all counsel.  
 15 DEPOSITION OFFICER: Speak up, please.  
 16 MR. PINK: I would also add that  
 17 copies be made in sufficient number for all counsel  
 18 while we are taking the break.  
 19 MR. DICKIE: While I have no objection  
 20 to copies, I think that since the first one is a  
 21 notice of deposition and the second is an amended  
 22 notice of deposition which were served on all parties  
 23 to this case, and killing trees is probably not  
 24 necessary. But if you insist on a copy, I'm sure --  
 25 MR. MCPHERSON: I -- I don't need a

Page 20

1 copy.  
 2 MR. DICKSTEIN: Since you've  
 3 identified those, I don't need copies. But if there  
 4 are other documents --  
 5 MS. CENAR: Dean, for purposes of  
 6 moving this deposition along, every exhibit that you  
 7 intend to use with this witness is going to have to  
 8 be enlarged to a size that the witness can see.  
 9 So if you would be kind enough to give  
 10 them to me now, we'll have them prepared.  
 11 MR. DICKIE: I understand that, and I  
 12 recognize that that's your position, but we'll move  
 13 along as it is.  
 14 And I'll -- if we have to, we'll have  
 15 documents or something enlarged in order for him to  
 16 identify his signature. That's fine.  
 17 MS. CENAR: And you know that  
 18 that's going to unnecessarily slow and delay and --  
 19 and unnecessarily keep this witness's time because  
 20 you didn't come prepared with exhibits that were  
 21 enlarged enough for the witness to see.  
 22 MR. DICKIE: That's not my preparation  
 23 problem.  
 24 MS. CENAR: So I'm asking -- I'm  
 25 asking you as a matter of professional courtesy to

Page 21

1 the witness, if you would be kind enough to give me  
 2 the exhibits so that they may be enlarged so we don't  
 3 have to go through that time and unnecessarily waste  
 4 this witness's time.  
 5 MR. DICKIE: We're not wasting  
 6 anyone's time, Ms. Cenar. Please get those documents  
 7 enlarged, so I may proceed.  
 8 MS. CENAR: Okay. Let's take a break.  
 9 THE VIDEOGRAPHER: We are now going  
 10 off the record. The time is 10:49 a.m.  
 11 (WHEREUPON, A RECESS WAS HELD  
 12 FROM 10:49 A.M. TO 11:06 A.M.)  
 13 THE VIDEOGRAPHER: We are now going  
 14 back on the record. The time is 11:06 a.m.  
 15 MS. CENAR: I am going to ask the  
 16 court reporter if she would be kind enough to mark  
 17 Exhibit 12-A to correspond with Exhibit 12 and  
 18 Exhibit 13-A to correspond with Exhibit 13, please.  
 19 MR. DICKIE: Do you have copies of  
 20 12-A and 13-A?  
 21 MS. CENAR: Let-- let the court  
 22 reporter mark it and then you can take a look at it.  
 23 MR. DICKIE: Do you have copies?  
 24 MS. CENAR: They are the enlarged --  
 25 MR. GREELY: They are the big enlarged



Page 22

1 copies of 12 --  
 2 MS. CENAR: Copies of 12 and 13.  
 3 MR. DICKIE: Okay. I asked you if you  
 4 have a copy of what you --  
 5 MS. CENAR: I do. And it's -- the  
 6 court reporter, I've asked her to mark it and then  
 7 you may see it.  
 8 MR. DICKIE: No. I would like my own  
 9 copy, my own set of exhibits since the reporter keeps  
 10 the originals.  
 11 Are you saying I don't get a copy of  
 12 what you enlarged and want to have marked?  
 13 MS. CENAR: Could you please mark the  
 14 exhibits and then give them to Mr. Dickie.  
 15 So this is 12 and this is the enlarged  
 16 version of 12; and this is 13 and the enlarged  
 17 version of 13.  
 18 (WHEREUPON, PLAINTIFF'S EXHIBIT  
 19 NUMBERS 12-A AND 13-A WERE MARKED FOR  
 20 IDENTIFICATION BY THE DEPOSITION OFFICER.)  
 21 MS. CENAR: Do you want to give it to  
 22 him one at a time?  
 23 BY MR. DICKIE:  
 24 Q. Now, just a first look at Exhibit 12,  
 25 which has been marked on the larger copy as 12-A,

Page 23

1 Mr. Pineda.  
 2 Did you look at those -- either of  
 3 these two documents before you came back in the room  
 4 after the break?  
 5 A. Say that again.  
 6 Q. Yes.  
 7 You know, we took a little break so  
 8 that Exhibits 12 and 13 could be enlarged.  
 9 Did you look at those enlarged  
 10 versions before you came back into the room?  
 11 A. No, I didn't.  
 12 Q. Now, looking at Exhibit 12-A, it says  
 13 "Plaintiff's Notice of Deposition of Allan Pineda."  
 14 Do you see that on the right-hand  
 15 side?  
 16 A. This side? This one (indicating)?  
 17 Q. No. I don't have the larger one, or I  
 18 would be able to point it out to you.  
 19 MS. CENAR: Just tell me which --  
 20 which -- do you want 12-A in front of him?  
 21 THE DEPONENT: Is that what that is?  
 22 MR. DICKIE: Yes, that's what the  
 23 question was.  
 24 MS. CENAR: So the page on the  
 25 enlarged version, each page is split into two.

Page 24

1 MR. DICKIE: Well, that's why I said  
 2 if I had a copy of the enlarged one, I could work off  
 3 of the enlarged one, but you weren't kind enough to  
 4 give me one.  
 5 So we will work off of my copy and,  
 6 unfortunately, Mr. Pineda will have to be directed to  
 7 the larger version.  
 8 MS. CENAR: Well, Counsel, why didn't  
 9 you, as a courtesy to the witness, come with enlarged  
 10 versions yourself?  
 11 MR. DICKIE: I don't know why he  
 12 needs enlarged versions. Why would I know that? You  
 13 are telling me that he needs enlarged versions. It's  
 14 news to me.  
 15 MS. CENAR: Ask your questions,  
 16 Counsel.  
 17 MR. DICKIE: You asked me the  
 18 question. I'm responding to your question, so if you  
 19 don't want an answer, don't ask a silly question.  
 20 Can we have a --  
 21 DEPOSITION OFFICER: Can you hang on  
 22 for just a second?  
 23 We need to go off the record. I am  
 24 having a computer problem.  
 25 THE VIDEOGRAPHER: We are going off

Page 25

1 the record. This time is 11:10 A.M.  
 2 (WHEREUPON, A RECESS WAS HELD  
 3 FROM 11:10 A.M. TO 11:12 A.M.  
 4 FOR COMPUTER/TECHNICAL ISSUE.)  
 5 THE VIDEOGRAPHER: We are now going back on  
 6 the record. The time is 11:12 a.m.  
 7 MS. CENAR: Could you please read the  
 8 question back for the witness.  
 9 Counsel, you're going to have to  
 10 repeat the question.  
 11 MR. DICKIE: Sure. I don't have any  
 12 problem with that.  
 13 BY MR. DICKIE:  
 14 Q. Mr. Pineda, are you all set to begin?  
 15 (NO AUDIBLE RESPONSE BY THE DEPONENT.)  
 16 BY MR. DICKIE:  
 17 Q. Let me direct your attention on  
 18 Exhibit 12-A to the page that has the number 2 on the  
 19 bottom.  
 20 Do you have that in that Exhibit 12-A,  
 21 page 2?  
 22 A. Uh-huh.  
 23 Q. And above it, do you see the date  
 24 March 21st, 2011?  
 25 It's probably on the left-hand side,

Page 26

1 halfway up.  
 2 MS. CENAR: Which page are you asking  
 3 him to look at, Counsel?  
 4 MR. DICKIE: Page 2.  
 5 MS. CENAR: So this is the bottom of  
 6 page 1. This is the top of page 2.  
 7 THE DEPONENT: Okay. Dated March 21,  
 8 2011?  
 9 BY MR. DICKIE:  
 10 Q. Yes.  
 11 Do you see that date?  
 12 A. Uh-huh. Yes.  
 13 Q. Between March 21, 2011, and today,  
 14 have you been in the city of Los Angeles or the  
 15 state of California on any days in which you were not  
 16 performing?  
 17 MS. CENAR: Objection; form.  
 18 THE DEPONENT: We've been in and out,  
 19 you know, on tour this whole year in Europe. So I  
 20 don't remember the exact dates.  
 21 BY MR. DICKIE:  
 22 Q. I didn't ask that.  
 23 I just asked you as a fact, were you  
 24 present in the state of California or the City of  
 25 Los Angeles -- and the City of Los Angeles on any

Page 27

1 days between March 21 and today when you were not  
 2 performing?  
 3 MS. CENAR: Objection; asked and  
 4 answered.  
 5 MR. PINK: Also objection as to form.  
 6 THE DEPONENT: I -- I don't  
 7 remember.  
 8 BY MR. DICKIE:  
 9 Q. And even though you haven't given me  
 10 your residence -- your address, do you live in and  
 11 around Los Angeles? Is that where your home is?  
 12 A. Yes.  
 13 Q. Have you been at home -- have you  
 14 visited your home in and around Los Angeles on any  
 15 days or day between March 21st, 2011, and today?  
 16 MS. CENAR: Objection; form.  
 17 THE DEPONENT: Yes.  
 18 BY MR. DICKIE:  
 19 Q. On approximately how many occasions  
 20 have you done so?  
 21 A. Oh, I don't remember that.  
 22 Q. More than five?  
 23 A. I -- I don't remember.  
 24 Q. Is there any document that would  
 25 refresh your recollection as to the number of times

Page 28

1 you were at home between March 21, 2011, and today?  
 2 MS. CENAR: Objection to form.  
 3 MR. PINK: Also objecting on relevancy  
 4 grounds.  
 5 THE DEPONENT: No, no documents.  
 6 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 7 13 WAS MARKED FOR IDENTIFICATION BY  
 8 THE DEPOSITION OFFICER.)  
 9 BY MR. DICKIE:  
 10 Q. Now, let me ask you to take a look at  
 11 what I've marked as Exhibit 13, and it has on the  
 12 documents, the enlarged ones that your counsel handed  
 13 you, Exhibit 13-A, the one that says "Plaintiff's  
 14 Amended Notice of Deposition."  
 15 Do you have that document,  
 16 Mr. Pineda?  
 17 A. Yes.  
 18 Q. And if you look over to the top of  
 19 what is the second page where it says with the legend  
 20 at the top "To all parties and their attorneys of  
 21 record" -- do you see that page?  
 22 MS. CENAR: Not the second page of the  
 23 enlarged, the second page of the actual.  
 24 THE DEPONENT: Yes, I see that.  
 25 ///

Page 29

1 BY MR. DICKIE:  
 2 Q. And then do you see the paragraph that  
 3 starts "Please take notice..."?  
 4 Do you see that?  
 5 And then it indicates a date of  
 6 July 26.  
 7 Do you see that?  
 8 A. Yes.  
 9 Q. Have you ever seen this document  
 10 before today?  
 11 MS. CENAR: Objection to the form.  
 12 And I'm going to note an objection to  
 13 the harassment. It's very clear and it's public  
 14 knowledge about this -- the witness's vision issues.  
 15 And having him read a notice of  
 16 deposition at a deposition is a form of harassment  
 17 because it's entirely irrelevant to the issues in  
 18 this case.  
 19 And I would ask counsel to kindly move  
 20 on.  
 21 MR. DICKIE: It isn't harassment,  
 22 Counsel, and you know that.  
 23 BY MR. DICKIE:  
 24 Q. Mr. Pineda --  
 25 MS. CENAR: It is.

1 BY MR. DICKIE:  
 2 Q. Mr. Pineda, do you see that portion  
 3 where it says the deposition is to commence at  
 4 10:00 a.m.?  
 5 Do you see that?  
 6 A. Yes, I see that.  
 7 Q. And was it your understanding that the  
 8 deposition was to commence at 10:00 a.m. today?  
 9 MS. CENAR: Objection; form.  
 10 THE DEPONENT: Can you -- can you  
 11 rephrase that question?  
 12 BY MR. DICKIE:  
 13 Q. Uh-huh.  
 14 What time did you understand you were  
 15 to begin this deposition today?  
 16 A. What time?  
 17 Q. In the morning, yeah. It says  
 18 10:00 o'clock on this notice. Was that your  
 19 understanding, you were to be here at 10:00 a.m.?  
 20 A. Yes.  
 21 Q. Is there any -- were you here at  
 22 10:00 a.m.?  
 23 MR. PINK: Objection; foundation.  
 24 MS. CENAR: Again, harassment.  
 25 THE DEPONENT: I don't remember what

1 time I got here.  
 2 BY MR. DICKIE:  
 3 Q. Was it before or after 10:00  
 4 o'clock?  
 5 MS. CENAR: Same objections. Asked  
 6 and answered.  
 7 THE DEPONENT: I don't -- I didn't --  
 8 I didn't look at my watch when I arrived.  
 9 BY MR. DICKIE:  
 10 Q. The deposition began, according to the  
 11 time frame, around 10:30.  
 12 Is there any reason you could not have  
 13 been here at 10:00 o'clock?  
 14 MR. PINK: Objection; this whole line  
 15 of questioning is irrelevant.  
 16 MS. CENAR: Continued objection to  
 17 harassment.  
 18 BY MR. DICKIE:  
 19 Q. Did you understand my question,  
 20 Mr. Pineda?  
 21 A. Yes.  
 22 I guess I was -- I was late. I  
 23 don't -- I didn't check. I don't remember the time  
 24 I got here, so I don't know, you know.  
 25 Q. Well, let me ask it this way: Did you

1 have any conversations with your fellow members of  
 2 The Black Eyed Peas where you agreed that you would  
 3 not appear and start the deposition timely but would  
 4 be late?  
 5 A. Can you -- can you rephrase that?  
 6 Q. Did you have any conversations with  
 7 any other members of The Black Eyed Peas where you  
 8 agreed among yourselves that that is part of the  
 9 strategy you would employ in this case, that you  
 10 would appear untimely for the commencement of your  
 11 depositions?  
 12 A. No.  
 13 MS. CENAR: Objection to the form and  
 14 continued objection on harassment.  
 15 MR. DICKIE: Well, it isn't intended  
 16 as harassment. It's intended to make a factual point  
 17 since every deposition has commenced at least  
 18 35 minutes later than it was noticed. And I think --  
 19 MS. CENAR: Move to strike Counsel's  
 20 colloquy as an unnecessary and continued waste of  
 21 witness's time.  
 22 Please ask questions relevant to this  
 23 case, and please stop harassing this witness.  
 24 MR. DICKIE: You can use the word  
 25 "harassment," Ms. Cenar, all you want. But I think

1 in light of the facts and what was said in court  
 2 yesterday, I think this is a legitimate line of  
 3 inquiry, and I intend to pursue it for purposes of  
 4 use later in this proceeding.  
 5 It's neither harassment nor intended  
 6 to harass. It's simply a factual statement. And  
 7 your saying so doesn't make it such.  
 8 MS. CENAR: Disagreed.  
 9 Move on, Counsel.  
 10 BY MR. DICKIE:  
 11 Q. When was it, Mr. Pineda, that you  
 12 first learned that you were to actually give a  
 13 deposition in this case today?  
 14 A. Say that again.  
 15 Q. When it was that you first learned  
 16 that you were to give a deposition today?  
 17 A. A few days ago.  
 18 Q. And when was it as a point in time  
 19 that you were first contacted and asked for your  
 20 availability for purposes of giving a deposition?  
 21 MS. CENAR: Objection to form.  
 22 THE DEPONENT: Say that again, please.  
 23 BY MR. DICKIE:  
 24 Q. Sure.  
 25 When was it as a point of time that

Page 34

1 you were first contacted and asked for your  
 2 availability for purposes of giving a deposition in  
 3 this case?  
 4 MR. PINK: Objection; foundation.  
 5 THE DEPONENT: I don't remember.  
 6 BY MR. DICKIE:  
 7 Q. Was it about three days ago?  
 8 MS. CENAR: Objection; asked and  
 9 answered.  
 10 THE DEPONENT: I know about the  
 11 lawsuit, but I don't remember the time. Or I don't  
 12 remember.  
 13 BY MR. DICKIE:  
 14 Q. Now, at the commencement of the  
 15 deposition, the court reporter administered an oath  
 16 to you.  
 17 Do you recall that?  
 18 A. I don't understand the question.  
 19 Q. The court reporter asked you to raise  
 20 your hand and to tell the truth.  
 21 Do you remember her doing that?  
 22 A. Yes.  
 23 Q. And when you answered that you would  
 24 tell the truth, did you understand the significance  
 25 of your oath in this case?

Page 35

1 MS. CENAR: Objection to form.  
 2 THE DEPONENT: Yes.  
 3 BY MR. DICKIE:  
 4 Q. And did you understand that you were  
 5 to tell the whole truth, the complete truth, and  
 6 nothing but the truth here?  
 7 A. Yes.  
 8 Q. And as we go forward, do you intend to  
 9 do that, sir?  
 10 MS. CENAR: Objection to form.  
 11 THE DEPONENT: Yes.  
 12 BY MR. DICKIE:  
 13 Q. Now, I also asked you at the  
 14 commencement of the deposition if you had ever been  
 15 in a lawsuit before.  
 16 Do you recall me asking you that?  
 17 A. Yes.  
 18 Q. Do you recall being a defendant in a  
 19 lawsuit involving Jayboy Music Corp.?  
 20 A. Say that again.  
 21 Q. Were you or were you not a defendant  
 22 brought by Jayboy Music Company against you and  
 23 others?  
 24 A. Can you be more specific.  
 25 What song or --

Page 36

1 Q. Well, do you recall being a defendant  
 2 in a lawsuit brought by Jayboy Corp. against you and  
 3 Mr. William Adams and Mr. Jaime Gomez?  
 4 A. No, I don't.  
 5 Q. Have you ever heard of Jayboy Music  
 6 Corp.?  
 7 A. Not prior to this.  
 8 Q. When you say not prior to this, you  
 9 mean not prior to my asking you the question?  
 10 A. I never heard of them before until  
 11 now.  
 12 Q. And so it would be correct, then, to  
 13 say, Mr. Pineda, that you would never have signed any  
 14 kind of settlement agreement or other document in  
 15 connection with a lawsuit you never heard of; is that  
 16 right?  
 17 MS. CENAR: Objection; form,  
 18 foundation, beyond the scope of the litigation,  
 19 harassment.  
 20 THE DEPONENT: Can you repeat --  
 21 repeat the question, again.  
 22 BY MR. DICKIE:  
 23 Q. Sure.  
 24 Would it be correct to say,  
 25 Mr. Pineda, that you never signed any kind of

Page 37

1 agreement or other document in connection with the  
 2 settlement of a lawsuit you never heard of involving  
 3 Jayboy Corp.; is that correct?  
 4 MS. CENAR: Same objections.  
 5 THE DEPONENT: What does that mean?  
 6 Did I sign something?  
 7 BY MR. DICKIE:  
 8 Q. Well, you wouldn't have signed a  
 9 document in a lawsuit you never heard of, would  
 10 you?  
 11 MS. CENAR: Same objections.  
 12 THE DEPONENT: No, if I never heard of  
 13 it, why would I sign something?  
 14 MR. DICKIE: Mark that the next  
 15 exhibit, please.  
 16 (WHEREUPON, PLAINTIFF'S EXHIBIT  
 17 NUMBER 14 WAS MARKED FOR IDENTIFICATION  
 18 BY THE DEPOSITION OFFICER.)  
 19 MS. CENAR: Tell me when you're ready,  
 20 Tracy.  
 21 Counsel, the witness, as you know  
 22 because it's public knowledge, is legally blind.  
 23 Have you taken any steps to  
 24 accommodate the witness's disability in your  
 25 examination?

Page 38

1 MR. DICKIE: I didn't know the witness  
 2 is legally blind, and I'm pursuing questions. You  
 3 can hand him the document. If he can't read it,  
 4 we'll deal with it.  
 5 But I haven't taken any steps because  
 6 what you say in terms of public knowledge is not  
 7 knowledge to me. I've never read anything about this  
 8 witness. I know nothing. And until today, I have  
 9 never met the witness or seen him.  
 10 And I have some questions along that  
 11 line, in any event.  
 12 But the purpose of this document is to  
 13 ask -- to see whether or not on page 3 of Exhibit 14  
 14 he can identify his signature as being a true,  
 15 correct, and accurate copy of his signature.  
 16 That's all I'm asking about this  
 17 document.  
 18 MS. CENAR: My question is quite  
 19 simple.  
 20 Have you taken any steps to  
 21 accommodate this witness's visual disability for  
 22 purposes of handing him exhibits at this deposition?  
 23 MR. DICKIE: I'm not sure --  
 24 MS. CENAR: If the answer is no, just  
 25 let me know and we'll --

Page 39

1 MR. DICKIE: The answer is I have  
 2 taken no steps other than any other witness. And so  
 3 far as I know, he needs no such assistance; and your  
 4 statement that he does, does not make it so.  
 5 So if you would hand the witness the  
 6 document instead of trying to coach the witness,  
 7 we'll determine whether this witness needs anything  
 8 further.  
 9 MS. CENAR: We're going to take a  
 10 break and we are going to enlarge the exhibit.  
 11 MR. DICKIE: Do --  
 12 MS. CENAR: If you have other exhibits  
 13 that you would like me to do now so that we can save  
 14 the witness's time out of respect for the witness's  
 15 schedule and schedule of all counsel around the  
 16 table, please hand me all exhibits that you intend  
 17 to use with this witness and I will have the  
 18 enlargements made so we may speed along the  
 19 examination.  
 20 MR. DICKIE: Would you hand the  
 21 witness the exhibit and let me ask him if he can  
 22 identify his signature on that document?  
 23 MS. CENAR: Then I will take a break  
 24 and we will enlarge it so that the witness has a fair  
 25 opportunity to see it.

Page 40

1 MR. DICKIE: Let me -- before you do  
 2 that, let me ask some general questions.  
 3 BY MR. DICKIE:  
 4 Q. Mr. Pineda, do you have any signed  
 5 agreements with any record label company?  
 6 A. I don't understand.  
 7 Q. Have you ever signed any legal  
 8 agreements for purposes of becoming signed to  
 9 Interscope, for example, or Cherry Music?  
 10 Have you ever signed a document, a  
 11 legal document?  
 12 A. I believe so.  
 13 Q. And when you signed that legal  
 14 document, in each and every case have you been  
 15 provided with an enlarged copy of the document you  
 16 were asked to sign before you signed it?  
 17 A. Yes.  
 18 Q. And do you have the copies or those  
 19 copies of enlarged documents anywhere in your  
 20 files?  
 21 A. At home.  
 22 Q. And in the course of this deposition,  
 23 has anybody asked you -- or in the course of this  
 24 case, has anyone asked you to search your records to  
 25 produce any such documents that you have that relate

Page 41

1 to any of the allegations in this case?  
 2 MS. CENAR: Objection to form.  
 3 And you can answer that question to  
 4 the extent you don't reveal communications with your  
 5 lawyer.  
 6 To the extent you can answer that  
 7 question without revealing communications you've had  
 8 with your lawyer, you may answer that question.  
 9 BY MR. DICKIE:  
 10 Q. You can answer the question,  
 11 Mr. Pineda. She's just trying to help you to say no.  
 12 But you can answer the question  
 13 whether you've ever searched for any documents that  
 14 relate to anything having to do with this lawsuit.  
 15 MR. PINK: Move to strike Mr. Dickie's  
 16 instructions to the witness as to disregarding his  
 17 counsel's direction.  
 18 THE DEPONENT: Do I answer?  
 19 MS. CENAR: You can answer to the  
 20 extent that you don't reveal conversations you've had  
 21 with your lawyer. If you can answer his question --  
 22 and we'll have the court reporter repeat it --  
 23 BY MR. DICKIE:  
 24 Q. No. What you can't --  
 25 MS. CENAR: -- without revealing

Page 42

1 conversations you've had with your lawyer, then  
 2 please answer his question.  
 3 BY MR. DICKIE:  
 4 Q. No.  
 5 What you can't reveal are any legal  
 6 advice that you've had from your lawyers.  
 7 If she tells you what time to come to  
 8 a deposition, that's not legal advice. And if she  
 9 asks you to follow up and get documents, that's not  
 10 legal advice.  
 11 So have you ever -- and regardless  
 12 of who asked you, have you ever searched for any  
 13 documents relating to anything having to do with this  
 14 lawsuit at any time?  
 15 A. No.  
 16 MS. CENAR: Okay. That's a different  
 17 question, so --  
 18 THE DEPONENT: No.  
 19 MR. DICKIE: I have no objection to  
 20 you enlarging that if that's what he says.  
 21 BY MR. DICKIE:  
 22 Q. Oh. By the way, in terms of this  
 23 document, do you have a copy of the so-called  
 24 enlarged version of the document you signed?  
 25 MS. CENAR: Okay. We're going take a

Page 43

1 break because you're asking him about a question --  
 2 about a document that he hasn't seen.  
 3 MR. DICKIE: And I would ask you,  
 4 Ms. Cenar, not to show or disclose to the witness  
 5 anything about the document while you are having it  
 6 copied and enlarged.  
 7 Do you agree to that?  
 8 MS. CENAR: Mr. Dickie --  
 9 MR. DICKIE: Do you agree to that?  
 10 MS. CENAR: We are taking a break, and  
 11 I'm going to make enlargements of this.  
 12 MR. DICKIE: Do you agree not to show  
 13 the enlarged documents, before you come back, to the  
 14 witness.  
 15 MS. CENAR: Are we off the record?  
 16 MR. DICKIE: No. I want an answer to  
 17 my question.  
 18 MS. CENAR: I'm not -- I'm not here  
 19 being deposed, Counsel.  
 20 MR. DICKIE: I don't care whether you  
 21 are or not.  
 22 MS. CENAR: Then we're going to sit  
 23 here. I've asked to take a break to make this  
 24 exhibit. We'll sit here on the record as long as you  
 25 want to waste this time.

Page 44

1 MR. DICKIE: Will you agree that  
 2 during the adverse examination of this witness while  
 3 you take a so-called "break" to enlarge the document,  
 4 you will not show it to the witness in anticipation  
 5 or in advance of the cross-examination questions  
 6 which I may pose to him about that document?  
 7 MS. CENAR: Your question and the  
 8 insinuations that you are making in making that  
 9 question are so highly inappropriate that I am not  
 10 going to dignify it with a response.  
 11 MR. DICKIE: Then I take it from that  
 12 response, you will.  
 13 MS. CENAR: I have asked to take a  
 14 break to have this --  
 15 MR. DICKIE: Take the break. I don't  
 16 care.  
 17 MS. CENAR: -- to enlarge this.  
 18 MR. DICKIE: All I'm asking you is to  
 19 not show the document to the witness.  
 20 You have refused to tell me that you  
 21 will agree not to do that, and the record can then  
 22 reflect what the significance of the failure to agree  
 23 to that means. And we'll deal with it down the road  
 24 at some appropriate time.  
 25 MS. CENAR: Counsel, you can fabricate

Page 45

1 all the records you want.  
 2 May we take a break to enlarge the  
 3 exhibits so the witness can actually see what you  
 4 want to question him on?  
 5 MR. DICKIE: I'm not sure he can't see  
 6 it now, but go ahead.  
 7 MS. CENAR: Okay.  
 8 THE VIDEOGRAPHER: We are now going  
 9 off the record. The time is 11:32 a.m.  
 10 (WHEREUPON, A RECESS WAS HELD  
 11 FROM 11:32 A.M. TO 11:43 A.M.)  
 12 THE VIDEOGRAPHER: We are now going  
 13 back on the record. The time is 11:43 a.m.  
 14 MS. CENAR: Just for the record, I've  
 15 asked the court reporter to mark the enlarged version  
 16 of Exhibit Number 14 as Exhibit Number 14-A. And  
 17 we've made a copy for Mr. Dickie.  
 18 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 19 14-A WAS MARKED FOR IDENTIFICATION BY  
 20 THE DEPOSITION OFFICER.)  
 21 MR. DICKIE: Thank you.  
 22 I apologize for being a little late.  
 23 I had to go across the street to the restaurant to  
 24 the bathroom because there was no key to the sixth  
 25 floor, so it took a little longer.

Page 46

1 I apologize.  
 2 BY MR. DICKIE:  
 3 Q. Mr. Pineda, do you have Exhibit 14-A  
 4 in front you?  
 5 A. Yes.  
 6 Q. And if you would look at the  
 7 next-to-the-last page of that exhibit, the one  
 8 that has on the top right-hand corner 046/061, is  
 9 that the -- are we on the same page?  
 10 MS. CENAR: Counsel, this deposition  
 11 is being taken in which case?  
 12 MR. DICKIE: This case is the Pringle  
 13 case.  
 14 MS. CENAR: Okay. And this has a  
 15 Bates number coming out of the Batts case.  
 16 Are you using documents from one case  
 17 that are marked "highly confidential" in another  
 18 case?  
 19 MR. DICKIE: I'm using the documents  
 20 that were provided to us which have relevance  
 21 regardless of where they are from.  
 22 MS. CENAR: You have agreed to accept  
 23 production in an entirely separate piece of  
 24 litigation, the Batts litigation, for which this has  
 25 a Batts Bates number on it --

Page 47

1 MR. DICKIE: That's right.  
 2 MS. CENAR: -- and you have agreed to  
 3 use it solely for that litigation.  
 4 MR. DICKIE: And this is the --  
 5 MS. CENAR: Are you using a document  
 6 out of the Batts litigation in violation of the  
 7 agreed stipulation on confidentiality --  
 8 MR. DICKIE: This is not --  
 9 MS. CENAR: -- in a different  
 10 litigation?  
 11 MR. DICKIE: This is not a  
 12 confidential document, number one. Number two --  
 13 MS. CENAR: It's marked "highly  
 14 confidential."  
 15 MR. DICKIE: I don't care what it's  
 16 marked. It's an impeachment document. If you have  
 17 an issue about it, fine. But this is an impeachment  
 18 document.  
 19 MS. CENAR: You are in violation --  
 20 MR. DICKIE: Fine. Do something about  
 21 it.  
 22 MS. CENAR: -- of the stipulated  
 23 protective order.  
 24 MR. DICKIE: I'm not in violation of  
 25 any stipulated protective order, ma'am. This is an

Page 48

1 impeachment document for purposes of this witness.  
 2 MR. MCPHERSON: Counsel, with all due  
 3 respect, as far as being an impeachment document, it  
 4 says right here that he is not a party to the  
 5 lawsuit, so I'm not sure how it's an impeachment  
 6 document.  
 7 It is a lawsuit against  
 8 William Adams.  
 9 MR. DICKIE: Well, Mr. --  
 10 MR. MCPHERSON: It says it resolves a  
 11 lawsuit that was filed by Jayboy against Universal  
 12 and Adams.  
 13 MR. DICKIE: It doesn't necessarily  
 14 have the caption.  
 15 All I want to know if it's his  
 16 signature on the last page.  
 17 MS. CENAR: Counsel, the document was  
 18 produced to you in an entirely different litigation.  
 19 Proceed at your own risk.  
 20 Designate the transcript.  
 21 Go ahead.  
 22 MR. DICKIE: Fine. I love your  
 23 threats. Please, deal with it.  
 24 BY MR. DICKIE:  
 25 Q. Mr. Pineda, on that page is that your

Page 49

1 signature there?  
 2 THE DEPONENT: Yeah, but I don't --  
 3 this must be a while because I don't sign my name  
 4 like that.  
 5 MS. CENAR: I'm sorry. The witness is  
 6 looking, just for the record, at the court reporter's  
 7 exhibits stamp.  
 8 BY MR. DICKIE:  
 9 Q. Would you look on the next-to-the-last  
 10 page of the exhibit, sir.  
 11 A. Uh-huh.  
 12 Q. Is your signature on that document?  
 13 A. Yes.  
 14 Q. Why did you sign the document?  
 15 MS. CENAR: Objection; form and  
 16 foundation.  
 17 THE DEPONENT: I don't know.  
 18 BY MR. DICKIE:  
 19 Q. Was it because you were a defendant in  
 20 the case?  
 21 MS. CENAR: Objection; form,  
 22 foundation.  
 23 THE DEPONENT: I don't know. I --  
 24 BY MR. DICKIE:  
 25 Q. And when you signed this document,

Page 50

1 were you given an enlarged copy to read before you  
 2 signed it?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: Not at this time.  
 6 BY MR. DICKIE:  
 7 Q. Which time? You mean back in  
 8 January of 2005?  
 9 A. Yes.  
 10 Q. And why is that?  
 11 MR. PINK: Objection; foundation.  
 12 THE DEPONENT: Because it usually is  
 13 explained to me, because I can't understand all of  
 14 this.  
 15 BY MR. DICKIE:  
 16 Q. So, in other words, you wouldn't  
 17 have gotten an enlarged copy before you signed it;  
 18 somebody would have just explained the document to  
 19 you?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 BY MR. DICKIE:  
 23 Q. Is that correct?  
 24 A. Yes.  
 25 Q. And do you know whether or why it was

Page 51

1 that in terms of this document you are listed as one  
 2 of the people who are settling in this lawsuit?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: Say that again.  
 6 BY MR. DICKIE:  
 7 Q. Do you have an understanding as to why  
 8 you were required or you signed this exhibit to  
 9 resolve a lawsuit if you weren't a party to it?  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: Because I'm part of the  
 13 group.  
 14 BY MR. DICKIE:  
 15 Q. And did you pay any money in the  
 16 settlement?  
 17 MS. CENAR: Objection; form,  
 18 foundation.  
 19 THE DEPONENT: I don't remember. My  
 20 lawyer -- for my lawyer.  
 21 DEPOSITION OFFICER: I couldn't  
 22 understand you.  
 23 THE DEPONENT: I said I don't  
 24 remember. I mean, I don't -- I don't physically pay  
 25 myself, but --

Page 52

1 MS. CENAR: I'm sorry.  
 2 You answered the question.  
 3 THE DEPONENT: Okay.  
 4 MS. CENAR: The court reporter is not  
 5 asking you questions. She just wants you to repeat  
 6 if she can't hear you.  
 7 THE DEPONENT: Okay.  
 8 BY MR. DICKIE:  
 9 Q. Now, let me ask you whether you were  
 10 a named defendant in a case entitled "Chris Taylor v.  
 11 Allan Pineda" as the first-named defendant, Case  
 12 Number 207 CV 05102, in the Western Division of  
 13 Los Angeles?  
 14 MS. CENAR: Objection to form --  
 15 THE DEPONENT: Yes.  
 16 MS. CENAR: -- foundation.  
 17 BY MR. DICKIE:  
 18 Q. I'm sorry? Your answer was "Yes"?  
 19 A. Yes.  
 20 Q. So when I asked you if you had ever  
 21 been a defendant in a lawsuit before and you said no,  
 22 that answer was not truthful, was it?  
 23 A. I just didn't --  
 24 MS. CENAR: Objection; form.  
 25 THE DEPONENT: It's been a while. I

Page 53

1 don't remember.  
 2 MS. CENAR: -- foundation.  
 3 MR. PINK: Objection.  
 4 THE DEPONENT: I think that was  
 5 settled. I didn't think that was -- you know that  
 6 was settled already. I don't know why it has to come  
 7 up again.  
 8 BY MR. DICKIE:  
 9 Q. Well, what was the nature of that  
 10 lawsuit against you? Was it another copyrighted  
 11 infringement claim?  
 12 MS. CENAR: Objection; form,  
 13 foundation.  
 14 You can answer with respect to your  
 15 personal knowledge.  
 16 THE DEPONENT: What was -- what was  
 17 the question again?  
 18 BY MR. DICKIE:  
 19 Q. I asked you whether or not that was a  
 20 copyrighted infringement lawsuit.  
 21 MS. CENAR: Same objections.  
 22 THE DEPONENT: I don't remember.  
 23 BY MR. DICKIE:  
 24 Q. Do you remember who Chris Taylor  
 25 was?



Page 54

1 A. Yes.  
 2 Q. Who is Chris Taylor?  
 3 A. It's a person that I work with.  
 4 Q. Do you recall the nature of the claim  
 5 that was brought by the person you work with?  
 6 MS. CENAR: Objection; form,  
 7 foundation, asked and answered.  
 8 THE DEPONENT: I don't remember.  
 9 MS. CENAR: Counsel, do you have some  
 10 tie of this to the allegations in the Pringle case?  
 11 This is a single contract infringement count.  
 12 No answer.  
 13 I move to strike.  
 14 I ask you to please begin questioning  
 15 the witness on questions relevant to the copyright  
 16 infringement claim that is at issue in this  
 17 lawsuit.  
 18 MR. DICKIE: Ms. Cenar, I'm sure you  
 19 know the credibility of a witness or a party is  
 20 always relevant.  
 21 This goes to the credibility of the  
 22 witness and the integrity of the answers which he's  
 23 previously given under oath.  
 24 MS. CENAR: I disagree. And I ask you  
 25 again to kindly stop harassing the witness and to

Page 55

1 kindly move to areas that are relevant to the  
 2 lawsuit.  
 3 MR. DICKIE: Oh. I see. I don't  
 4 think you wear a black robe, so I don't care whether  
 5 you disagree or not.  
 6 The fact is, I answered why I believe  
 7 it's relevant.  
 8 BY MR. DICKIE:  
 9 Q. Can you think of how many times,  
 10 Mr. Pineda, you and The Black Eyed Peas have been  
 11 sued for copyright infringement since you joined  
 12 the group?  
 13 MS. CENAR: Objection; form  
 14 foundation.  
 15 THE DEPONENT: Did I what?  
 16 BY MR. DICKIE:  
 17 Q. I asked you: Can you tell me how many  
 18 times you and The Black Eyed Peas have been sued for  
 19 copyright infringement since you formed the group?  
 20 MS. CENAR: Same objections.  
 21 THE DEPONENT: Oh. No, I can't. I  
 22 can't remember.  
 23 BY MR. DICKIE:  
 24 Q. Is it your understanding, however,  
 25 that that group has been sued on a number of

Page 56

1 occasions for copyright infringement since roughly  
 2 1997?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: Yeah, I've known a  
 6 few.  
 7 BY MR. DICKIE:  
 8 Q. As you sit here, can you identify them  
 9 for me --  
 10 MS. CENAR: Same --  
 11 BY MR. DICKIE:  
 12 Q. -- or would you need to look at  
 13 documents to do that?  
 14 A. I only know "Boom Boom Pow" and "I  
 15 Gotta Feeling."  
 16 Q. Those are the only two copyright  
 17 infringement lawsuits that have been brought against  
 18 The Black Eyed Peas in which you're a party?  
 19 MR. MCPHERSON: Objection;  
 20 mischaracterizes.  
 21 MS. CENAR: Objection to the form.  
 22 THE DEPONENT: Yes.  
 23 BY MR. DICKIE:  
 24 Q. Well, were The Black Eyed Peas sued by  
 25 George Clinton for unlawful sampling?

Page 57

1 MS. CENAR: Objection; form,  
 2 foundation.  
 3 THE DEPONENT: I don't know that  
 4 answer.  
 5 BY MR. DICKIE:  
 6 Q. Is it your understanding that you are  
 7 not a party to a lawsuit initiated by George Clinton  
 8 for improper sampling?  
 9 MS. CENAR: Objection; form,  
 10 foundation.  
 11 THE DEPONENT: I don't remember.  
 12 BY MR. DICKIE:  
 13 Q. Now, can you tell me a little bit  
 14 about your formal education since high school?  
 15 A. Graduated from high school.  
 16 Q. What year?  
 17 A. '93. '93.  
 18 Q. And what high school was that,  
 19 Mr. Pineda?  
 20 A. John Marshall High School.  
 21 Q. And where is that located?  
 22 A. In Los Angeles, Los Feliz area.  
 23 Q. And after leaving high school, did you  
 24 have any formal education? College? University?  
 25 A. Yeah, I enrolled at Los Angeles Trade

Page 58

1 Tech for a month.  
 2 Q. Were you enrolled there at the same  
 3 time as Mr. Adams was there?  
 4 A. Yes.  
 5 Q. Did you know one another in high  
 6 school?  
 7 A. Yes.  
 8 Q. Were you friends in high school?  
 9 A. Yes.  
 10 Q. And what did you study at the  
 11 Los Angeles Tech -- Trade Tech?  
 12 A. Fashion design.  
 13 Q. Now, can you -- after Los Angeles  
 14 Tech, did you have any further formal education in  
 15 a college or institution?  
 16 A. No.  
 17 Q. And when was it that you first had any  
 18 formal training in music?  
 19 MS. CENAR: Objection to form.  
 20 THE DEPONENT: I had none.  
 21 BY MR. DICKIE:  
 22 Q. What music -- oh. I'm sorry?  
 23 A. I had none. I taught myself.  
 24 Q. And what instrument or instruments did  
 25 you teach yourself to play?

Page 59

1 MS. CENAR: Objection to the form.  
 2 THE DEPONENT: I play the drums and  
 3 program the music.  
 4 BY MR. DICKIE:  
 5 Q. When you say "program the music," is  
 6 that playing an instrument or is that working with  
 7 some kind of computer system?  
 8 A. That means working with software and  
 9 programming drums.  
 10 Q. And what is involved with programming  
 11 drums and working with software?  
 12 A. What's involved?  
 13 Q. Uh-huh. Yes.  
 14 A. A computer and a sequencer.  
 15 Q. And what do each of those devices have  
 16 to do with music? Can you tell me how they work  
 17 together?  
 18 MS. CENAR: Objection; form.  
 19 THE DEPONENT: Well, you can record  
 20 your live drums into the computer and fix them in  
 21 there.  
 22 BY MR. DICKIE:  
 23 Q. What do you mean?  
 24 A. You make them more on time.  
 25 Q. What do you mean when you "fix them in

Page 60

1 there"?  
 2 A. You -- you edit -- you edit the drums  
 3 that you played into the computer to make it sound  
 4 better.  
 5 Q. So you're editing a computer program  
 6 that controls the drum sounds?  
 7 MS. CENAR: Objection to the form,  
 8 foundation.  
 9 THE DEPONENT: Yeah.  
 10 BY MR. DICKIE:  
 11 Q. And did you have any formal training  
 12 or go to school for that kind of skill or is it  
 13 something you just sort of learned tinkering with  
 14 it?  
 15 A. Yep, just -- just -- just learned it  
 16 myself.  
 17 Q. Do you play the piano?  
 18 A. No.  
 19 Q. Do you play any instrument?  
 20 A. Play keyboards, just through -- jot  
 21 down my ideas.  
 22 Q. What does that mean? You work through  
 23 chord progressions?  
 24 A. Usually I just write a baseline.  
 25 Q. What does writing a baseline mean?

Page 61

1 A. That means -- that means programming  
 2 the baseline that I hear in my head.  
 3 Q. So you hear something in your head,  
 4 and then you put it down into the computer?  
 5 A. Yes.  
 6 Q. And put it into the computer through  
 7 a keyboard like a piano rather than a computer  
 8 keyboard?  
 9 A. Well, you have a keyboard that  
 10 triggers to the piano inside the computer.  
 11 Q. Now, is that the keyboard of the  
 12 computer itself or is that another kind of  
 13 keyboard?  
 14 A. It's called a Midi keyboard.  
 15 DEPOSITION OFFICER: "Midi"?  
 16 THE DEPONENT: Midi, M-i-d-i.  
 17 BY MR. DICKIE:  
 18 Q. As part of what you learned in  
 19 training yourself, did you learn to read music?  
 20 A. No.  
 21 Q. Do you write music?  
 22 A. By ear.  
 23 Q. Do you write that down on paper or you  
 24 just hear it and put it in the computer?  
 25 MS. CENAR: Objection; form.

Page 62

1 THE DEPONENT: I just -- I just go by  
 2 my ear and record it into the computer.  
 3 BY MR. DICKIE:  
 4 Q. Now, in addition to what you've  
 5 learned, did you take any -- or receive any training  
 6 in dance or choreography?  
 7 A. Yeah.  
 8 Q. Where and when?  
 9 A. Well, we have a choreographer,  
 10 Fatima Robinson.  
 11 Q. What's her first name?  
 12 A. Fatima.  
 13 Q. F-a-t-i-m-a?  
 14 A. Yes.  
 15 Q. And Fatima Robinson, is she a  
 16 choreographer that is employed by The Black Eyed  
 17 Peas?  
 18 MS. CENAR: Objection to the form.  
 19 THE DEPONENT: Yes.  
 20 BY MR. DICKIE:  
 21 Q. And how long has she been a  
 22 choreographer for The Black Eyed Peas?  
 23 A. At least five years.  
 24 Q. And has she -- Ms. Robinson --  
 25 been involved in the choreographing of any Black Eyed

Page 63

1 Peas videos?  
 2 A. Yes.  
 3 Q. What was her first?  
 4 MS. CENAR: Objection to the form.  
 5 MR. PINK: Foundation.  
 6 THE DEPONENT: "Hey Mama."  
 7 BY MR. DICKIE:  
 8 Q. What is it?  
 9 A. "Hey Mama."  
 10 Q. And in what year was that?  
 11 A. I -- I don't remember.  
 12 Q. What followed "Hey Mama"?  
 13 MR. PINK: Form, foundation.  
 14 THE DEPONENT: "Hey Mama"? I think  
 15 "Shut Up."  
 16 I can't remember. It was either  
 17 "Shut Up," "Bump It," or "Get It Started." One of  
 18 those. I don't remember the exact --  
 19 BY MR. DICKIE:  
 20 Q. Did she work on any video choreography  
 21 for "I Gotta Feeling"?  
 22 MS. CENAR: Objection to the form,  
 23 foundation.  
 24 THE DEPONENT: No.  
 25 ///

Page 64

1 BY MR. DICKIE:  
 2 Q. Was there any video of "I Gotta  
 3 Feeling"?  
 4 A. Is there a video?  
 5 Q. Yes.  
 6 A. Yes.  
 7 Q. Does it have any choreography or dance  
 8 moves in it?  
 9 A. No.  
 10 Q. When was it that you first -- strike  
 11 that.  
 12 If someone asks you what your business  
 13 or occupation is, what would you say in response to  
 14 that question?  
 15 A. Recording artist.  
 16 Q. And in connection with that business  
 17 or occupation of a recording artist, do you write the  
 18 musical tunes in which The Black Eyed Peas sing?  
 19 MS. CENAR: Objection; form,  
 20 foundation.  
 21 THE DEPONENT: Say that again.  
 22 BY MR. DICKIE:  
 23 Q. Yes.  
 24 Do you write the music for The Black  
 25 Eyed Peas?

Page 65

1 MS. CENAR: Objection to the form.  
 2 THE DEPONENT: I've written some music  
 3 for The Black Eyed Peas. I actually produced some  
 4 music for The Black Eyed Peas.  
 5 BY MR. DICKIE:  
 6 Q. When you say you "actually produced  
 7 some music," what did that entail?  
 8 MS. CENAR: Objection to the form.  
 9 THE DEPONENT: That means I come up  
 10 with an idea. I program the drums, put down my  
 11 baseline idea, write the chorus and my part, and  
 12 that's what I do. Tie it down.  
 13 BY MR. DICKIE:  
 14 Q. Do you write lyrics, too?  
 15 A. Yes.  
 16 Q. And can you tell me what specific part  
 17 of the music for "I Gotta Feeling" you wrote?  
 18 MS. CENAR: Objection to the form.  
 19 Mr. DICKSTEIN: Objection; foundation.  
 20 THE DEPONENT: I didn't write anything  
 21 on "I Gotta Feeling."  
 22 BY MR. DICKIE:  
 23 Q. And did you write any of the lyrics to  
 24 "I Gotta Feeling"?  
 25 A. No, I didn't.

Page 66

1 Q. From where did the music come that was  
 2 used in "I Gotta Feeling"?

3 MR. PINK: Objection; foundation.  
 4 THE DEPONENT: Produced by David  
 5 Guetta.

6 DEPOSITION OFFICER: "Purchased"?  
 7 THE DEPONENT: Produced by  
 8 David Guetta.

9 BY MR. DICKIE:  
 10 Q. And did you have a discussion with  
 11 Mr. Guetta about the music he produced?

12 A. No.

13 Q. Did you observe him producing any of  
 14 the music for "I Gotta Feeling"?

15 A. No.

16 Q. And was this the first time that  
 17 The Black Eyed Peas had used music which came from  
 18 David Guetta in one of their songs?

19 MS. CENAR: Objection --  
 20 THE DEPONENT: Say that again.  
 21 MS. CENAR: -- to form.

22 BY MR. DICKIE:  
 23 Q. Was this the first time that The Black  
 24 Eyed Peas had music which came, as you understood it,  
 25 from David Guetta?

Page 67

1 MR. DICKSTEIN: Objection; form.  
 2 THE DEPONENT: Is that the first song,  
 3 you mean?

4 BY MR. DICKIE:  
 5 Q. Is that the first time that The Black  
 6 Eyed Peas had gotten a song from David Guetta?

7 A. Yes.

8 Q. Now, do the Black Eyed -- strike that.  
 9 Do you have any concern when getting  
 10 music from someone who's not affiliated or a member  
 11 of The Black Eyed Peas that that song might be  
 12 infringing on someone else's copyright?

13 MS. CENAR: Objection; form,  
 14 foundation.

15 THE DEPONENT: Can you repeat that  
 16 question again?

17 BY MR. DICKIE:  
 18 Q. Sure.  
 19 Do you have any concern when obtaining  
 20 the music from a nonmember of The Black Eyed Peas  
 21 that the music that's being obtained from a third  
 22 person might violate some copyright holder's rights?

23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 THE DEPONENT: I -- I wasn't there

Page 68

1 when he made it. I don't know. I don't ask -- I  
 2 don't know how to answer that question.

3 BY MR. DICKIE:  
 4 Q. Well, my question was: Do you,  
 5 Allan Pineda, have any concern that when you're  
 6 getting music from a third party where you don't have  
 7 any knowledge as to how it was created, whether that  
 8 music might violate someone's copyright?

9 MS. CENAR: Objection; form,  
 10 foundation.

11 THE DEPONENT: I -- I -- I don't know.  
 12 I don't know that.

13 I mean, David Guetta's a big name,  
 14 so -- and he -- he has produced a lot of hits, so...

15 BY MR. DICKIE:  
 16 Q. But that's not really responsive to my  
 17 question; perhaps you didn't understand it.

18 Do you have any concern that when you  
 19 get music from a third party that it might violate  
 20 somebody's copyright?

21 MS. CENAR: Objection; form --  
 22 THE DEPONENT: No.  
 23 MS. CENAR: -- foundation.

24 BY MR. DICKIE:  
 25 Q. Why not?

Page 69

1 MS. CENAR: Same objections.  
 2 THE DEPONENT: Because I -- it's  
 3 David Guetta. I'm a big fan of David Guetta, and  
 4 he's a producer that I look up to.

5 BY MR. DICKIE:  
 6 Q. Well, do you -- do The Black Eyed Peas  
 7 have any policy among the group for verifying that  
 8 there are no copyright violations on music which is  
 9 provided by third parties?

10 MS. CENAR: Objection; form,  
 11 foundation.

12 THE DEPONENT: I'm lost. Say that  
 13 again.

14 BY MR. DICKIE:  
 15 Q. Well, if I understand it correctly,  
 16 David Guetta sent in music that no one in The Black  
 17 Eyed Peas worked on or created; right?

18 MR. DICKSTEIN: Objection; form.  
 19 MS. CENAR: Objection to the form.  
 20 THE DEPONENT: Or what?

21 BY MR. DICKIE:  
 22 Q. Or created.  
 23 MS. CENAR: Are you talking about a  
 24 specific song?  
 25 ///

Page 70

1 BY MR. DICKIE:  
 2 Q. We're talking about David Guetta's  
 3 "I Gotta Feeling"; isn't that right? Isn't that what  
 4 you told me?  
 5 MS. CENAR: Objection to form.  
 6 THE DEPONENT: Okay. I got confused  
 7 with -- what's going on?  
 8 BY MR. DICKIE:  
 9 Q. Let me see if I can straighten it out.  
 10 You told me David Guetta sent the  
 11 music to The Black Eyed Peas and that no one at  
 12 The Black Eyed Peas worked on the music?  
 13 A. I heard -- Will told me that he  
 14 sent it.  
 15 Q. "He," meaning Mr. Guetta?  
 16 A. Yeah.  
 17 Q. So far as you are aware, did anyone at  
 18 The Black Eyed Peas create the music for the song  
 19 "I Gotta Feeling"?  
 20 MR. PINK: Objection; form.  
 21 THE DEPONENT: The music DATS?  
 22 BY MR. DICKIE:  
 23 Q. The music as opposed to the lyrics.  
 24 A. Did any of The Black Eyed Peas work on  
 25 it?

Page 71

1 Q. Yes -- no, created it. Or was it sent  
 2 by David Guetta?  
 3 MR. DICKSTEIN: Objection; form.  
 4 THE DEPONENT: From what heard, it was  
 5 sent by David Guetta.  
 6 BY MR. DICKIE:  
 7 Q. Was that the first time that The Black  
 8 Eyed Peas received music that was created by people  
 9 outside of The Black Eyed Peas?  
 10 MS. CENAR: Objection to form.  
 11 MR. PINK: And foundation.  
 12 THE DEPONENT: I don't remember. I'm  
 13 pretty sure there's some previous -- other producers  
 14 we've worked with.  
 15 We've worked with DJ Premier.  
 16 BY MR. DICKIE:  
 17 Q. All right. But my question is: Do  
 18 The Black Eyed Peas have a policy that when they are  
 19 working with people outside of The Black Eyed Peas to  
 20 get music, that there's some way to verify or  
 21 establish that their -- the music which is provided  
 22 doesn't violate a copyright?  
 23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 THE DEPONENT: I don't understand the

Page 72

1 question.  
 2 BY MR. DICKIE:  
 3 Q. Well --  
 4 A. Is there a policy between The Black  
 5 Eyed Peas?  
 6 Q. Inside The Black Eyed Peas to always  
 7 make sure that whatever music you get from the  
 8 outside doesn't violate someone else's copyright?  
 9 MS. CENAR: Objection to the form.  
 10 THE DEPONENT: I don't -- I don't know  
 11 how to respond to that.  
 12 I mean, we sit around -- we sit around  
 13 and listen to it if it's dope, if it's cool.  
 14 BY MR. DICKIE:  
 15 Q. Do you, Allan Pineda, ever ask whether  
 16 music obtained from a non-Black Eyed Peas source  
 17 violates or might violate somebody's copyright?  
 18 MS. CENAR: Objection; form,  
 19 foundation.  
 20 THE DEPONENT: I wouldn't know that.  
 21 I'm just going for "I want to work  
 22 with David Guetta." I -- I wasn't there when he was  
 23 making it.  
 24 BY MR. DICKIE:  
 25 Q. I understand that. But that really

Page 73

1 wasn't my question, Mr. Pineda. Let me see if I can  
 2 ask it again.  
 3 Do you, Allan Pineda, ask whether a  
 4 third party, when they send music to The Black Eyed  
 5 Peas, has done anything to establish that there's no  
 6 copyright violation?  
 7 MS. CENAR: Objection; form.  
 8 THE DEPONENT: No.  
 9 MS. CENAR: -- foundation.  
 10 BY MR. DICKIE:  
 11 Q. And do The Black Eyed Peas, so as far  
 12 as you know, routinely ask third-party sources of  
 13 music whether they can verify that the music they are  
 14 providing doesn't violate anyone's copyright --  
 15 A. Do I ask?  
 16 MS. CENAR: Wait, wait, wait.  
 17 Are you done with your question?  
 18 BY MR. DICKIE:  
 19 Q. Do you or The Black Eyed Peas --  
 20 MS. CENAR: Objection.  
 21 BY MR. DICKIE:  
 22 Q. -- ask that question?  
 23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 THE DEPONENT: Me? No.

Page 74

1 BY MR. DICKIE:  
 2 Q. Can you tell us -- and you are a  
 3 member of The Black Eyed Peas, if I understand it  
 4 correctly; right?  
 5 A. Yes.  
 6 Q. Are you aware of The Black Eyed Peas  
 7 ever asking a third-party supplier of music whether  
 8 the music supplied might possibly violate someone's  
 9 copyright?  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: Say that again.  
 13 BY MR. DICKIE:  
 14 Q. Are you aware of The Black Eyed Peas  
 15 ever asking a third-party supplier of music whether,  
 16 when they supplied the music, that music might  
 17 violate some other person's copyright?  
 18 MS. CENAR: Objection --  
 19 THE DEPONENT: No.  
 20 MS. CENAR: -- form, foundation.  
 21 BY MR. DICKIE:  
 22 Q. Now, have you ever been a member of a  
 23 musical group other than The Black Eyed Peas?  
 24 A. Yes.  
 25 Q. What other musical group or groups

Page 75

1 have you been a member of?  
 2 A. Atban Klann.  
 3 Q. Anything else?  
 4 A. Nope.  
 5 Q. And when did you first become a member  
 6 of Atban Klann?  
 7 A. I believe 1993.  
 8 Q. And who were the -- did you form or  
 9 found that band?  
 10 A. Yes. It just was me, Will, and  
 11 Joshua Alvarez.  
 12 Q. And how long did that group stay in  
 13 business?  
 14 A. Until '95.  
 15 Q. Did that group ever sign with a record  
 16 label?  
 17 A. Yes.  
 18 Q. And what record label did it sign  
 19 with?  
 20 A. Ruthless Records.  
 21 Q. And for how long a period did Atban  
 22 Klann remain a signed band for Atban Klann -- I mean  
 23 with Ruthless Records?  
 24 A. Oh. I don't remember. At least like  
 25 three years.

Page 76

1 Q. And did Atban Klann ever -- or strike  
 2 that.  
 3 Did Ruthless Records ever sell a  
 4 record made by Atban Klann that had been produced?  
 5 A. No. It was never released.  
 6 Q. Was an album created by Atban Klann?  
 7 A. Yes.  
 8 Q. If I understand this correctly, it was  
 9 never released by Ruthless Records?  
 10 A. Yes, it was never released.  
 11 Q. After Atban -- and with Atban Klann,  
 12 what was your role?  
 13 A. I was writer, producer.  
 14 Q. And what did you write --  
 15 MR. PINK: Objection.  
 16 BY MR. DICKIE:  
 17 Q. -- at Atban Klann?  
 18 MR. PINK: Objection.  
 19 THE DEPONENT: My parts, my lyrics, my  
 20 verses.  
 21 BY MR. DICKIE:  
 22 Q. When you say "my parts, my lyrics,"  
 23 what do you mean by "my parts"?  
 24 MS. CENAR: Objection to form.  
 25 THE DEPONENT: Well, everybody has

Page 77

1 their individual part of the song, so I wrote my  
 2 verse.  
 3 BY MR. DICKIE:  
 4 Q. And what was the genre of the music  
 5 that you wrote for Ruthless Records?  
 6 MS. CENAR: Objection to the form.  
 7 MR. PINK: Also foundation.  
 8 THE DEPONENT: There was no genre.  
 9 BY MR. DICKIE:  
 10 Q. Well, was it hip-hop? Was it rap?  
 11 A. Yes, hip-hop.  
 12 Q. And did you play an instrument in that  
 13 Atban Klann group?  
 14 A. No.  
 15 Q. And did Atban Klann ever perform  
 16 publicly?  
 17 MR. PINK: Objection; form.  
 18 THE DEPONENT: Did we what?  
 19 BY MR. DICKIE:  
 20 Q. Perform publicly?  
 21 A. Yes.  
 22 Q. And where did you perform?  
 23 A. Ruthless Records events.  
 24 Q. These Ruthless Records events, were  
 25 they sort of promotional events to promote your band

Page 78

1 and other bands?  
 2 A. I believe so, yeah.  
 3 Q. And other than performing at a  
 4 Ruthless Records promotional event, did Atban Klann  
 5 ever perform publicly for which it was paid?  
 6 A. No.  
 7 Q. Now, when was it that you left Atban  
 8 Klann?  
 9 A. 1995.  
 10 Q. And as of 1995, who were the members  
 11 of Atban Klann besides yourself and Will.i.am?  
 12 A. Joshua Alvarez.  
 13 Q. Anyone else?  
 14 A. No.  
 15 Q. And --  
 16 A. Oh. DJ Motiv8. I'm sorry.  
 17 DEPOSITION OFFICER: "DJ Motiv8"?  
 18 THE DEPONENT: Yeah.  
 19 BY MR. DICKIE:  
 20 Q. And did DJ Motiv8 have a formal name  
 21 other than a stage name?  
 22 A. Monroe Walker.  
 23 Q. And by the way, you have a stage name,  
 24 do you not?  
 25 A. Me?

Page 79

1 Q. Yes.  
 2 A. Yes.  
 3 Q. And that stage name is what?  
 4 A. Apl.de.ap.  
 5 Q. And what's its origin? How did you  
 6 come by that?  
 7 A. It's my initials, Allan Pineda Lindo.  
 8 "de" means "from." I'm from Angeles, Pampanga in the  
 9 Philippines.  
 10 Q. I'm sorry.  
 11 Could you do that a little slower for  
 12 me and for the court reporter?  
 13 A. A-p-l is my initials: Allan Pineda  
 14 Lindo. "De" means "from." Angeles, Pampanga. And  
 15 that's what makes it "apl.de.ap."  
 16 MS. CENAR: I'll get you a spelling on  
 17 that.  
 18 BY MR. DICKIE:  
 19 Q. And were you apl.de.ap with the Atban  
 20 Klann or did that come later?  
 21 A. Yes, I was apl.de.ap with Atban  
 22 Klann.  
 23 Q. And then in 1995, what group or band  
 24 did you join leaving Atban Klann?  
 25 A. The Black Eyed Peas.

Page 80

1 Q. And since 1995, other than The Black  
 2 Eyed Peas, have you ever been a member of any other  
 3 band or organization --  
 4 A. No.  
 5 Q. -- musical organization?  
 6 A. No.  
 7 Q. And has your role with The Black Eyed  
 8 Peas remained constant since joining it in 1995?  
 9 MS. CENAR: Objection to the form.  
 10 THE DEPONENT: Yes.  
 11 BY MR. DICKIE:  
 12 Q. And basically what is your role?  
 13 What is it that you do with The Black  
 14 Eyed Peas band?  
 15 MR. PINK: Objection to form.  
 16 THE DEPONENT: Produce and write.  
 17 BY MR. DICKIE:  
 18 Q. And when you produce for The Black  
 19 Eyed Peas, what is it specifically you produce?  
 20 A. The track, a beat.  
 21 MS. CENAR: I'll hold that for you.  
 22 BY MR. DICKIE:  
 23 Q. Anything else?  
 24 A. That's it. I produce the track and  
 25 write my part.

Page 81

1 Q. Have you ever written the lyrics for  
 2 an entire song?  
 3 MR. PINK: Objection.  
 4 MS. CENAR: Objection; form.  
 5 THE DEPONENT: Yes.  
 6 BY MR. DICKIE:  
 7 Q. Which song or songs?  
 8 A. It's called "Apl Song."  
 9 Q. Was that a song that was recorded on a  
 10 Black Eyed Peas record?  
 11 A. Yes.  
 12 Q. Which record?  
 13 A. "Elephunk."  
 14 Q. Is that E-l-e-p-h-u-n-k?  
 15 A. E-l-e-p-h-u-n -- yes.  
 16 Q. Did you write any other or compose any  
 17 other complete song in terms of the lyrics?  
 18 MR. PINK: Objection; form.  
 19 THE DEPONENT: An entire song?  
 20 BY MR. DICKIE:  
 21 Q. Yes.  
 22 A. No, that's about it.  
 23 Q. And what about the music? Have you  
 24 ever composed the entire musical score for a song?  
 25 MS. CENAR: Objection; form.

Page 82

1 THE DEPONENT: Not the whole entire.  
 2 I have my guitarist.  
 3 BY MR. DICKIE:  
 4 Q. You say you have your guitarist, what  
 5 do you mean?  
 6 A. I mean -- that means I produce the  
 7 bulk of the song, the drums and the baseline, and  
 8 then let my guitarist play over it.  
 9 So I guess I didn't -- I didn't, I  
 10 guess, create the whole entire song. I had my  
 11 guitarist.  
 12 Q. And who is that guitarist?  
 13 A. For the "Apl Song," JC.  
 14 Q. And what is JC's full name?  
 15 A. I -- I don't know.  
 16 Q. Other than the "Apl Song" and the  
 17 music that you're talking about, have you ever  
 18 written the entire music for any other song other  
 19 than the "Apl Song"?  
 20 MS. CENAR: Objection; form.  
 21 THE DEPONENT: Nope.  
 22 MR. PINK: Objection; relevancy.  
 23 MS. CENAR: There hasn't been a single  
 24 relevant question asked to date, and at this point in  
 25 time it's 12:20.

Page 83

1 THE VIDEOGRAPHER: We need to change  
 2 the tape here.  
 3 MR. DICKIE: Okay. That's fine.  
 4 MS. CENAR: So then why don't we break  
 5 for lunch? It's 12:20.  
 6 MR. DICKIE: If you'd like to do that,  
 7 that's fine with me.  
 8 THE VIDEOGRAPHER: This is the end of  
 9 Media --  
 10 MR. DICKIE: Sorry.  
 11 BY MR. DICKIE:  
 12 Q. Mr. Pineda --  
 13 A. Huh?  
 14 Q. -- I'm fine with that.  
 15 MS. CENAR: Take your microphone  
 16 off.  
 17 THE VIDEOGRAPHER: This is the end of  
 18 Media Number One in the deposition of Allan Pineda in  
 19 the matter of "Bryan Pringle v. William Adams, et  
 20 al."  
 21 We are now going off the record. The  
 22 time is 12:22 p.m.  
 23 (WHEREUPON, A LUNCHEON RECESS WAS  
 24 HELD FROM 12:22 P.M. TO 2:58 P.M.)  
 25 ///

Page 84

1 BEVERLY HILLS, CALIFORNIA, TUESDAY  
 2 July 26, 2011  
 3 2:58 P.M.  
 4  
 5 THE VIDEOGRAPHER: This is the  
 6 beginning of Media Number Two in the deposition of  
 7 Allan Pineda in the matter of "Bryan Pringle v.  
 8 William Adams, et al."  
 9 We are now going back on the record.  
 10 The time is 2:58 p.m.  
 11  
 12 EXAMINATION (RESUMED)  
 13 BY MR. DICKIE:  
 14 Q. All set to resume, Mr. Pineda?  
 15 A. Yes.  
 16 Q. Do you understand that you're still  
 17 under oath?  
 18 A. Yes.  
 19 Q. Can you tell me what you did, if  
 20 anything, to prepare for the deposition today?  
 21 A. Just -- just talked with my lawyer,  
 22 that I'm supposed to be here.  
 23 Q. Did you meet with your lawyer?  
 24 A. Yes.  
 25 Q. Who was present when that meeting took

Page 85

1 place?  
 2 A. Kara and Rachel.  
 3 Q. Anyone else?  
 4 A. No.  
 5 Q. When did the meeting take place?  
 6 A. Last night.  
 7 Q. How long was the meeting?  
 8 A. An hour and a half.  
 9 Q. Did you review any testimony taken  
 10 from any other witness in this case?  
 11 A. No.  
 12 Q. Did you review any documents to  
 13 refresh your recollection regarding any events  
 14 involved in this case?  
 15 A. No.  
 16 Q. Did you have a conversation with any  
 17 member of the band of The Black Eyed Peas regarding  
 18 your deposition?  
 19 A. No.  
 20 Q. Did you have a conversation with any  
 21 member of The Black Eyed Peas regarding any testimony  
 22 they may have given in this case?  
 23 A. No.  
 24 Q. When did you learn that you had been  
 25 sued in this case?



Page 86

1 A. I don't remember the time frame,  
 2 but -- I don't remember. I just -- maybe -- I know  
 3 it's more than maybe a year ago.  
 4 Q. And how did you become aware of the  
 5 lawsuit?  
 6 A. Through our lawyers.  
 7 Q. Were you aware that there was a  
 8 possibility of a lawsuit prior the time it was  
 9 filed?  
 10 A. Was I -- say that again.  
 11 Q. Were you aware that there was a  
 12 possibility of a lawsuit before the lawsuit was  
 13 actually filed?  
 14 A. No.  
 15 Q. And when was the first time that  
 16 anyone raised with you that there was an issue  
 17 regarding a potential copyright-infringement claim  
 18 about the song "I Gotta Feeling"?  
 19 MS. CENAR: Objection; form.  
 20 THE DEPONENT: When?  
 21 BY MR. DICKIE:  
 22 Q. -- was the first time that someone  
 23 suggested to you --  
 24 A. Oh.  
 25 Q. -- that there might be an issue?

Page 87

1 A. I just found out, actually,  
 2 yesterday.  
 3 Q. You only found out yesterday that  
 4 there was an issue about copyright infringement?  
 5 A. Yeah. I only knew about "Boom Boom  
 6 Pow." I never -- I didn't know about "I Gotta  
 7 Feeling."  
 8 Q. Well, let me see if I understand that  
 9 correctly.  
 10 Is it accurate to say that until  
 11 yesterday, July 25th, you were unaware that you had  
 12 been sued in a lawsuit involving a claim of copyright  
 13 infringement over the song "I Gotta Feeling"?  
 14 MS. CENAR: Objection; form,  
 15 foundation.  
 16 THE DEPONENT: That's correct.  
 17 BY MR. DICKIE:  
 18 Q. And would it be accurate, Mr. Pineda,  
 19 to say that prior to yesterday you had no personal  
 20 knowledge regarding any matters in a lawsuit  
 21 involving Bryan Pringle and yourself about the song  
 22 "I Gotta Feeling"?  
 23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 ///

Page 88

1 BY MR. DICKIE:  
 2 Q. Is that correct?  
 3 A. Uh-huh.  
 4 Q. You have to answer "Yes."  
 5 A. Yes. I -- I didn't know about --  
 6 whatever his --  
 7 Q. "I Gotta Feeling"?  
 8 A. Pringle.  
 9 Q. Pringle?  
 10 A. I didn't know about him until -- prior  
 11 to this lawsuit.  
 12 Q. And when was the first time that you  
 13 found out about Pringle? Was that yesterday?  
 14 MS. CENAR: Objection to form.  
 15 THE DEPONENT: Yes.  
 16 BY MR. DICKIE:  
 17 Q. Have you ever had occasion to look at  
 18 the Complaint that was filed over the song "I Gotta  
 19 Feeling" by Mr. Pringle?  
 20 MS. CENAR: Objection to form.  
 21 THE DEPONENT: Say -- say that again.  
 22 BY MR. DICKIE:  
 23 Q. Have you ever looked at the Complaint  
 24 that was filed against you regarding the song "I  
 25 Gotta Feeling"?

Page 89

1 MS. CENAR: Objection to form.  
 2 THE DEPONENT: No.  
 3 BY MR. DICKIE:  
 4 Q. Now, did you ever, as a -- strike  
 5 that.  
 6 You told me earlier this morning that  
 7 you were a recording artist, you described yourself  
 8 as such?  
 9 A. Yes.  
 10 Q. What's the difference between a  
 11 recording artist and a performance artist?  
 12 MS. CENAR: Objection to form.  
 13 MR. PINK: Lacks foundation.  
 14 THE DEPONENT: I don't know.  
 15 DEPOSITION OFFICER: Who was that?  
 16 Was that you?  
 17 MR. PINK: Lacks foundation.  
 18 BY MR. DICKIE:  
 19 Q. Now, did you ever do any rap as a  
 20 member of The Black Eyed Peas?  
 21 A. Yes.  
 22 Q. When did you first start rapping as a  
 23 member of The Black Eyed Peas?  
 24 A. '95 -- 1995.  
 25 Q. And did you rap as a member of the

Page 90

1 Atban Klann group?  
 2 A. Yes.  
 3 Q. And would it be accurate to say that,  
 4 historically, the genre of The Black Eyed Peas was as  
 5 a rap group?  
 6 A. Yes.  
 7 Q. And there was a point in time, I take  
 8 it, when that genre changed somewhat; is that  
 9 correct?  
 10 MS. CENAR: Objection to form.  
 11 THE DEPONENT: Musically, but it's  
 12 always rapping. It's always rapping.  
 13 BY MR. DICKIE:  
 14 Q. So today The Black Eyed Peas are still  
 15 a rap group?  
 16 A. Yes.  
 17 Q. And -- and with the addition of  
 18 Stacy Ferguson to the group, it nonetheless remained  
 19 a rap group; isn't that right?  
 20 MS. CENAR: Objection to form.  
 21 THE DEPONENT: It remains as a rap  
 22 group?  
 23 BY MR. DICKIE:  
 24 Q. Yes.  
 25 A. Yes. She raps, too.

Page 91

1 Q. Has the scope of the performances of  
 2 The Black Eyed Peas expanded from just rap?  
 3 MR. PINK: Objection to form.  
 4 MS. CENAR: Objection to form.  
 5 THE DEPONENT: Yes.  
 6 BY MR. DICKIE:  
 7 Q. How would you describe the expansion  
 8 of the -- if you will, the scope of the work --  
 9 musical works of The Black Eyed Peas?  
 10 A. Say that again.  
 11 Q. Well, how would you describe the  
 12 current genre of The Black Eyed Peas --  
 13 MS. CENAR: Objection to form.  
 14 BY MR. DICKIE:  
 15 Q. -- as a musical band?  
 16 MR. PINK: Lacks foundation.  
 17 THE DEPONENT: We have no genre.  
 18 BY MR. DICKIE:  
 19 Q. Well, are the performances of The  
 20 Black Eyed Peas today the same as they were in 1995  
 21 in terms of content of the music?  
 22 MR. MCPHERSON: Objection; vague and  
 23 ambiguous.  
 24 MS. CENAR: Objection; form.  
 25 THE DEPONENT: Yeah, same.

Page 92

1 BY MR. DICKIE:  
 2 Q. Can you tell me how a rapper gets  
 3 discovered in the music industry?  
 4 MS. CENAR: Objection to form,  
 5 foundation.  
 6 THE DEPONENT: Well, from my  
 7 experience it is performing at colleges, clubs, and  
 8 create a following.  
 9 BY MR. DICKIE:  
 10 Q. Was it, in your experience, customary  
 11 for a rapper to submit his music to as many people as  
 12 possible in order to be heard?  
 13 MS. CENAR: Objection; form,  
 14 foundation.  
 15 THE DEPONENT: Well, we -- we did it  
 16 different. We started doing shows and created a  
 17 following. And then -- you know, and then we got the  
 18 attention of a record company.  
 19 BY MR. DICKIE:  
 20 Q. So if I understand your answer  
 21 correctly, you started doing shows for the purpose of  
 22 being noticed by a record company?  
 23 A. Yes.  
 24 Q. And what kind of shows were done?  
 25 MS. CENAR: Objection; form.

Page 93

1 THE DEPONENT: Club shows, college  
 2 lunchtime shows, charities.  
 3 BY MR. DICKIE:  
 4 Q. What club shows?  
 5 MS. CENAR: Objection to form.  
 6 THE DEPONENT: Like a show -- a show  
 7 in a club, you'd perform it on a DJ booth.  
 8 BY MR. DICKIE:  
 9 Q. And you said "college lunchtime  
 10 shows," what's that?  
 11 A. That means you're performing at the --  
 12 at the colleges during lunchtime, so, you know, you  
 13 got an audience to watch you while outside of  
 14 class.  
 15 Q. And who -- did you do this -- these  
 16 club shows and college lunchtime shows as The Black  
 17 Eyed Peas or some other group?  
 18 A. As The Black Eyed Peas.  
 19 Q. And during what period of time was it  
 20 that you were doing club shows and college lunchtime  
 21 shows?  
 22 A. From '95 to '98.  
 23 Q. And between 1995 and 1998, were you  
 24 signed with a record label as The Black Eyed Peas?  
 25 A. No.

Page 94

1 Q. Between 1995 and 1998, was there any  
 2 record or album that was published as The Black Eyed  
 3 Peas?  
 4 A. No.  
 5 Q. And at some point in time did The  
 6 Black Eyed Peas become signed as a band with a record  
 7 label?  
 8 A. Yes.  
 9 Q. When was the first time that  
 10 occurred?  
 11 A. 1998.  
 12 Q. And with whom were The Black Eyed Peas  
 13 first signed by a record label?  
 14 A. Interscope.  
 15 MR. PINK: Objection; form.  
 16 BY MR. DICKIE:  
 17 Q. Now, were you involved in the  
 18 negotiations which led to signing The Black Eyed Peas  
 19 with Interscope?  
 20 MS. CENAR: Objection to form.  
 21 THE DEPONENT: In negotiations? No,  
 22 I'm not involved.  
 23 BY MR. DICKIE:  
 24 Q. Were you involved in discussions with  
 25 Interscope prior to 1998 about it becoming the label

Page 95

1 for The Black Eyed Peas?  
 2 A. Yes.  
 3 Q. With whom at Interscope did you  
 4 discuss the possibility of The Black Eyed Peas  
 5 becoming a band for Interscope?  
 6 A. We had a meeting with Jimmy.  
 7 Q. Is that Jimmy Iovine?  
 8 A. Jimmy Iovine, yes.  
 9 Q. And who was at the initial meeting  
 10 with Jimmy Iovine?  
 11 A. Yes.  
 12 Q. Who was at that meeting?  
 13 A. It was me, Will, and Taboo.  
 14 Q. And was anyone else present with  
 15 Mr. Jimmy Iovine?  
 16 A. No, it was just the four of us.  
 17 Q. And approximately when did that  
 18 meeting take place?  
 19 A. Sometime in ninety -- '98.  
 20 Q. And when was it as a point in time  
 21 that Interscope first signed The Black Eyed Peas as a  
 22 group band?  
 23 A. When?  
 24 Q. Yes. When?  
 25 A. There was -- I'd say at the end of

Page 96

1 1998.  
 2 Q. Now, since the first signing, have you  
 3 had other meetings with Mr. Jimmy Iovine regarding  
 4 The Black Eyed Peas?  
 5 MS. CENAR: Objection; form,  
 6 foundation.  
 7 THE DEPONENT: No. Just -- no to  
 8 the --  
 9 DEPOSITION OFFICER: "Just" what?  
 10 THE DEPONENT: No meeting with, you  
 11 know, The Black Eyed Peas. No to that question.  
 12 But as for my solo stuff, yes, I've  
 13 had meetings.  
 14 BY MR. DICKIE:  
 15 Q. With Mr. Iovine?  
 16 A. Yes.  
 17 Q. During what period of time or over  
 18 what period of time have you had individual meetings  
 19 with Mr. Iovine?  
 20 A. Maybe three years ago.  
 21 Q. 2008?  
 22 A. I -- I don't exactly know the exact  
 23 date, but around that time. Before -- before  
 24 "The E.N.D."  
 25 Q. When you say "before 'The E.N.D.,'"

Page 97

1 are you referring to the album?  
 2 A. Yes.  
 3 Q. And can you tell me what the purpose  
 4 of your individual meetings were with Mr. Iovine  
 5 sometime in 2008 or before "The E.N.D." album?  
 6 A. I was trying to get a release for my  
 7 solo album.  
 8 Q. What do you mean you were "trying to  
 9 get a release"?  
 10 A. That means I was trying to get the  
 11 blessings and the okay from Mr. Iovine if I could  
 12 release a record.  
 13 Q. By virtue of the earlier agreement you  
 14 had with Interscope, did Interscope have the ability  
 15 to prevent you from releasing a solo album?  
 16 MS. CENAR: Objection; form,  
 17 foundation.  
 18 THE DEPONENT: Do they have what?  
 19 BY MR. DICKIE:  
 20 Q. Did you have to secure the approval of  
 21 Interscope to release a solo album --  
 22 MS. CENAR: Objection to form and  
 23 foundation.  
 24 BY MR. DICKIE:  
 25 Q. -- and that's why you were talking to

Page 98

1 him about blessing your album?  
 2 MS. CENAR: Objection; form,  
 3 foundation.  
 4 THE DEPONENT: Secure an approval?  
 5 BY MR. DICKIE:  
 6 Q. Yes.  
 7 A. Yes.  
 8 Q. And did you secure an approval for a  
 9 solo album?  
 10 A. What does that -- does that mean did I  
 11 get -- did I try to get the yes from him?  
 12 Q. Well, did you get the yes from him?  
 13 A. Did I get the yes?  
 14 Q. Yeah, that was my question.  
 15 A. No. Ran out of time.  
 16 Q. What do you mean you ran out of  
 17 time?  
 18 A. It was -- it was The Black Eyed Peas  
 19 cycle again, so I didn't have enough time to release  
 20 mine, and it would have bled with The Black Eyed Peas  
 21 time -- timing.  
 22 Q. Well, was your album -- were all of  
 23 the tracks completed?  
 24 MS. CENAR: Objection; form.  
 25 THE DEPONENT: Yes.

Page 99

1 BY MR. DICKIE:  
 2 Q. And were you -- was Interscope going  
 3 to produce the label -- I mean produce the album?  
 4 MS. CENAR: Objection; form,  
 5 foundation.  
 6 THE DEPONENT: If -- if I would have  
 7 gotten the go, yes, it would have been, you know,  
 8 distributed by Interscope.  
 9 BY MR. DICKIE:  
 10 Q. And what is Jeepney Music?  
 11 A. It's my upcoming music label.  
 12 Q. What do you mean your "upcoming music  
 13 label"?  
 14 A. Well, it's a company I started to  
 15 produce other upcoming artists.  
 16 Q. And you started that record label,  
 17 Jeepney Music, when?  
 18 A. Five years ago.  
 19 Q. And is the name of that record label  
 20 Jeepney Music?  
 21 A. Yes.  
 22 Q. Now, was anyone beside you involved in  
 23 the formation of the Jeepney Music label from The  
 24 Black Eyed Peas?  
 25 A. No.

Page 100

1 Q. Was anyone else involved in  
 2 establishing the Jeepney Music label besides  
 3 yourself?  
 4 MR. PINK: Objection to form.  
 5 THE DEPONENT: Yeah, just -- at  
 6 that time I would say Sean Larkin.  
 7 BY MR. DICKIE:  
 8 Q. Could you spell that for the  
 9 reporter?  
 10 A. S-e-a-n L-a-r-k-i-n.  
 11 Q. Now, was Sean Larkin -- strike that.  
 12 Jeepney Music, is that a corporation?  
 13 A. Yes.  
 14 Q. And besides yourself, is Mr. Larkin a  
 15 shareholder?  
 16 A. I -- I believe at one point.  
 17 Q. Is he still a shareholder?  
 18 A. I don't know about that.  
 19 Q. And who handled the formation of this  
 20 corporation? Do you know?  
 21 MS. CENAR: Objection to the form.  
 22 MR. PINK: Object on relevancy  
 23 grounds.  
 24 THE DEPONENT: Just me so far.  
 25 ///

Page 101

1 BY MR. DICKIE:  
 2 Q. And what is the kind of music or  
 3 artist that your label is seeking to sign?  
 4 MS. CENAR: Objection to form.  
 5 THE DEPONENT: Upcoming Filipino  
 6 artists from the Philippines.  
 7 BY MR. DICKIE:  
 8 Q. And has Jeepney Music signed any  
 9 such --  
 10 A. No.  
 11 Q. -- artist as yet?  
 12 A. No, not yet.  
 13 Q. Has Jeep -- are you a signed artist  
 14 with Jeepney Music?  
 15 A. No.  
 16 Q. Are any of The Black Eyed Peas signed  
 17 artists with Jeepney Music?  
 18 A. No.  
 19 Q. Does Jeepney Music have any  
 20 employees?  
 21 MR. PINK: Objection; foundation.  
 22 THE DEPONENT: Not yet.  
 23 BY MR. DICKIE:  
 24 Q. Does Jeepney Music -- has it engaged  
 25 in any actual business activities in the development

Page 102

1 of these up-and-coming Filipino artists so far?  
 2 A. Not -- no.  
 3 THE VIDEOGRAPHER: You need to slide a  
 4 little bit.  
 5 No, not you.  
 6 MS. CENAR: Him?  
 7 Is that better?  
 8 THE VIDEOGRAPHER: Perfect.  
 9 Thank you.  
 10 MR. DICKIE: Would you mark that the  
 11 next exhibit, please.  
 12 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 13 15 WAS MARKED FOR IDENTIFICATION BY  
 14 THE DEPOSITION OFFICER.)  
 15 MR. DICKIE: No, no. They're just  
 16 separated by groups stacked, Katharine.  
 17 MR. MCPHERSON: So this goes --  
 18 MR. DICKIE: Right. I think that's  
 19 how they set them up.  
 20 Would you hand that to the witness.  
 21 MS. CENAR: Do you have a copy for me,  
 22 Counsel?  
 23 MR. DICKIE: I believe Mr. --  
 24 MR. MCPHERSON: Dean, is this big one  
 25 for the witness?

Page 103

1 MR. DICKIE: No. There is just a  
 2 little one.  
 3 MS. CENAR: No. The other big one is  
 4 because Mr. Dickie complained that when we made a  
 5 larger version for the witness --  
 6 MR. MCPHERSON: Oh. I didn't know who  
 7 copied it. I just don't know --  
 8 MS. CENAR: So we made a second set so  
 9 that Mr. Dickie would have the ability to question  
 10 the witness from the exact format that the witness  
 11 had before him so we wouldn't have the difficulty.  
 12 MR. MCPHERSON: Okay. So this is his?  
 13 MR. DICKIE: No, I have one. I  
 14 already have one. I gave one to be passed out. I  
 15 don't want that.  
 16 MR. MCPHERSON: Well, I have an extra  
 17 big one if anybody needs it.  
 18 MS. CENAR: So what -- what is it that  
 19 you've marked, because I don't have --  
 20 MR. DICKIE: Why don't you look at the  
 21 exhibit that's right there?  
 22 MS. CENAR: Okay. Is this 15?  
 23 BY MR. DICKIE:  
 24 Q. Do you have the exhibit, Mr. Pineda?  
 25 A. Yes.

Page 104

1 Q. Is this a home page from the Jeepney  
 2 Music website?  
 3 A. Yes.  
 4 Q. And to whom is this website  
 5 targeted?  
 6 MS. CENAR: Objection; form,  
 7 foundation.  
 8 THE DEPONENT: What it was is Filipino  
 9 artists could upload their music here and for -- for  
 10 me to review.  
 11 BY MR. DICKIE:  
 12 Q. That would be like unsolicited music  
 13 could be uploaded to you and you could review that?  
 14 A. Yes.  
 15 MS. CENAR: Objection; form,  
 16 foundation.  
 17 BY MR. DICKIE:  
 18 Q. And the music that could be uploaded,  
 19 did come in -- how would it be received by you? On  
 20 the website?  
 21 A. Yes.  
 22 Q. And you'd be able to open it and look  
 23 at it; is that right?  
 24 A. Yeah. Listen to it, yeah.  
 25 Q. Now, does Jeepney Music respond to

Page 105

1 every person who sends in a song or some music for  
 2 you to listen to?  
 3 MR. PINK: Objection to the form.  
 4 THE DEPONENT: Some of them that  
 5 interest me.  
 6 BY MR. DICKIE:  
 7 Q. And how do you record or memorialize  
 8 whether somebody has sent something in to you?  
 9 Do you keep a record of that?  
 10 MS. CENAR: Objection to the form, and  
 11 foundation.  
 12 THE DEPONENT: A record disk comes  
 13 through the website.  
 14 BY MR. DICKIE:  
 15 Q. Well, can you go back into your  
 16 homepage website and see who has sent you unsolicited  
 17 music?  
 18 A. I don't know how to do that.  
 19 Q. Are you the one who created the  
 20 website?  
 21 Yeah -- I mean, not me personally  
 22 but --  
 23 Q. That's what I asked.  
 24 I meant did you actually create the  
 25 website?

Page 106

1 A. No.  
 2 Q. You had some webmaster or some person  
 3 do that?  
 4 A. Yeah.  
 5 Q. And who was it that created the  
 6 website?  
 7 A. I don't know the name of the company.  
 8 It was -- it was handled by my assistant at the  
 9 time.  
 10 Q. And your assistant at the time was  
 11 whom?  
 12 A. Suzanne Toro.  
 13 Q. Is that S-o-r-r-o-w?  
 14 A. "T." Suzanne Toro.  
 15 Q. Oh, "Toro"? I'm sorry.  
 16 A. Yes.  
 17 DEPOSITION OFFICER: Can you spell  
 18 Suzanne's name for me?  
 19 THE DEPONENT: S-u-z-a-n-n-e.  
 20 DEPOSITION OFFICER: And T-o-r-o?  
 21 THE DEPONENT: Yeah.  
 22 DEPOSITION OFFICER: Thank you.  
 23 BY MR. DICKIE:  
 24 Q. Also on your homepage, one of the  
 25 pages that exists on that website, there's a

Page 107

1 discussion about collaborative initiatives.  
 2 Are you familiar with that concept,  
 3 Mr. Pineda?  
 4 MS. CENAR: Objection to the form,  
 5 foundation.  
 6 THE DEPONENT: No.  
 7 BY MR. DICKIE:  
 8 Q. Have you done or asked anybody to  
 9 submit music to you as a collaborative initiative?  
 10 A. No, not yet.  
 11 Q. Now, do you currently work as a solo  
 12 artist?  
 13 A. Not at the moment.  
 14 Q. Have you ever worked as a solo  
 15 artist?  
 16 MR. PINK: Objection to form.  
 17 THE DEPONENT: Not yet. I haven't had  
 18 the chance yet.  
 19 BY MR. DICKIE:  
 20 Q. Have you ever performed a song as a  
 21 solo artist?  
 22 MS. CENAR: Objection to the form.  
 23 THE DEPONENT: Yeah.  
 24 BY MR. DICKIE:  
 25 Q. What song have you performed from

Page 108

1 beginning to end as a soloist?  
 2 MR. MCPHERSON: Form.  
 3 MR. PINK: Objection; form.  
 4 DEPOSITION OFFICER: Speak up, please.  
 5 THE DEPONENT: Let me understand the  
 6 question.  
 7 Is it -- because I have a solo song  
 8 on The Black Eyed Peas; is that considered a solo  
 9 performance?  
 10 BY MR. DICKIE:  
 11 Q. Yeah.  
 12 A. So, I guess.  
 13 Q. And what song was that?  
 14 A. It's called "Balita."  
 15 Q. Other than that song, do you have any  
 16 other solo songs?  
 17 MS. CENAR: Objection; form.  
 18 THE DEPONENT: "Take It To The  
 19 Philippines."  
 20 BY MR. DICKIE:  
 21 Q. And what solo song is there where you  
 22 were the only musician involved on "The E.N.D."  
 23 album, if any?  
 24 MS. CENAR: Objection to the form.  
 25 THE DEPONENT: Solo song on "The

Page 109

1 E.N.D.," none.  
 2 BY MR. DICKIE:  
 3 Q. Have you written any song that was  
 4 released and performed by any group where you were  
 5 the only contributor to the song?  
 6 A. No.  
 7 Q. Now, have you written any songs where  
 8 you've done so in collaboration with others?  
 9 MR. PINK: Objection to form.  
 10 MS. CENAR: Objection to form,  
 11 foundation.  
 12 THE DEPONENT: Have I collaborated  
 13 with other people?  
 14 BY MR. DICKIE:  
 15 Q. Yes.  
 16 A. Yeah.  
 17 Q. Are there any songs that you've done  
 18 where you collaborated with others that are on "The  
 19 E.N.D."?  
 20 MS. CENAR: Objection to the form.  
 21 THE DEPONENT: Collaborate --  
 22 BY MR. DICKIE:  
 23 Q. In the writing of the music or the  
 24 lyrics?  
 25 A. Outside of "The E.N.D." like --

Page 110

1 Q. No. On "The E.N.D." itself --  
 2 MS. CENAR: Objection to form.  
 3 BY MR. DICKIE:  
 4 Q. -- that album?  
 5 A. No.  
 6 Q. Now, do you know or can you tell me  
 7 what the elements of a song are?  
 8 MR. PINK: Objection foundation,  
 9 form.  
 10 MS. CENAR: Objection; form.  
 11 THE DEPONENT: The elements of a song?  
 12 BY MR. DICKIE:  
 13 Q. Sure.  
 14 A. An intro, a verse, a chorus, a bridge,  
 15 a verse, and an outro.  
 16 Q. And can you tell me what the word  
 17 "rhythm" means to you?  
 18 MS. CENAR: Objection; form.  
 19 THE DEPONENT: Rhythm are the -- the  
 20 drums.  
 21 BY MR. DICKIE:  
 22 Q. And what does the word "pitch" mean to  
 23 you?  
 24 A. The what?  
 25 Q. Pitch. The word "pitch."

Page 111

1 A. "Pitch"?  
 2 Q. Uh-huh.  
 3 MS. CENAR: Objection to form.  
 4 THE DEPONENT: I guess if you're  
 5 trying to make it go higher or lower.  
 6 BY MR. DICKIE:  
 7 Q. You mean the sound higher or lower?  
 8 A. Yeah, anything.  
 9 Q. Other than higher or lower, do you --  
 10 what do you understand the word "pitch" to mean in  
 11 the context of a song?  
 12 MR. PINK: Objection; form.  
 13 THE DEPONENT: That's all I know --  
 14 BY MR. DICKIE:  
 15 Q. Okay.  
 16 A. -- about pitch.  
 17 Q. And can you tell me what you  
 18 understand the concept of melody to be?  
 19 MS. CENAR: Same objection to form.  
 20 THE DEPONENT: The melody?  
 21 BY MR. DICKIE:  
 22 Q. What's the --  
 23 A. That's the -- the melody is the --  
 24 what you sing in the song.  
 25 Q. And how does melody differ, if it

Page 112

1 does, from a harmony?  
 2 MS. CENAR: Objection to form.  
 3 MR. PINK: Also lacks foundation.  
 4 THE DEPONENT: Harmony is what you add  
 5 after you've done the melody.  
 6 BY MR. DICKIE:  
 7 Q. And in the context of The Black Eyed  
 8 Peas' song on "The E.N.D." album, how was harmony  
 9 added --  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 BY MR. DICKIE:  
 13 Q. -- if it was?  
 14 A. How was harmony added? I don't --  
 15 layer it -- you layer a certain part.  
 16 Q. And when you say you "layer it," can  
 17 you describe for me the process by which you layer  
 18 the harmony after the melody is set?  
 19 MS. CENAR: Objection; form,  
 20 foundation.  
 21 BY MR. DICKIE:  
 22 Q. If you know.  
 23 MS. CENAR: Same objections.  
 24 THE DEPONENT: Yeah. If I say a word,  
 25 "scream," and I wanted a higher part of it, "scream,"

Page 113

1 so that's -- that's harmony (indicating).  
 2 BY MR. DICKIE:  
 3 Q. All right. But how do you layer it?  
 4 What is the process by which --  
 5 A. Well, you get another track --  
 6 MS. CENAR: Hold on. Let him finish  
 7 his question.  
 8 BY MR. DICKIE:  
 9 Q. I'm asking you about a process.  
 10 So tell me how you go about layering  
 11 the harmony on top of the melody.  
 12 MS. CENAR: Objection; form and  
 13 foundation.  
 14 THE DEPONENT: Well, you ask for  
 15 another track, a new track, and you put on the part,  
 16 the second part, the harmony.  
 17 BY MR. DICKIE:  
 18 Q. And who do you ask for that other  
 19 track?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: The engineer.  
 23 BY MR. DICKIE:  
 24 Q. And how does the engineer go about  
 25 laying that other track?

Page 114

1 MS. CENAR: Objection to form,  
 2 foundation.  
 3 THE DEPONENT: By --  
 4 DEPOSITION OFFICER: "By...?"  
 5 THE DEPONENT: By pressing the chord.  
 6 BY MR. DICKIE:  
 7 Q. So you can take several tracks, and by  
 8 pushing the buttons, combine them; is that it?  
 9 A. Yes.  
 10 MS. CENAR: Same objection.  
 11 BY MR. DICKIE:  
 12 Q. And when you talk about layering, are  
 13 you talking about, for example, in dealing with the  
 14 music, layering different kinds of instruments, one  
 15 on top of the other, to form the whole melody or the  
 16 whole musical basis for the song?  
 17 MS. CENAR: Objection; form,  
 18 foundation.  
 19 THE DEPONENT: Well, it -- layering is  
 20 for vocals.  
 21 BY MR. DICKIE:  
 22 Q. Just vocals?  
 23 MS. CENAR: Objection to form --  
 24 THE DEPONENT: Yes.  
 25 MS. CENAR: -- foundation.

Page 115

1 BY MR. DICKIE:  
 2 Q. So --  
 3 A. Yeah.  
 4 Q. So instrumentation is never layered in  
 5 the musical, nonvocal part of the song?  
 6 MS. CENAR: Objection; form,  
 7 foundation.  
 8 THE DEPONENT: Yeah, you could do  
 9 that, too.  
 10 BY MR. DICKIE:  
 11 Q. Is that something you've done?  
 12 MS. CENAR: Objection; form.  
 13 THE DEPONENT: No.  
 14 BY MR. DICKIE:  
 15 Q. Do you know whether there was any  
 16 layering done in the song -- for the music of "I  
 17 Gotta Feeling"?  
 18 MS. CENAR: Objection; form,  
 19 foundation.  
 20 THE DEPONENT: I wouldn't know. I  
 21 didn't -- I wasn't there.  
 22 BY MR. DICKIE:  
 23 Q. Did you ask anybody how the music was  
 24 created?  
 25 A. No.

Page 116

1 MS. CENAR: Objection; form.  
 2 BY MR. DICKIE:  
 3 Q. Did you have occasion to talk to  
 4 anyone regarding the manner in which the musical part  
 5 of the song "I Gotta Feeling" was created?  
 6 A. No.  
 7 MS. CENAR: Objection to form.  
 8 BY MR. DICKIE:  
 9 Q. Were you ever present during any  
 10 conversation with anyone where the subject of how the  
 11 music to "I Gotta Feeling," the nonvocal part of that  
 12 song, was created?  
 13 A. No.  
 14 Q. Have you had occasion to read any  
 15 e-mail or other documentation that describes or  
 16 discusses the manner in which the musical portion of  
 17 the song "I Gotta Feeling" was created?  
 18 A. No.  
 19 Q. Do you know or are you familiar with  
 20 the concept of music sequence?  
 21 A. Yes.  
 22 Q. What do you understand that concept to  
 23 include?  
 24 A. Music sequence is how you form the  
 25 song from the end to the beginning -- from the

Page 117

1 beginning to the end.  
 2 Q. You mean from what you put first, what  
 3 you put in the middle, and what you put at the end?  
 4 A. Yes.  
 5 Q. Are you familiar with the musical term  
 6 "loop"?  
 7 A. Yes.  
 8 Q. Do you know what a loop is?  
 9 A. Yes.  
 10 Q. Could you tell us, please?  
 11 A. Well, it's something you -- you  
 12 repeat over and over again.  
 13 Q. Are there any loops in the song "I  
 14 Gotta Feeling"?  
 15 A. I have no -- I -- I don't know.  
 16 Q. Do you know what a sound bank is?  
 17 A. Yes.  
 18 Q. What is a sound bank?  
 19 A. It's where you get the sounds from --  
 20 in the computer.  
 21 Q. And do you know what a plugsound box  
 22 is?  
 23 MR. PINK: Objection to form.  
 24 THE DEPONENT: Plugsound box?  
 25 ///



Page 118

1 BY MR. DICKIE:  
 2 Q. Yes.  
 3 A. No.  
 4 Q. Have you ever heard of a plugsound  
 5 box?  
 6 A. No.  
 7 Q. Have you ever used or had access to a  
 8 piece of equipment which had some prerecorded beats  
 9 or musical sequences in them that could be then  
 10 recorded into a track?  
 11 MS. CENAR: Objection; form,  
 12 foundation.  
 13 THE DEPONENT: Yeah.  
 14 BY MR. DICKIE:  
 15 Q. What would you call that kind of  
 16 device?  
 17 A. I don't know what it's called, but I  
 18 know a name: Stylist. It's one of those.  
 19 Q. You're --  
 20 A. It comes with -- it comes with  
 21 presets.  
 22 Q. What do you mean, it comes with  
 23 "presets"?  
 24 A. Presets are sounds that are already  
 25 existing in there.

Page 119

1 Q. And then I take it somebody wanting  
 2 to create something could take those presounds --  
 3 presets and put them into some kind of a track,  
 4 whether layered or otherwise?  
 5 MS. CENAR: Objection to form.  
 6 MR. PINK: Foundation.  
 7 THE DEPONENT: Yeah.  
 8 BY MR. DICKIE:  
 9 Q. So there might be drums and you might  
 10 have a guitar and you might have something else  
 11 preset with a concern chord progression, wouldn't  
 12 it?  
 13 MS. CENAR: Objection to form.  
 14 THE DEPONENT: Usually it's more --  
 15 well, what I'm using, Stylist, it's more drums. Like  
 16 already-made drums. I don't know if there's, you  
 17 know --  
 18 BY MR. DICKIE:  
 19 Q. And can you select the beat that those  
 20 already-made drums produce?  
 21 A. Can you select some of them?  
 22 Q. Yeah.  
 23 A. Yeah, but it wouldn't be original, but  
 24 yeah.  
 25 Q. Are you familiar with the musical

Page 120

1 concept "hook"?  
 2 A. "Hook"?  
 3 Q. Yes.  
 4 A. Yes.  
 5 Q. Do most of the songs have a hook that  
 6 you're familiar with --  
 7 MS. CENAR: Objection; form --  
 8 BY MR. DICKIE:  
 9 Q. -- of some kind or another.  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: Say that again.  
 13 BY MR. DICKIE:  
 14 Q. Do most of the songs with which you're  
 15 familiar have a hook of some kind?  
 16 A. Every song -- yeah, every song got  
 17 a -- has a hook.  
 18 Q. And the purpose of the hook is to  
 19 create some individual identity for that song; isn't  
 20 that right?  
 21 MS. CENAR: Objection; form,  
 22 foundation.  
 23 THE DEPONENT: Yes.  
 24 BY MR. DICKIE:  
 25 Q. And are there any -- is there a hook

Page 121

1 in "I Gotta Feeling"?  
 2 A. Yes.  
 3 Q. Is there more than one hook?  
 4 A. No.  
 5 Q. And is it, in your experience,  
 6 possible to have both a lyrical hook as well as a  
 7 musical hook?  
 8 MS. CENAR: Objection to form.  
 9 THE DEPONENT: Say that again.  
 10 BY MR. DICKIE:  
 11 Q. In your experience, can you have both  
 12 a verbal or a lyrical hook as well as a musical  
 13 hook?  
 14 MS. CENAR: Same objection.  
 15 THE DEPONENT: I don't -- I don't  
 16 know. The hook to me is the chorus.  
 17 BY MR. DICKIE:  
 18 Q. And when you say "chorus," what do you  
 19 mean by chorus?  
 20 A. Chorus is like -- it's just something  
 21 that -- that repeats, and it's usually the title of  
 22 the song.  
 23 For example, in "I Gotta Feeling" it's  
 24 "I gotta feeling that tonight's going to be a good  
 25 night." That's -- that's the hook.

Page 122

1 Q. And on that -- under those words, is  
 2 there a certain melody or music that underlies the  
 3 words you just spoke?  
 4 MS. CENAR: Objection; form.  
 5 THE DEPONENT: Is there music? Of  
 6 course, yeah.  
 7 BY MR. DICKIE:  
 8 Q. And is the music -- whenever the words  
 9 "I Gotta Feeling" are used in that song, is the music  
 10 that's underneath it the same?  
 11 A. I -- I don't know.  
 12 MS. CENAR: Objection to form.  
 13 THE DEPONENT: I would have to -- I  
 14 didn't produce that track, so I --  
 15 BY MR. DICKIE:  
 16 Q. And when you talk about the presets,  
 17 in something like the Stylist, I take those are not  
 18 presets that when you use the Stylist you actually  
 19 create, they are already in this piece of  
 20 equipment?  
 21 MS. CENAR: Objection to form.  
 22 BY MR. DICKIE:  
 23 Q. Is that right?  
 24 A. Say that again.  
 25 Q. When you talk about presets, as you

Page 123

1 were a moment ago, something like the Stylist, I take  
 2 it those presets were not set into the Stylist by  
 3 you, they were already in and placed in that device  
 4 by somebody else?  
 5 MS. CENAR: Objection to form.  
 6 THE DEPONENT: Yeah. Usually the  
 7 company you buy it from, yeah.  
 8 BY MR. DICKIE:  
 9 Q. All right. And is Stylist the name of  
 10 a manufacturer?  
 11 A. Stylist? No, I think it's by Native  
 12 Instruments.  
 13 DEPOSITION OFFICER: "Native...?"  
 14 THE DEPONENT: Native Instruments,  
 15 yeah.  
 16 BY MR. DICKIE:  
 17 Q. Is Native Instruments the only entity  
 18 that creates a device with presets, so far as you  
 19 know?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: I don't know.  
 23 That's -- that's all I know. That's -- I haven't  
 24 explored any other.  
 25 ///

Page 124

1 BY MR. DICKIE:  
 2 Q. So there may be, you just don't  
 3 know?  
 4 MS. CENAR: Objection; form,  
 5 foundation.  
 6 BY MR. DICKIE:  
 7 Q. Is that right?  
 8 A. That's right.  
 9 Q. Now, have you ever been involved in  
 10 working on the establishment or creation of a dance  
 11 song?  
 12 MS. CENAR: Objection; form,  
 13 foundation.  
 14 THE DEPONENT: Have I been a part?  
 15 BY MR. DICKIE:  
 16 Q. Of creating a dance song.  
 17 A. Oh, yeah, of course.  
 18 Q. What is a dance song?  
 19 MS. CENAR: Objection to form.  
 20 THE DEPONENT: Any song would be a  
 21 dance song; I mean, you know? Hip-hop could be a  
 22 dance song.  
 23 BY MR. DICKIE:  
 24 Q. Well, what differentiates a dance song  
 25 from some other kind of song?

Page 125

1 MR. PINK: Objection; form, also lacks  
 2 foundation.  
 3 THE DEPONENT: When you say dance song  
 4 or dance music, dance music, you know, it's electro  
 5 music. That's what's considered dance music now.  
 6 BY MR. DICKIE:  
 7 Q. When you say "electro music," what do  
 8 you mean?  
 9 A. Four on the floor, usually.  
 10 Q. When you say "four on the floor," what  
 11 does that mean?  
 12 A. Four on the floor, usually it's  
 13 just -- it's a beat like just goes (indicating) --  
 14 that's usually the four on the floor.  
 15 Q. You're referring to the number of  
 16 beats?  
 17 A. Yeah. The kick is always doing  
 18 that.  
 19 Q. When you say "the kick," what do you  
 20 mean?  
 21 A. That means the sounds, the kick drum.  
 22 The kick drum is always constantly going.  
 23 Q. So in the context of dance music,  
 24 there is some kind of constant kick or constant  
 25 beating which goes forward?

Page 126

1 A. Yeah, usually it's the kick.  
 2 Q. And does that repeat?  
 3 A. Yeah. Yep. Yes.  
 4 Q. Now, are you familiar with the concept  
 5 of "sampling"?  
 6 MS. CENAR: Objection; form.  
 7 THE DEPONENT: Yes.  
 8 BY MR. DICKIE:  
 9 Q. Have The Black Eyed Peas sampled the  
 10 music of other artists?  
 11 MS. CENAR: Objection to the form and  
 12 foundation.  
 13 THE DEPONENT: Yes.  
 14 BY MR. DICKIE:  
 15 Q. Have The Black Eyed Peas been involved  
 16 in lawsuits involving the improper sampling of  
 17 other's music?  
 18 MS. CENAR: Objection; form,  
 19 foundation.  
 20 MR. PINK: Also calls for a legal  
 21 conclusion.  
 22 THE DEPONENT: Yeah.  
 23 BY MR. DICKIE:  
 24 Q. And as a member of The Black Eyed  
 25 Peas, Mr. Pineda, have you ever sought to obtain

Page 127

1 approval from an artist who had a copyrighted song  
 2 for purposes of using it as a sample in a Black Eyed  
 3 Peas' song?  
 4 MS. CENAR: Objection; foundation.  
 5 THE DEPONENT: I don't -- I don't  
 6 understand right now.  
 7 Can you repeat that, please?  
 8 BY MR. DICKIE:  
 9 Q. Sure.  
 10 You just told me that The Black Eyed  
 11 Peas have been involved in the improper sampling of  
 12 other's music.  
 13 MS. CENAR: Objection;  
 14 mischaracterization of the testimony.  
 15 Move to strike.  
 16 MR. DICKIE: Oh, please. Let me read  
 17 it back to you, Ms. Cenar.  
 18 MS. CENAR: Please.  
 19 MR. DICKIE: "Question: Have The  
 20 Black Eyed Peas been involved in lawsuits involving  
 21 the improper sampling of other's music?  
 22 "Answer: Yes."  
 23 MS. CENAR: That's way different than  
 24 what you just said, and you know it.  
 25 MR. DICKIE: Oh, hardly. Let me read

Page 128

1 you what I just said:  
 2 "You just told me that The Black Eyed  
 3 Peas have been involved in the improper sampling of  
 4 other's music."  
 5 MS. CENAR: That's a  
 6 mischaracterization directly of the witness's  
 7 testimony, Counsel.  
 8 MR. DICKIE: Here, let me ask it  
 9 again, Ms. Cenar.  
 10 BY MR. DICKIE:  
 11 Q. As a member of The Black Eyed Peas,  
 12 Mr. Pineda, have The Black Eyed Peas ever been  
 13 involved in the improper sampling of another artist's  
 14 music? "Yes" or "no"?  
 15 MS. CENAR: Objection; form,  
 16 foundation.  
 17 MR. PINK: Calls for a legal  
 18 conclusion.  
 19 THE DEPONENT: There's been lawsuits.  
 20 I mean, just like right now.  
 21 BY MR. DICKIE:  
 22 Q. Have The Black Eyed Peas ever  
 23 improperly sampled the music of -- the copyrighted  
 24 music of another artist?  
 25 MS. CENAR: Objection; form,

Page 129

1 foundation.  
 2 MR. MCPHERSON: Calls for a legal  
 3 conclusion.  
 4 MS. CENAR: Calls for a legal  
 5 conclusion.  
 6 THE DEPONENT: Everybody, yes. Yes.  
 7 I mean, we've sampled.  
 8 Is that what you're asking?  
 9 BY MR. DICKIE:  
 10 Q. Have you sampled the music of other --  
 11 copyrighted music of other artists without first  
 12 obtaining permission from those artists?  
 13 MS. CENAR: Objection --  
 14 THE DEPONENT: No.  
 15 MS. CENAR: -- form, foundation.  
 16 BY MR. DICKIE:  
 17 Q. So would it be accurate then to say,  
 18 Mr. Pineda, that on every instance where The Black  
 19 Eyed Peas have sampled the music -- the copyrighted  
 20 music of another, The Black Eyed Peas have obtained  
 21 permission of that artist to sample his or her  
 22 copyrighted music?  
 23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 MR. PINK: Calls for a legal

Page 130

1 conclusion.  
 2 THE DEPONENT: What are you asking?  
 3 Do we ask permission or do --  
 4 BY MR. DICKIE:  
 5 Q. Do you --  
 6 A. If you are asking the question if you  
 7 sample, you got to ask permission. Yes, we ask  
 8 permission.  
 9 Q. And you have -- you have -- The Black  
 10 Eyed Peas have never sampled the copyrighted music of  
 11 another artist without first receiving permission  
 12 from that artist?  
 13 A. No.  
 14 Q. Is that correct?  
 15 A. No.  
 16 MS. CENAR: Objection; form,  
 17 foundation.  
 18 MR. PINK: Asked and answered, calls  
 19 for a legal conclusion.  
 20 BY MR. DICKIE:  
 21 Q. Mr. -- I just want to make sure I'm  
 22 clear on this, Mr. Pineda.  
 23 I said, have the -- is it correct to  
 24 say that The Black Eyed Peas have never sampled the  
 25 copyrighted music of another artist without first

Page 131

1 receiving permission to do so from that artist?  
 2 MS. CENAR: Objection; form,  
 3 foundation.  
 4 THE DEPONENT: I'm --  
 5 MS. CENAR: Asked and answered --  
 6 THE DEPONENT: I didn't understand.  
 7 MS. CENAR: -- calls --  
 8 DEPOSITION OFFICER: Hang on.  
 9 MS. CENAR: -- for a legal conclusion,  
 10 harassment of the witness.  
 11 MR. PINK: Also lacks relevancy to  
 12 this lawsuit.  
 13 BY MR. DICKIE:  
 14 Q. You can answer the question, sir.  
 15 A. I don't -- I don't do the -- the  
 16 clearing of the sample. But if you sample, you got  
 17 to ask permission. I think that's what I'm getting  
 18 at with the question.  
 19 Q. So you understand that before you  
 20 can use the copyrighted music of another, you have  
 21 to obtain authorization from that artist?  
 22 A. Well, of course. Of course.  
 23 Q. And it would be wrong to use the  
 24 copyrighted music of another artist without providing  
 25 or receiving permission, would it not?

Page 132

1 MS. CENAR: Objection; form,  
 2 foundation.  
 3 THE DEPONENT: Yes.  
 4 MS. CENAR: Calls for a legal  
 5 conclusion.  
 6 BY MR. DICKIE:  
 7 Q. And in the course of your activities  
 8 on behalf of The Black Eyed Peas, Mr. Pineda, have  
 9 you ever contacted any artist and asked permission to  
 10 use that artist's copyrighted music?  
 11 MS. CENAR: Objection; form.  
 12 THE DEPONENT: Not -- that's up to my  
 13 legal -- my lawyers to do that.  
 14 BY MR. DICKIE:  
 15 Q. Is the answer to my question, no, you,  
 16 Allan Pineda, have never done that?  
 17 A. No.  
 18 Q. Have you ever specifically asked  
 19 anyone to obtain permission in advance of your  
 20 involvement on behalf of The Black Eyed Peas in the  
 21 sampling of the copyrighted music of another?  
 22 MS. CENAR: Okay. I'm going to object  
 23 to this question.  
 24 You can answer it with a "yes" or  
 25 "no."

Page 133

1 To the extent it involves  
 2 communications with your counsel, what was discussed  
 3 with your counsel is privileged, but you can answer  
 4 this specific question with a yes or a no.  
 5 THE DEPONENT: No.  
 6 MR. PINK: Also object; legal  
 7 conclusion.  
 8 BY MR. DICKIE:  
 9 Q. Who is it within The Black Eyed Peas  
 10 band, the four members, who is responsible for making  
 11 sure that permission is received from an artist  
 12 before that artist's music is sampled?  
 13 MS. CENAR: Objection; form,  
 14 foundation.  
 15 THE DEPONENT: The Peas? That's got  
 16 to be for the lawyer.  
 17 BY MR. DICKIE:  
 18 Q. But isn't there someone within  
 19 The Black Eyed Peas that, on behalf of the group, has  
 20 that responsibility?  
 21 MS. CENAR: Objection; form,  
 22 foundation.  
 23 THE DEPONENT: I don't know.  
 24 That's -- that's -- I don't -- you know, I don't do  
 25 that -- that job. That usually goes through the

Page 134

1 lawyer -- our lawyers.  
 2 BY MR. DICKIE:  
 3 Q. Well, let's talk a little bit about  
 4 how The Black Eyed Peas sampled other music; okay?  
 5 MS. CENAR: Objection to the form.  
 6 Counsel, does this have a bearing to  
 7 this lawsuit? Are you asking specifically about one  
 8 song that's at issue in this lawsuit?  
 9 BY MR. DICKIE:  
 10 Q. Mr. Pineda, tell me the process by  
 11 which The Black Eyed Peas will sample other's music.  
 12 MS. CENAR: Objection; form,  
 13 foundation, calls for speculation.  
 14 THE DEPONENT: There's a lot of  
 15 different ways.  
 16 BY MR. DICKIE:  
 17 Q. Well, tell me them.  
 18 MS. CENAR: Objection; form,  
 19 foundation.  
 20 THE DEPONENT: Every -- every sample  
 21 is different. I don't know -- you plug in the wire  
 22 and record it.  
 23 BY MR. DICKIE:  
 24 Q. So how do you find the music to  
 25 sample?

Page 135

1 MS. CENAR: Objection; form,  
 2 foundation.  
 3 THE DEPONENT: I don't know.  
 4 BY MR. DICKIE:  
 5 Q. Do you listen on the Internet? Do you  
 6 go into the store?  
 7 I mean, where do you find the music  
 8 that you want to sample?  
 9 MR. PINK: Objection; overly broad.  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: It depends. If I'm  
 13 looking for an old '70s sample, I go to the record  
 14 store. If I want to sample current, I go to iTunes.  
 15 BY MR. DICKIE:  
 16 Q. And when sampling takes place in the  
 17 context of The Black Eyed Peas developing a song, how  
 18 is the regular sampling activity communicated to  
 19 people responsible for securing permission?  
 20 MS. CENAR: Objection to the form of  
 21 the question, mischaracterizes the testimony,  
 22 foundation.  
 23 MR. MCPHERSON: Calls for speculation  
 24 as well.  
 25 THE DEPONENT: I -- I don't -- I got

Page 136

1 to hear the answer again, please -- I mean the  
 2 question.  
 3 BY MR. DICKIE:  
 4 Q. Well, you said that the idea of  
 5 securing authorization or permission from an artist  
 6 to sample was something that was handled by others.  
 7 MS. CENAR: Objection to form.  
 8 BY MR. DICKIE:  
 9 Q. How is the actual sampling process  
 10 regularly communicated to those others so they know  
 11 that the sampling is going on?  
 12 MS. CENAR: Objection; form.  
 13 MR. MCPHERSON: Objection --  
 14 MS. CENAR: -- foundation.  
 15 DEPOSITION OFFICER: Ed, up.  
 16 THE DEPONENT: Well, because there's a  
 17 sample in the record when you turn it in.  
 18 BY MR. DICKIE:  
 19 Q. And when you say "turn it in," to whom  
 20 is the track turned in to?  
 21 MS. CENAR: Objection; form --  
 22 THE DEPONENT: The record label.  
 23 MS. CENAR: -- foundation.  
 24 BY MR. DICKIE:  
 25 Q. Is it routine on behalf of The Black

Page 137

1 Eyed Peas to turn in completed tracks to the lawyers  
 2 before it goes to the record company?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: I don't know the  
 6 process. But before you turn in a record, you got to  
 7 clear the samples. That's -- that's the only process  
 8 I know.  
 9 BY MR. DICKIE:  
 10 Q. And tell me how The Black Eyed Peas do  
 11 that.  
 12 MS. CENAR: Objection; form  
 13 foundation.  
 14 THE DEPONENT: I -- I don't know. I'm  
 15 not -- I don't do that.  
 16 BY MR. DICKIE:  
 17 Q. So would it be correct to say that  
 18 you, as a member of the Black Eyed Peas, however, do  
 19 not know how that process is done?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: If I -- if I produced a  
 23 record and they asked me if there's a sample, then if  
 24 there's a sample, I say yes.  
 25 ///

Page 138

1 BY MR. DICKIE:  
 2 Q. Are you the individual at The Black  
 3 Eyed Peas who turns in the completed tracks to the  
 4 record label?  
 5 MS. CENAR: Objection; form,  
 6 foundation.  
 7 THE DEPONENT: No.  
 8 BY MR. DICKIE:  
 9 Q. Who is the person at The Black Eyed  
 10 Peas that turns in the finished tracks to the record  
 11 label?  
 12 A. I turn in mine.  
 13 Q. To whom do you turn them in to?  
 14 MS. CENAR: Objection; form.  
 15 THE DEPONENT: I turn it into the  
 16 album and then -- I don't know the whole -- the  
 17 process.  
 18 But, you know, you -- you -- whatever  
 19 I produce goes in the album, and then the album  
 20 gets -- you know, gets turned in, and then I get a  
 21 call that they have a sample of my record.  
 22 And that's the only process I know.  
 23 MR. MCPHERSON: Can we take a break?  
 24 MR. DICKIE: You may.  
 25 MR. MCPHERSON: Can we? I know I

Page 139

1 can.  
 2 MS. CENAR: Thanks.  
 3 MR. DICKIE: Sure.  
 4 THE VIDEOGRAPHER: This is the end of  
 5 Media Number Two in the deposition Allan Pineda.  
 6 We are now going off the record. The  
 7 time is 3:09 p.m.  
 8 (WHEREUPON, A RECESS WAS HELD  
 9 FROM 3:09 P.M. TO 3:29 P.M.)  
 10 THE VIDEOGRAPHER: This is the  
 11 beginning of Media Number Three in the deposition  
 12 of Allan Pineda in the matter of "Bryan Pringle v.  
 13 William Adams, et al."  
 14 We are now going back on the record.  
 15 The time is 3:29 p.m.  
 16 BY MR. DICKIE:  
 17 Q. All set to begin, Mr. Pineda?  
 18 A. Yes.  
 19 Q. Do you understand you're still under  
 20 oath?  
 21 A. Yes.  
 22 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 23 5-A WAS MARKED FOR IDENTIFICATION BY  
 24 THE DEPOSITION OFFICER.)  
 25 ///

Page 140

1 BY MR. DICKIE:  
 2 Q. I've asked the reporter to hand you  
 3 what she marked as Exhibit 5-A. This Exhibit 5 was  
 4 marked in a smaller version in this case earlier.  
 5 And what I'd like you to do is take a  
 6 look at 5-A when the reporter hands it to you.  
 7 MS. CENAR: Are you done with 15?  
 8 MR. DICKIE: Yes.  
 9 BY MR. DICKIE:  
 10 Q. Do you see Exhibit 5-A, Mr. Pineda?  
 11 A. 5-A? Yeah, the front of it.  
 12 Q. And this is an enlarged version of  
 13 the basic little liner packet that is found inside  
 14 "The E.N.D." album; isn't that correct?  
 15 A. Yes.  
 16 Q. And if you would, would you direct  
 17 your attention to the page that has the numbers  
 18 BEP-PR 41 on the right-hand corner.  
 19 MS. CENAR: He's referring to these  
 20 numbers here.  
 21 So 41, you said, Dean?  
 22 MR. DICKIE: Yep.  
 23 MS. CENAR: So this is 41.  
 24 THE DEPONENT: Okay.  
 25 ///

Page 141

1 BY MR. DICKIE:  
 2 Q. Do you have that?  
 3 A. Yes.  
 4 Q. And would you agree with me that this  
 5 page is part of the liner notes that deal with each  
 6 of the songs that are in the album "The E.N.D."?  
 7 MS. CENAR: Objection to the form.  
 8 Can you read that? Is that big enough  
 9 for you?  
 10 THE DEPONENT: I can't really read  
 11 it.  
 12 MS. CENAR: Okay. Can we make a  
 13 larger version?  
 14 MR. DICKIE: That's why I gave it to  
 15 you before. That's the version that came back.  
 16 MS. CENAR: But this particular print  
 17 is particularly small in the original, so we haven't  
 18 enlarged it enough.  
 19 May we take a break to enlarge it?  
 20 MR. DICKIE: Sure.  
 21 THE VIDEOGRAPHER: We are going off  
 22 the record. The time is 3:31 p.m.  
 23 (WHEREUPON, A RECESS WAS HELD  
 24 FROM 3:31 P.M. TO 3:44 P.M.)  
 25 THE VIDEOGRAPHER: We are now going

Page 142

1 back on the record. The time is 3:44 p.m.  
 2 HEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 3 5-B IS MARKED FOR IDENTIFICATION BY  
 4 THE DEPOSITION OFFICER.)  
 5 BY MR. DICKIE:  
 6 Q. Mr. Pineda, during the break, portions  
 7 of Exhibit 5-A were enlarged and they've been put  
 8 into an exhibit called 5-B.  
 9 Do you have it?  
 10 A. Yes.  
 11 Q. And these are the further enlarged  
 12 part of the liner notes from the album "The E.N.D.";  
 13 isn't that right?  
 14 A. Yes.  
 15 Q. And I'd like to direct your attention  
 16 to the segment that says "I Gotta Feeling," which is  
 17 on page 2 of Exhibit 5-B.  
 18 Do you see that?  
 19 A. Yes.  
 20 Q. Are you able to read that?  
 21 A. Yeah.  
 22 Q. Okay. As we look through it, did you  
 23 write these liner notes?  
 24 A. No.  
 25 Q. Who wrote the liner notes?

Page 143

1 MS. CENAR: Objection; form,  
 2 foundation.  
 3 THE DEPONENT: I have -- I guess our  
 4 lawyers.  
 5 BY MR. DICKIE:  
 6 Q. Well, do you typically participate in  
 7 preparing liner notes for albums for The Black Eyed  
 8 Peas?  
 9 MS. CENAR: Objection; form.  
 10 THE DEPONENT: Do I participate in  
 11 doing this?  
 12 BY MR. DICKIE:  
 13 Q. Yeah, in writing the language for the  
 14 liner notes.  
 15 A. No.  
 16 Q. Do you review the liner notes for  
 17 accuracy before they are completed?  
 18 A. No.  
 19 Q. Let me direct your attention, then, to  
 20 the text on this liner note for "I Gotta Feeling."  
 21 It indicates that you were a writer for "I Gotta  
 22 Feeling."  
 23 Is that accurate?  
 24 MS. CENAR: Objection to form.  
 25 THE DEPONENT: Yeah.

Page 144

1 BY MR. DICKIE:  
 2 Q. What did you write?  
 3 A. I recited the same -- the same lyric.  
 4 It's a new form of -- it's the first time we all  
 5 rapped together all at once.  
 6 Q. Did you write the words?  
 7 MS. CENAR: Objection; form.  
 8 THE DEPONENT: No.  
 9 BY MR. DICKIE:  
 10 Q. Where it says "written by," I'd like  
 11 you to tell me what, if anything, you wrote on  
 12 "I Gotta Feeling."  
 13 MS. CENAR: Objection; asked and  
 14 answered.  
 15 THE DEPONENT: Say that again.  
 16 BY MR. DICKIE:  
 17 Q. What words did you write that are part  
 18 of "I Gotta Feeling"?  
 19 A. I performed the words.  
 20 Q. But you did not write them; isn't that  
 21 correct?  
 22 A. That's right.  
 23 MS. CENAR: Objection; form,  
 24 foundation.  
 25 ///

Page 145

1 BY MR. DICKIE:  
 2 Q. What words did Jaime Gomez write?  
 3 A. I -- I don't know.  
 4 MS. CENAR: Objection; form --  
 5 THE DEPONENT: I -- I don't know.  
 6 MS. CENAR: -- foundation.  
 7 THE DEPONENT: I don't know about  
 8 that. I don't know what he wrote.  
 9 BY MR. DICKIE:  
 10 Q. And what did Stacy Ferguson write?  
 11 MS. CENAR: Same objections.  
 12 THE DEPONENT: I don't know.  
 13 BY MR. DICKIE:  
 14 Q. And can you tell me what David Guetta  
 15 did to produce "I Gotta Feeling"?  
 16 MS. CENAR: Objection to form,  
 17 foundation.  
 18 THE DEPONENT: No, I don't know. I  
 19 wasn't present when he produced it.  
 20 BY MR. DICKIE:  
 21 Q. And then can you tell me whether you  
 22 have ever met the second individual identified,  
 23 Fred Riesterer?  
 24 A. No.  
 25 Q. You've never met him?

Page 146

1 A. Nope.  
 2 Q. So would it be correct to say,  
 3 Mr. Pineda, that you cannot tell me what, if  
 4 anything, he did to co-produce "I Gotta Feeling"?  
 5 A. Say that again.  
 6 Q. Would it be correct to say that you  
 7 cannot tell me anything that Mr. Riesterer did to  
 8 justify his being a co-producer?  
 9 A. No.  
 10 MR. DICKSTEIN: Objection to form.  
 11 MS. CENAR: Objection; form.  
 12 BY MR. DICKIE:  
 13 Q. So my statement is correct; right?  
 14 MR. DICKSTEIN: Objection to form.  
 15 MS. CENAR: Objection; form.  
 16 THE DEPONENT: I don't know  
 17 Frederic.  
 18 BY MR. DICKIE:  
 19 Q. So you have no knowledge about what he  
 20 did; is that correct?  
 21 A. No.  
 22 Q. That is not correct?  
 23 MS. CENAR: Objection; form.  
 24 THE DEPONENT: No, I don't know who he  
 25 is.

Page 147

1 BY MR. DICKIE:  
 2 Q. Okay. So am I correct, Mr. Pineda,  
 3 that you do not know what, if anything, he did to  
 4 co-produce "I Gotta Feeling"?  
 5 MS. CENAR: Objection; form.  
 6 THE DEPONENT: Yes.  
 7 BY MR. DICKIE:  
 8 Q. Had, to your knowledge, The Black Eyed  
 9 Peas ever used material they obtained from  
 10 Fred Riesterer prior to "I Gotta Feeling"?  
 11 MS. CENAR: Objection; form,  
 12 foundation.  
 13 MR. DICKSTEIN: Objection; form.  
 14 THE DEPONENT: Rephrase that question,  
 15 please.  
 16 BY MR. DICKIE:  
 17 Q. To your knowledge, had  
 18 Frederic Riesterer ever provided material for a song  
 19 to The Black Eyed Peas before "I Gotta Feeling"?  
 20 MS. CENAR: Objection to the form, and  
 21 foundation.  
 22 THE DEPONENT: I don't know that. I  
 23 don't know.  
 24 BY MR. DICKIE:  
 25 Q. Do you know whether anyone at --

Page 148

1 associated with The Black Eyed Peas did anything to  
 2 ascertain Mr. Riesterer's reputation with respect to  
 3 the use or non-use of the copyrighted music of other  
 4 artists before using him in connection with "I Gotta  
 5 Feeling"?  
 6 MS. CENAR: Objection; form,  
 7 foundation, assumes facts not in evidence.  
 8 MR. DICKSTEIN: Vague and ambiguous.  
 9 THE DEPONENT: Can you simpler --  
 10 simplify the question, please?  
 11 BY MR. DICKIE:  
 12 Q. Yeah.  
 13 Do you know whether The Black Eyed  
 14 Peas did any due diligence with respect to whether  
 15 Mr. Riesterer had a reputation for using the music of  
 16 others --  
 17 MS. CENAR: Objection.  
 18 BY MR. DICKIE:  
 19 Q. -- before using him in some way in  
 20 connection with "I Gotta Feeling"?  
 21 MS. CENAR: Objection; form,  
 22 foundation.  
 23 THE DEPONENT: I don't know that.  
 24 BY MR. DICKIE:  
 25 Q. You certainly didn't do anything;

Page 149

1 right?  
 2 MS. CENAR: Objection --  
 3 THE DEPONENT: Yes.  
 4 MS. CENAR: -- form, foundation.  
 5 BY MR. DICKIE:  
 6 Q. And so far as you know, you never  
 7 performed a song in connection with The Black Eyed  
 8 Peas in which Mr. Riesterer had had a hand in either  
 9 the music or the lyrics; right?  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: I don't understand the  
 13 question. Can you rephrase that?  
 14 BY MR. DICKIE:  
 15 Q. Sure.  
 16 As far as you know, did Mr. Riesterer  
 17 ever have a hand in either the music or the lyrics of  
 18 a prior Black Eyed Peas' song?  
 19 A. I --  
 20 MS. CENAR: Objection; form --  
 21 THE DEPONENT: -- don't know.  
 22 MS. CENAR: -- foundation.  
 23 BY MR. DICKIE:  
 24 Q. Do The Black Eyed Peas have some  
 25 arrangement among themselves that on each album



Page 150

1 The Black Eyed Peas, all four of them, will receive  
 2 writer credit for purposes of sharing in revenue?  
 3 MS. CENAR: Objection to the form.  
 4 THE DEPONENT: Do we have a -- say  
 5 that again.  
 6 BY MR. DICKIE:  
 7 Q. Is there an internal agreement among  
 8 The Black Eyed Peas by which you four have agreed  
 9 that on each and every song the four of you will  
 10 receive writer credit in connection with any song  
 11 performed or contained on an album of The Black Eyed  
 12 Peas?  
 13 MS. CENAR: Objection; form,  
 14 foundation.  
 15 THE DEPONENT: I don't -- I don't know  
 16 that. Only if you performed or sang -- sing to the  
 17 song.  
 18 BY MR. DICKIE:  
 19 Q. And in connection with The Black Eyed  
 20 Peas' song "I Gotta Feeling," is there a financial  
 21 benefit to being named a writer?  
 22 A. I don't know.  
 23 Q. Well, artists receive revenue from  
 24 downloads of music or album sales; isn't that  
 25 correct?

Page 151

1 MS. CENAR: Objection; form --  
 2 THE DEPONENT: Yes.  
 3 MS. CENAR: -- foundation.  
 4 BY MR. DICKIE:  
 5 Q. And the artist revenue, is that in  
 6 addition to being a producer and receiving producer  
 7 revenue?  
 8 MS. CENAR: Objection; form,  
 9 foundation.  
 10 THE DEPONENT: I don't know. I don't  
 11 understand.  
 12 BY MR. DICKIE:  
 13 Q. Can you tell me what your percentage  
 14 share is in the song "I Gotta Feeling"?  
 15 MS. CENAR: Objection; form,  
 16 foundation.  
 17 THE DEPONENT: I don't remember. I  
 18 don't remember that number.  
 19 BY MR. DICKIE:  
 20 Q. Is it 1.25 percent?  
 21 A. I don't know.  
 22 MS. CENAR: Objection to the form.  
 23 BY MR. DICKIE:  
 24 Q. Who would know that?  
 25 A. Our lawyers.

Page 152

1 Q. And how much money have you received  
 2 from the sale of the album "The E.N.D." or the  
 3 downloads of any song on that album?  
 4 MS. CENAR: Objection; form,  
 5 foundation.  
 6 THE DEPONENT: I don't know. I have  
 7 no idea.  
 8 BY MR. DICKIE:  
 9 Q. And is there someone who keeps track  
 10 of that information for you?  
 11 A. I don't know. Probably our lawyer.  
 12 Q. Well, if you look on Exhibit 5-B in  
 13 the liner notes, you see where it says "Published by  
 14 Will.i.am Music, (BMI), Jeepney Music, Inc.," and  
 15 then in parentheses it's "(BMI)."  
 16 What does BMI do for Jeepney Music?  
 17 MS. CENAR: Objection; form,  
 18 foundation.  
 19 THE DEPONENT: I don't know.  
 20 BY MR. DICKIE:  
 21 Q. Isn't BMI the organization which  
 22 tracks royalties due to you and to your publishing  
 23 company --  
 24 MS. CENAR: Objection.  
 25 ///

Page 153

1 BY MR. DICKIE:  
 2 Q. -- or your label?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: I don't know that. I  
 6 don't know.  
 7 BY MR. DICKIE:  
 8 Q. Well, can you tell me what Jeepney  
 9 Music, Inc., did to publish "I Gotta Feeling"?  
 10 MS. CENAR: Objection; form.  
 11 THE DEPONENT: Perform.  
 12 BY MR. DICKIE:  
 13 Q. Well, Jeepney Music performed?  
 14 A. Jeepney Music? No, not Jeepney Music.  
 15 Allan Pineda performed.  
 16 Q. But am I correct that you,  
 17 Allan Pineda, do not have a signed artist agreement  
 18 with Jeepney Music; isn't that correct?  
 19 MS. CENAR: Objection; form.  
 20 THE DEPONENT: I don't have what?  
 21 BY MR. DICKIE:  
 22 Q. A signed artist agreement with Jeepney  
 23 Music.  
 24 MR. MCPHERSON: Objection; vague and  
 25 ambiguous.

Page 154

1 MS. CENAR: Objection to form.  
 2 THE DEPONENT: I've got -- I'll have  
 3 to check on that. I don't know.  
 4 BY MR. DICKIE:  
 5 Q. Does Jeepney Music receive any kind of  
 6 revenue over and above artist splits by reason of  
 7 being listed as a publisher in connection with "I  
 8 Gotta Feeling"?  
 9 MS. CENAR: Objection; form,  
 10 foundation.  
 11 THE DEPONENT: I don't know how to  
 12 answer that question.  
 13 BY MR. DICKIE:  
 14 Q. You don't know the answer?  
 15 A. No.  
 16 Q. Now, do you know what is the  
 17 relationship between Jeepney Music, Inc., and  
 18 Cherry River Music company?  
 19 MS. CENAR: Objection; form,  
 20 foundation.  
 21 THE DEPONENT: I don't know.  
 22 BY MR. DICKIE:  
 23 Q. Do you see on this Exhibit 5-B it  
 24 says:  
 25 "Worldwide rights for Will.i.am

Page 155

1 Music, Inc.," comma, "Jeepney Music,  
 2 Inc.," comma, and "Tab Magnetic  
 3 Publishing, administered by Cherry  
 4 River Music Co."  
 5 Do you see that?  
 6 A. Yes.  
 7 Q. What is it that Cherry River Music  
 8 does for your entity Jeepney Music, Inc.?  
 9 MS. CENAR: Objection to form,  
 10 foundation.  
 11 THE DEPONENT: I don't know.  
 12 BY MR. DICKIE:  
 13 Q. Why are they listed here, then?  
 14 A. I have -- I have -- I have no idea.  
 15 Q. And do you see, continuing along in  
 16 that same line:  
 17 "All rights for Headphone Junkie  
 18 Publishing controlled and administered  
 19 by EMI Music Publishing."  
 20 And then it says "ASCAP."  
 21 Do you see that?  
 22 A. Yes.  
 23 Q. Is there a relationship between  
 24 Headphone Junkie Publishing and Stacy Ferguson?  
 25 MS. CENAR: Objection; foundation.

Page 156

1 THE DEPONENT: I have no idea.  
 2 BY MR. DICKIE:  
 3 Q. Do you know what ASCAP is?  
 4 A. I don't know. A publishing company?  
 5 Q. And do you know what BMI is?  
 6 MS. CENAR: Same objections.  
 7 THE DEPONENT: I guess the same  
 8 thing.  
 9 BY MR. DICKIE:  
 10 Q. Does BMI provide you, from time to  
 11 time, royalty statements?  
 12 A. I don't know. I don't know which  
 13 company does that.  
 14 Q. Well, do you receive monies from time  
 15 to time from the sale of the album "The E.N.D."?  
 16 MS. CENAR: Objection; form --  
 17 THE DEPONENT: Yes.  
 18 MS. CENAR: -- foundation.  
 19 BY MR. DICKIE:  
 20 Q. And when you receive the monies from  
 21 "The E.N.D." sales, where do the monies go so that  
 22 you can receive them.  
 23 Do they go right to you or do they go  
 24 to some other place?  
 25 MS. CENAR: Objection; form.

Page 157

1 THE DEPONENT: I don't know. I don't  
 2 know the procedure, but it's got to go somewhere --  
 3 BY MR. DICKIE:  
 4 Q. And how do you know --  
 5 DEPOSITION OFFICER: "It's got to go  
 6 somewhere to" what?  
 7 THE DEPONENT: Yeah, I said it goes to  
 8 me somewhere.  
 9 BY MR. DICKIE:  
 10 Q. And who is it or what entity is it  
 11 that monitors on your behalf what revenue you are to  
 12 receive as a result of your participating in creating  
 13 the record "The E.N.D."?  
 14 MS. CENAR: Hold on.  
 15 THE DEPONENT: What is the question  
 16 again?  
 17 BY MR. DICKIE:  
 18 Q. Who takes care of monitoring for you  
 19 the revenue you're supposed to get from the sale  
 20 proceeds of the record "The E.N.D."?  
 21 MS. CENAR: Objection to form and  
 22 foundation.  
 23 THE DEPONENT: My business manager.  
 24 BY MR. DICKIE:  
 25 Q. And your business manager is whom?

Page 158

1 A. Sean Larkin.  
 2 Q. That's the same Sean Larkin you  
 3 identified earlier?  
 4 A. Yes.  
 5 Q. Is Mr. Larkin employed or part of a  
 6 business entity?  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: Yeah, business -- my  
 9 business manager.  
 10 BY MR. DICKIE:  
 11 Q. Yes, but is he employed by you  
 12 individually, employed by Jeepney, or employed by  
 13 somebody else?  
 14 MS. CENAR: Objection to the form.  
 15 THE DEPONENT: Me individually.  
 16 BY MR. DICKIE:  
 17 Q. And does Mr. Larkin provide you with  
 18 income statements which set forth the amount of money  
 19 you have earned from the sale of Black Eyed Peas  
 20 albums and downloads?  
 21 MR. MCPHERSON: Objection; compound.  
 22 MS. CENAR: Objection; form,  
 23 foundation.  
 24 THE DEPONENT: I hope so.  
 25 ///

Page 159

1 BY MR. DICKIE:  
 2 Q. Well, do you get routine and regular  
 3 statements from Mr. Larkin setting forth the amount  
 4 of moneys you receive as a result of the sale of  
 5 those albums or the performance of the those songs on  
 6 those albums?  
 7 MS. CENAR: Objection to the form, and  
 8 foundation.  
 9 What albums are you talking about,  
 10 Counsel?  
 11 BY MR. DICKIE:  
 12 Q. You can answer the question.  
 13 A. I guess, but I haven't seem them  
 14 lately.  
 15 Q. Well, how much money have you made  
 16 from the sale of records and downloads on "The  
 17 E.N.D."?  
 18 MS. CENAR: Objection; form.  
 19 THE DEPONENT: Oh, I don't know  
 20 that.  
 21 BY MR. DICKIE:  
 22 Q. Who would know that?  
 23 A. I guess, Sean.  
 24 Q. And where is Mr. Larkin located?  
 25 A. In Sherman Oaks.

Page 160

1 Q. Is that in California?  
 2 A. Yes.  
 3 Q. Is there, so far as you know, any  
 4 financial benefit to your being listed as a writer  
 5 and a producer in the liner notes for the album  
 6 "The E.N.D."?  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: Say that again.  
 9 BY MR. DICKIE:  
 10 Q. Is there, so far as you are aware, any  
 11 financial benefit to your being listed as a writer  
 12 and Jeepney Music being listed as a publisher on the  
 13 album notes for "The E.N.D."?  
 14 MS. CENAR: Objection; form,  
 15 foundation.  
 16 THE DEPONENT: Yes, I hope so.  
 17 BY MR. DICKIE:  
 18 Q. What do you understand the financial  
 19 or the pecuniary benefit to be?  
 20 MS. CENAR: Objection; form.  
 21 THE DEPONENT: What is that?  
 22 BY MR. DICKIE:  
 23 Q. What do you understand the financial  
 24 benefit to be from your being listed in the liner  
 25 notes?

Page 161

1 A. I don't -- I don't know about how to  
 2 break that down.  
 3 Q. Is there a sharing agreement among  
 4 The Black Eyed Peas as to how revenue from the sale  
 5 of Black Eyed Peas records is to be shared?  
 6 A. Yeah, but it depends on what you  
 7 contributed.  
 8 Q. What do you mean?  
 9 A. What you did on the song, what you --  
 10 what you --  
 11 Q. And how does that work?  
 12 Is there an objective measurement  
 13 regarding contribution that has attached to it a  
 14 certain percentage?  
 15 MS. CENAR: Objection to the form.  
 16 THE DEPONENT: I -- I -- I don't know  
 17 how break that down.  
 18 BY MR. DICKIE:  
 19 Q. Who decides whether or not the  
 20 contribution of any member of The Black Eyed Peas is  
 21 entitled to be rewarded with payment?  
 22 MS. CENAR: Objection; form and  
 23 foundation.  
 24 THE DEPONENT: I guess it's -- it's  
 25 what you provided.

Page 162

1 BY MR. DICKIE:  
 2 Q. Well, how is that calculated?  
 3 MS. CENAR: Objection; form.  
 4 THE DEPONENT: I don't know. By  
 5 chorus, by verse.  
 6 BY MR. DICKIE:  
 7 Q. Well, do you get paid by the word? By  
 8 the line? By the amount of time you spent?  
 9 How is it calculated?  
 10 MS. CENAR: Objection; form.  
 11 THE DEPONENT: For me, my verse.  
 12 BY MR. DICKIE:  
 13 Q. And how many words are there in your  
 14 verse?  
 15 MS. CENAR: Objection to the form.  
 16 Which song are you referring to?  
 17 BY MR. DICKIE:  
 18 Q. Well, let's take "I Gotta Feeling."  
 19 How many words did you write in  
 20 "I Gotta Feeling"?  
 21 MS. CENAR: Objection to the form.  
 22 MR. DICKSTEIN: Asked and answered.  
 23 THE DEPONENT: I performed on "I Gotta  
 24 Feeling."  
 25 ///

Page 163

1 BY MR. DICKIE:  
 2 Q. You didn't write any words --  
 3 A. No.  
 4 Q. -- isn't that correct?  
 5 MS. CENAR: Asked and answered.  
 6 BY MR. DICKIE:  
 7 Q. And how much are you paid for your  
 8 contribution regarding the creation of the words on  
 9 the song "I Gotta Feeling"?  
 10 MS. CENAR: Objection; form.  
 11 THE DEPONENT: I don't know.  
 12 MR. DICKSTEIN: Foundation.  
 13 BY MR. DICKIE:  
 14 Q. Is that -- is the amount to which  
 15 you're entitled for "I Gotta Feeling" something that  
 16 was decided by Will.i.am?  
 17 MS. CENAR: Objection; form.  
 18 THE DEPONENT: I don't know who  
 19 decided. I guess the main writer.  
 20 BY MR. DICKIE:  
 21 Q. Well, is Mr. Adams the main writer of  
 22 the lyrics to "I Gotta Feeling"?  
 23 A. I don't know who is. I don't know who  
 24 he worked with.  
 25 Q. Well, is it your understanding that

Page 164

1 Mr. -- someone other than Mr. Adams wrote --  
 2 A. I don't --  
 3 Q. -- the lyrics for "I Gotta Feeling"?  
 4 A. I don't -- I don't know that  
 5 information.  
 6 Q. Have you been informed by any member  
 7 of The Black Eyed Peas that there were individuals  
 8 other than William Adams who created the lyrics to  
 9 the song "I Gotta Feeling"?  
 10 A. I don't know that.  
 11 Q. Is there an agreement that exists -- a  
 12 written agreement that exists between you and the  
 13 other three members of The Black Eyed Peas which sets  
 14 forth a methodology by which each of you are to be  
 15 compensated for songs that end up on Black Eyed Peas  
 16 records?  
 17 MS. CENAR: Objection to the form.  
 18 THE DEPONENT: Certain songs, if you  
 19 written -- if you wrote, you get compensated. And if  
 20 there's no room for you to contribute, then -- then  
 21 there's an agreement.  
 22 BY MR. DICKIE:  
 23 Q. Okay. There is a written agreement  
 24 which sets forth how each of you -- each of The Black  
 25 Eyed Peas is to be compensated with respect to each

Page 165

1 song?  
 2 A. If you contributed.  
 3 Q. Well, how do you measure what you  
 4 contribute?  
 5 MS. CENAR: Objection; form,  
 6 foundation.  
 7 THE DEPONENT: I don't know. I don't  
 8 know how to --  
 9 BY MR. DICKIE:  
 10 Q. Have you ever been involved in a  
 11 dispute leading to an audit claim against Cherry  
 12 Music or Interscope Records?  
 13 MS. CENAR: Objection; form.  
 14 THE DEPONENT: Have I what?  
 15 BY MR. DICKIE:  
 16 Q. Have you ever had a dispute with the  
 17 label over the appropriate accounting for monies due  
 18 The Black Eyed Peas from the sale of records?  
 19 MS. CENAR: Objection to form.  
 20 THE DEPONENT: I don't know.  
 21 BY MR. DICKIE:  
 22 Q. Have you had any discussions regarding  
 23 the relative splits among the band members at any  
 24 time with the other three members of The Black Eyed  
 25 Peas?

Page 166

1 MS. CENAR: Objection to form,  
 2 foundation.  
 3 THE DEPONENT: No.  
 4 BY MR. DICKIE:  
 5 Q. Has there ever been a disagreement  
 6 among members of The Black Eyed Peas regarding the  
 7 relative splits between band members and any songs  
 8 that were recorded and performed by The Black Eyed  
 9 Peas?  
 10 MS. CENAR: Objection; form,  
 11 foundation.  
 12 THE DEPONENT: No. No, not that I  
 13 know of.  
 14 BY MR. DICKIE:  
 15 Q. And what is the status of The Black  
 16 Eyed Peas as a band today? Have they broken up?  
 17 MS. CENAR: Objection to the form.  
 18 THE DEPONENT: No.  
 19 BY MR. DICKIE:  
 20 Q. Are they on a hiatus?  
 21 A. On a break.  
 22 Q. Well, what is --  
 23 A. Well, not at the moment. We will be  
 24 on a break.  
 25 Q. When does the break start?

Page 167

1 A. I have no idea. When we finish the  
 2 tours this year.  
 3 Q. And how long is the expected break?  
 4 MS. CENAR: Objection; form,  
 5 foundation.  
 6 THE DEPONENT: I have no idea.  
 7 BY MR. DICKIE:  
 8 Q. Was the break first announced by  
 9 Stacy Ferguson in London?  
 10 A. I don't know. I don't --  
 11 Q. Were you present in London when  
 12 Stacy Ferguson advised the crowd that The Black Eyed  
 13 Peas were going on a hiatus?  
 14 A. I wasn't there at the moment.  
 15 MS. CENAR: Objection to form.  
 16 BY MR. DICKIE:  
 17 Q. You were not on stage?  
 18 A. No.  
 19 Q. Prior to the time the announcement was  
 20 made on the stage in London, were you aware that  
 21 Stacy Ferguson was going to make that announcement?  
 22 MS. CENAR: Objection; foundation.  
 23 THE DEPONENT: I didn't even know --  
 24 MR. MCPHERSON: Objection;  
 25 foundation.

Page 168

1 BY MR. DICKIE:  
 2 Q. Pardon me?  
 3 A. I don't know.  
 4 Q. Well, were you aware? She told you  
 5 she was going to do that before she did it?  
 6 MS. CENAR: Objection; form.  
 7 THE DEPONENT: I didn't even know it  
 8 happened.  
 9 BY MR. DICKIE:  
 10 Q. When did you find out that it  
 11 happened?  
 12 A. I don't -- I don't know. From you.  
 13 Q. Oh, so you were on -- until today, you  
 14 were unaware that before a live audience in London,  
 15 Stacy Ferguson said in words or substance that The  
 16 Black Eyed Peas were going on a long hiatus, or words  
 17 to that effect?  
 18 MR. MCPHERSON: Objection;  
 19 foundation.  
 20 THE DEPONENT: I didn't know what --  
 21 MS. CENAR: Objection; form,  
 22 foundation, mischaracterization of his testimony.  
 23 THE DEPONENT: I don't know it was  
 24 announced, but I knew we were taking a break.  
 25 ///

Page 169

1 BY MR. DICKIE:  
 2 Q. And you knew that before it was  
 3 announced; isn't that right?  
 4 MS. CENAR: Objection to form.  
 5 THE DEPONENT: I knew -- I didn't know  
 6 she announced it, but I knew we were going to take a  
 7 break.  
 8 BY MR. DICKIE:  
 9 Q. And when did you first know that you  
 10 were going to take a break?  
 11 A. I don't remember.  
 12 MS. CENAR: Objection to form.  
 13 THE DEPONENT: Sometime.  
 14 BY MR. DICKIE:  
 15 Q. Well, was it before or after you went  
 16 to London?  
 17 MS. CENAR: Objection; form.  
 18 THE DEPONENT: Before, I guess.  
 19 BY MR. DICKIE:  
 20 Q. Was it while you were in Europe or  
 21 before you went to Europe?  
 22 MS. CENAR: Objection; form.  
 23 THE DEPONENT: Way before.  
 24 BY MR. DICKIE:  
 25 Q. How long before?

Page 170

1 A. I don't know.  
 2 Q. And what were the circumstances by  
 3 which you first became aware of it?  
 4 MS. CENAR: Objection; form.  
 5 THE DEPONENT: "The circumstances"?  
 6 What does that mean?  
 7 BY MR. DICKIE:  
 8 Q. How did you find out?  
 9 MS. CENAR: Objection to form.  
 10 THE DEPONENT: I don't -- I don't  
 11 remember. It was just -- it was time to take a  
 12 break. It's like our cycle.  
 13 MS. CENAR: Counsel, does this have  
 14 anything to do with this lawsuit? Because if not,  
 15 we're harassing again.  
 16 BY MR. DICKIE:  
 17 Q. Now, did you have a discussion with  
 18 anyone regarding the reasons for the break?  
 19 MS. CENAR: Same objections; form,  
 20 foundation, harassment.  
 21 THE DEPONENT: No. It's always been  
 22 our pattern --  
 23 BY MR. DICKIE:  
 24 Q. And --  
 25 A. -- to take a break after a long run.

Page 171

1 Q. Do you know whether Stacy Ferguson was  
 2 ever sued for copyright infringement before she  
 3 joined The Black Eyed Peas?  
 4 MS. CENAR: Objection; form --  
 5 THE DEPONENT: No.  
 6 MS. CENAR: -- foundation,  
 7 harassment.  
 8 THE DEPONENT: I don't know that.  
 9 BY MR. DICKIE:  
 10 Q. Have you ever discussed with her the  
 11 significance of her being included in a copyright  
 12 infringement lawsuit?  
 13 A. No.  
 14 MS. CENAR: Same objections.  
 15 BY MR. DICKIE:  
 16 Q. Do you know what each member of  
 17 The Black Eyed Peas receives as artist royalties from  
 18 the album "The E.N.D."?  
 19 MS. CENAR: Objection; form,  
 20 foundation.  
 21 MR. MCPHERSON: Objection; vague and  
 22 ambiguous.  
 23 BY MR. DICKIE:  
 24 Q. Do you know what you receive?  
 25 MS. CENAR: Same objections.

Page 172

1 THE DEPONENT: No.  
 2 BY MR. DICKIE:  
 3 Q. Now, what is your understanding of  
 4 what -- or what the arrangement is between The Black  
 5 Eyed Peas and Cherry Lane Music Publishing Company?  
 6 A. Say that again.  
 7 MS. CENAR: Objection to form.  
 8 BY MR. DICKIE:  
 9 Q. Do you know who or what Cherry Lane  
 10 Music Publishing Company is?  
 11 A. Our music publisher.  
 12 Q. Well, is it the label?  
 13 MS. CENAR: Objection to form.  
 14 THE DEPONENT: I don't know. It's a  
 15 publishing company.  
 16 BY MR. DICKIE:  
 17 Q. Do you know what the difference is  
 18 between a publishing company and a label?  
 19 A. No.  
 20 MR. DICKIE: Mark that as the next  
 21 exhibit, if you would, Tracy, please.  
 22 MS. CENAR: Are we done with the liner  
 23 notes?  
 24 MR. DICKIE: We are.  
 25 ///

Page 173

1 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 2 16 WAS MARKED FOR IDENTIFICATION BY  
 3 THE DEPOSITION OFFICER.)  
 4 MR. DICKIE: Counsel, do you know  
 5 where the originals are that I gave to be enlarged  
 6 during the lunch break?  
 7 MS. CENAR: Everything that you  
 8 gave --  
 9 MR. DICKIE: I got the stack back.  
 10 MS. CENAR: Everything that you gave  
 11 was returned and set right next to your associate.  
 12 MR. DICKIE: The enlargements are  
 13 there.  
 14 MS. CENAR: Everything that you handed  
 15 and returned were given to you -- given to your  
 16 associate.  
 17 You weren't in the room at the time,  
 18 but they were set next to her.  
 19 MR. DICKIE: That's why I asked.  
 20 Exhibit what?  
 21 DEPOSITION OFFICER: 16.  
 22 BY MR. DICKIE:  
 23 Q. Mr. Adams --  
 24 MS. CENAR: What is the Bates number  
 25 on that? And this is not Mr. Adams.

Page 174

1 BY MR. DICKIE:  
 2 Q. I mean Mr. Pineda, look at Exhibit 16,  
 3 if you would, please.  
 4 MS. CENAR: Counsel, for the record --  
 5 MR. DICKSTEIN: Can you identify what  
 6 the document is?  
 7 MS. CENAR: Yeah.  
 8 For the record, we don't have the  
 9 Bates number on the enlargement.  
 10 MR. DICKIE: It has CHERRY-PR 55.  
 11 MS. CENAR: So it's 55 through --  
 12 MR. DICKIE: 63.  
 13 MS. CENAR: -- 63.  
 14 BY MR. DICKIE:  
 15 Q. Do you have that document, sir?  
 16 A. Yeah.  
 17 MS. CENAR: Is that large enough?  
 18 THE DEPONENT: Yeah.  
 19 BY MR. DICKIE:  
 20 Q. If you would, turn to the page that  
 21 has on it the production number 60 -- CHERRY-PR 60.  
 22 It's generally found in the right-hand corner of each  
 23 page, the numbers.  
 24 (DOCUMENT REVIEWED BY THE DEPONENT.)  
 25 ///

Page 175

1 BY MR. DICKIE:  
 2 Q. Did you find that page, Mr. Pineda?  
 3 A. Uh-huh.  
 4 Q. And if you'll look down there near the  
 5 bottom, there's a signature line that says:  
 6 "Allan Pineda, individually  
 7 and on behalf of any music  
 8 publishing entities he may own or  
 9 control, directly or indirectly,  
 10 and on behalf of publisher and on  
 11 behalf of BEP, Inc., as his interest  
 12 may appear."  
 13 Do you see that?  
 14 A. Yeah.  
 15 Q. And above that, there's a handwritten  
 16 signature which appears to be that of Allan Pineda.  
 17 Can you confirm for me, sir, that  
 18 this is a true, correct, and accurate copy of the  
 19 signature you placed on this document?  
 20 A. Yes.  
 21 Q. And do you know what this document  
 22 is?  
 23 MS. CENAR: Objection to form.  
 24 THE DEPONENT: No.  
 25 ///

Page 176

1 BY MR. DICKIE:  
 2 Q. Do you see where in the opening  
 3 sentence on the top it says:  
 4 "Agreement dated as of June  
 5 20th, 2003, between Cherry Lane  
 6 Music Publishing Company, Inc., and  
 7 Jaime Gomez, William Adams, Allan  
 8 Pineda"?  
 9 MS. CENAR: He's asking you to look at  
 10 the first page.  
 11 THE DEPONENT: Uh-huh.  
 12 What's the question?  
 13 BY MR. DICKIE:  
 14 Q. The question is: Do you know what  
 15 this document represents?  
 16 MS. CENAR: Objection to form.  
 17 THE DEPONENT: I guess it's Cherry  
 18 Lane Publishing Company.  
 19 BY MR. DICKIE:  
 20 Q. Well, what was the reason that  
 21 Jaime Gomez -- Jaime Gomez, William Adams, and  
 22 Allan Pineda were entering into an agreement with  
 23 Music Lane Publishing Company?  
 24 A. I don't know.  
 25 MS. CENAR: Objection; form,

Page 177

1 foundation.  
 2 And you were saying "Cherry Lane Music  
 3 Publishing Company"?  
 4 MR. DICKIE: That's what it says.  
 5 MS. CENAR: That's not what you said  
 6 in your question.  
 7 MR. DICKIE: Cherry Lane Music  
 8 Publishing Company, Inc.  
 9 BY MR. DICKIE:  
 10 Q. Do you know why you signed this  
 11 agreement, sir?  
 12 MS. CENAR: Objection to form.  
 13 THE WITNESS: I think this is what we  
 14 assigned to them as our publisher -- our publishing  
 15 company.  
 16 BY MR. DICKIE:  
 17 Q. And what is the -- what does  
 18 Cherry Lane Music Publishing Company, Inc., do  
 19 for yourself, Mr. Gomez, and Mr. Adams?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: I guess they're the one  
 23 that collects our -- our publishing.  
 24 BY MR. DICKIE:  
 25 Q. Well, when you say "collects our

Page 178

1 publishing," are you talking about collects your  
 2 revenue for songs and performances?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: I guess.  
 6 BY MR. DICKIE:  
 7 Q. Well, take a look at the last two  
 8 pages of the document -- there are actually three  
 9 pages. It's called Exhibit A to the agreement.  
 10 Do you see that exhibit?  
 11 MS. CENAR: What page number do you  
 12 want him on?  
 13 BY MR. DICKIE:  
 14 Q. It's at the top and it's Bates Number  
 15 page 61, but it's probably split up on that document.  
 16 MS. CENAR: It's 61. You said the top  
 17 of that page?  
 18 MR. DICKIE: Yep.  
 19 MS. CENAR: Okay. I think he's  
 20 referring to this one.  
 21 BY MR. DICKIE:  
 22 Q. See where it says Exhibit A to the  
 23 agreement?  
 24 A. Yeah.  
 25 Q. And then underneath it, there are a

Page 179

1 number of 14 separate entries which appear to be the  
 2 title of songs; would you agree?  
 3 A. Uh-huh.  
 4 Q. Then do you see how it lists writers  
 5 and sets out the copyright splits.  
 6 Do you see that?  
 7 A. Yep.  
 8 Q. Are these the same copy- -- strike  
 9 that.  
 10 Is there an agreement that you have  
 11 regarding -- by "you" I mean The Black Eyed Peas --  
 12 have regarding the album "The E.N.D.," which in a  
 13 similar fashion sets forth the specific copyright  
 14 splits for each of the songs on "The E.N.D." album?  
 15 MS. CENAR: Objection to form.  
 16 THE DEPONENT: Yes.  
 17 BY MR. DICKIE:  
 18 Q. And what is the title of that  
 19 agreement?  
 20 A. I -- I don't know.  
 21 Q. When was that agreement entered  
 22 into?  
 23 MS. CENAR: Objection to form.  
 24 THE DEPONENT: I -- I don't know.  
 25 ///

Page 180

1 BY MR. DICKIE:  
 2 Q. And do you know who the parties to  
 3 that agreement are?  
 4 MS. CENAR: Objection to the form.  
 5 THE DEPONENT: No. I mean, whoever  
 6 wrote it, I guess.  
 7 MR. DICKIE: Tracy.  
 8 MS. CENAR: Is that one 16?  
 9 MR. DICKIE: Yep.  
 10 DEPOSITION OFFICER: There you go.  
 11 BY MR. DICKIE:  
 12 Q. Mr. Pineda --  
 13 MS. CENAR: Sorry. Hold on.  
 14 For the record, Exhibit Number 16 --  
 15 or I'm sorry.  
 16 Exhibit Number 17 is Bates Number 64?  
 17 MR. DICKIE. Yeah, I'll take care of  
 18 identifying the document.  
 19 BY MR. DICKIE:  
 20 Q. Mr. Pineda --  
 21 MR. DICKSTEIN: Did you identify the  
 22 document, Mr. Dickie?  
 23 MR. DICKIE: What's that?  
 24 MR. DICKSTEIN: You said you were  
 25 going to identify.

Page 181

1 MR. DICKIE: I will.  
 2 Exhibit 17 for identification is a  
 3 document containing Bates Number PR 64. It is a  
 4 one-page document. It has three numbered paragraphs  
 5 and two signatures.  
 6 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 7 17 WAS MARKED FOR IDENTIFICATION BY  
 8 THE DEPOSITION OFFICER.)  
 9 BY MR. DICKIE:  
 10 Q. Do you have that document in front of  
 11 you, sir?  
 12 A. Yeah.  
 13 Q. And near the bottom of the -- what  
 14 would appear to be the signature line, which is  
 15 probably on the second document that you have -- or  
 16 the second page of the Exhibit 17, does your name  
 17 appear?  
 18 A. My name?  
 19 Q. Yep. And your signature.  
 20 A. Well, it just -- it doesn't look like  
 21 my signature.  
 22 Q. What's that?  
 23 A. I don't put one "L."  
 24 Q. So is that -- is that or is that not  
 25 your signature?



Page 182

1 A. Hm. Yeah, it is my name.  
 2 Q. But is it your signature?  
 3 A. It is -- it is signed, but I don't  
 4 sign my name like that.  
 5 Q. Do you recall authorizing somebody to  
 6 sign your name?  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: This is one "L" on  
 9 there.  
 10 What do I do with that?  
 11 BY MR. DICKIE:  
 12 Q. Well, you can tell me whether that is  
 13 or is not your signature.  
 14 MS. CENAR: Objection; asked and  
 15 answered.  
 16 THE DEPONENT: That is my signature.  
 17 BY MR. DICKIE:  
 18 Q. And the "Elephunk" agreement, was that  
 19 with respect to the album of the same name?  
 20 MS. CENAR: Objection; form.  
 21 THE DEPONENT: It's -- I don't -- I  
 22 don't get the question.  
 23 BY MR. DICKIE:  
 24 Q. Was there an album called  
 25 "Elephunk"?

Page 183

1 A. From us?  
 2 Q. Yes.  
 3 A. Yes.  
 4 Q. And do see in Paragraph 1 of Exhibit  
 5 17, Mr. Adams is deemed to be removed as a party to  
 6 the June 20th agreement from 2003, Exhibit 16?  
 7 MS. CENAR: Objection to the form of  
 8 the question.  
 9 Where are you reading, Counsel?  
 10 MR. DICKIE: Just read the document,  
 11 Counsel.  
 12 MS. CENAR: Object to the form of the  
 13 question. Move to strike.  
 14 BY MR. DICKIE:  
 15 Q. See the top -- the first line of this  
 16 document, Exhibit 17, you see there where it says:  
 17 "References made to a certain  
 18 agreement dated as of June 20th, 2003"?  
 19 A. Uh-huh.  
 20 Q. And then it goes down to say in  
 21 paragraph one:  
 22 "William Adams is deemed removed  
 23 as a party with regard to the Option  
 24 Albums referred to in paragraph 6..."  
 25 Of -- I believe it is the "June 20th, 2003,

Page 184

1 agreement.  
 2 Do you know why Mr. Adams was  
 3 removed?  
 4 MS. CENAR: Objection under the Rule  
 5 of Completeness, the line --  
 6 THE DEPONENT: No.  
 7 MS. CENAR: -- above that paragraph  
 8 should be read.  
 9 MR. DICKIE: That isn't the Rule of  
 10 Completeness.  
 11 BY MR. DICKIE:  
 12 Q. If you look back at Exhibit 16 -- do  
 13 you still have that exhibit, sir?  
 14 A. Uh-huh.  
 15 Q. If you look back to the list of songs  
 16 that appear in that exhibit -- go to the last three  
 17 pages, Mr. Pineda.  
 18 Do you see the whole list of songs?  
 19 A. Uh-huh.  
 20 Q. Are those songs part of the Elephunk  
 21 agreement -- album?  
 22 MS. CENAR: Objection to the form.  
 23 THE DEPONENT: Are these songs part of  
 24 "Elephunk"?  
 25 ///

Page 185

1 BY MR. DICKIE:  
 2 Q. Pardon me?  
 3 Are these songs part of --  
 4 MS. CENAR: Want him to read off  
 5 all --  
 6 BY MR. DICKIE:  
 7 Q. -- part of the "Elephunk" album?  
 8 A. Are these songs on "Elephunk"?  
 9 Q. Yes.  
 10 A. Yes.  
 11 Q. Do you know why -- strike that.  
 12 Do you know when it was that  
 13 Exhibit 17 was executed by you?  
 14 MS. CENAR: Objection to the form.  
 15 THE DEPONENT: Exhibit what?  
 16 Exhibit 17?  
 17 MS. CENAR: Exhibit 17?  
 18 MR. DICKIE: Yep.  
 19 MS. CENAR: He's asking about this  
 20 one. This one is Exhibit 17.  
 21 THE DEPONENT: Oh. No, I don't.  
 22 BY MR. DICKIE:  
 23 Q. And you don't know why that agreement  
 24 came to be executed; right?  
 25 A. No.

Page 186

1 Q. Have you ever heard of an entity  
 2 called BEP Music, LLC?  
 3 A. LLC? I'm not sure. I mean,  
 4 there's -- I heard of BEP Music, Inc.  
 5 Q. Yes, but I was asking you about  
 6 BEP Music, LLC. Have you ever heard of it?  
 7 A. No.  
 8 Q. Have you ever heard of an entity  
 9 called What A Music, Ltd.?  
 10 A. No.  
 11 MR. DICKIE: Could you mark that,  
 12 Tracy, please.  
 13 DEPOSITION OFFICER: Yes.  
 14 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 15 18 WAS MARKED FOR IDENTIFICATION BY  
 16 THE DEPOSITION OFFICER.)  
 17 BY MR. DICKIE:  
 18 Q. I've asked the reporter, Mr. Pineda,  
 19 to hand you what I've had marked as Exhibit 18.  
 20 MS. CENAR: Counsel, hold on one  
 21 second, please.  
 22 This Exhibit 18 is designated as  
 23 "highly confidential," Mr. Dickstein; is that okay?  
 24 MR. DICKSTEIN: No problem.  
 25 ///

Page 187

1 BY MR. DICKIE:  
 2 Q. Mr. Pineda, the first sentence says:  
 3 "This memorandum will set  
 4 forth the material terms of the  
 5 understanding and agreement between  
 6 BEP Music, LLC, ("Company") on the  
 7 one hand, and What A Music, Limited,  
 8 ("Lender") on the other hand, for  
 9 the non-exclusive services of  
 10 David Guetta...." in connection with  
 11 "...I Gotta Feeling."  
 12 Did you have anything to do with the  
 13 negotiation or establishment of the terms and  
 14 conditions of this agreement?  
 15 MR. DICKSTEIN: Objection to form;  
 16 foundation.  
 17 MS. CENAR: Same objections.  
 18 MR. DICKSTEIN: His reading of the  
 19 document.  
 20 THE DEPONENT: No.  
 21 BY MR. DICKIE:  
 22 Q. Who on behalf of The Black Eyed Peas  
 23 negotiated the arrangement with David Guetta as  
 24 producer for purposes of the song "I Gotta  
 25 Feeling"?

Page 188

1 MR. DICKSTEIN: Objection; foundation,  
 2 form.  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: What is the question  
 6 again?  
 7 BY MR. DICKIE:  
 8 Q. Who on behalf of The Black Eyed Peas  
 9 negotiated the arrangement with David Guetta as  
 10 producer for purposes of the song "I Gotta  
 11 Feeling"?  
 12 MR. MCPHERSON: Objection;  
 13 speculation.  
 14 MR. DICKSTEIN: Objection;  
 15 foundation.  
 16 THE DEPONENT: I don't know.  
 17 BY MR. DICKIE:  
 18 Q. Did you have any discussions with  
 19 anyone regarding the arrangement by which Mr. Guetta  
 20 became involved with the song "I Gotta Feeling"?  
 21 A. No.  
 22 MS. CENAR: Objection to the form, and  
 23 foundation.  
 24 THE DEPONENT: No.  
 25 ///

Page 189

1 BY MR. DICKIE:  
 2 Q. Are you aware of anyone within  
 3 The Black Eyed Peas that had any involvement in this  
 4 creation of this exhibit which appears at Riesterer,  
 5 pages 10 through 31?  
 6 MS. CENAR: Objection; form,  
 7 foundation.  
 8 THE DEPONENT: No.  
 9 BY MR. DICKIE:  
 10 Q. Have you ever seen this document  
 11 before?  
 12 A. No.  
 13 Q. Do you know why this document was  
 14 created and executed?  
 15 MS. CENAR: Objection; form,  
 16 foundation.  
 17 THE DEPONENT: No.  
 18 MS. CENAR: Are you done with the  
 19 exhibit?  
 20 MR. DICKIE: Yep. Yes, ma'am.  
 21 BY MR. DICKIE:  
 22 Q. Do you know who DAS or what  
 23 DAS Communications, Limited, is?  
 24 A. DAS Communication?  
 25 Q. Yes.

Page 190

1 A. Yes.  
 2 Q. What is it?  
 3 A. Our management; Black Eyed Peas'  
 4 management.  
 5 Q. And what do you mean "The Black Eyed  
 6 Peas' management"?  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: They manage The Black  
 9 Eyed Peas.  
 10 BY MR. DICKIE:  
 11 Q. And for how long a period has DAS  
 12 Communications managed The Black Eyed Peas?  
 13 MR. PINK: Foundation.  
 14 MS. CENAR: Objection to form.  
 15 THE DEPONENT: I'm going to -- eight  
 16 years, ten years. I don't remember.  
 17 BY MR. DICKIE:  
 18 Q. Are they still the management for  
 19 The Black Eyed Peas?  
 20 A. Yes.  
 21 Q. Do you have any direct interaction  
 22 with DAS Communications?  
 23 MS. CENAR: Objection to form.  
 24 THE DEPONENT: Yeah.  
 25 ///

Page 191

1 BY MR. DICKIE:  
 2 Q. And what is the nature and extent of  
 3 your involvement with them? What do you and they do  
 4 together?  
 5 MS. CENAR: Objection to form.  
 6 THE DEPONENT: I don't know. Schedule  
 7 our tours and endorsement deals.  
 8 BY MR. DICKIE:  
 9 Q. Is that the entity with whom  
 10 Scott Larkin -- or Sean Larkin is involved?  
 11 A. Excuse me?  
 12 Q. Is Sean Larkin involved with DAS  
 13 Communications?  
 14 MS. CENAR: Objection to form.  
 15 THE DEPONENT: No.  
 16 BY MR. DICKIE:  
 17 Q. And who is Fred Goldring?  
 18 MR. PINK: Lacks foundation.  
 19 THE DEPONENT: I don't know.  
 20 BY MR. DICKIE:  
 21 Q. Do you know who Helen Yu is?  
 22 A. Heard of her. I don't know what she  
 23 does.  
 24 Q. Do you interact with her?  
 25 A. No.

Page 192

1 Q. And how about Peter Premont?  
 2 A. No.  
 3 MR. PINK: Counsel, do you know how  
 4 much longer you'll be going today?  
 5 MR. DICKIE: No, I don't.  
 6 MR. PINK: Do you have an estimate?  
 7 MR. DICKIE: I don't.  
 8 MS. CENAR: I have --  
 9 BY MR. DICKIE:  
 10 Q. Are you aware of 315 Music, LLC?  
 11 A. No.  
 12 Q. Have you ever heard of that entity?  
 13 A. No.  
 14 Q. And am I correct that, to the best of  
 15 your knowledge, you have no involvement with that  
 16 entity?  
 17 MS. CENAR: Objection; form,  
 18 foundation.  
 19 THE DEPONENT: Not that I know of.  
 20 BY MR. DICKIE:  
 21 Q. Now, are you indemnified by any person  
 22 or entity in connection with this case?  
 23 A. What does that --  
 24 MS. CENAR: Objection; form,  
 25 foundation, calls for a legal conclusion.

Page 193

1 THE DEPONENT: What was that? Can you  
 2 rephrase that question?  
 3 BY MR. DICKIE:  
 4 Q. Sure.  
 5 Are you familiar with the term  
 6 "indemnification."  
 7 A. Heard of it, but not really.  
 8 Q. Has anyone told you that in the event  
 9 of an adverse outcome in this case, someone other  
 10 than you would be responsible for any damages?  
 11 A. I don't know that.  
 12 Q. Have you ever had a discussion about  
 13 who is responsible, for example, for paying your  
 14 attorneys' fees in this case?  
 15 MS. CENAR: Objection to the form.  
 16 THE DEPONENT: I don't --  
 17 BY MR. DICKIE:  
 18 Q. Are you aware of any agreement  
 19 whereby someone other than yourself has agreed to pay  
 20 the two lawyers for your defense in this case under  
 21 an indemnification agreement?  
 22 MS. CENAR: Objection; form,  
 23 foundation.  
 24 THE DEPONENT: I don't know.  
 25 ///

Page 194

1 BY MR. DICKIE:  
 2 Q. Now, Mr. Pineda, when The Black Eyed  
 3 Peas are not on tour, do The Black Eyed Peas record  
 4 and have regular band meetings?  
 5 MS. CENAR: Objection to the form.  
 6 THE DEPONENT: Not on tour?  
 7 BY MR. DICKIE:  
 8 Q. Right. Not on tour.  
 9 A. Well, we're about to start a tour.  
 10 Q. Well, but ordinarily when you're not  
 11 on tour, do you meet regularly as a band?  
 12 MS. CENAR: Objection; form.  
 13 THE DEPONENT: No.  
 14 BY MR. DICKIE:  
 15 Q. Do you have regular practice sessions  
 16 when you are not on tour?  
 17 A. Only when we're about to go on tour.  
 18 Q. And while you're not on tour, do you  
 19 meet regularly with the other members of The Black  
 20 Eyed Peas for purposes of doing joint music writing  
 21 or lyric-writing sessions?  
 22 MS. CENAR: Objection; form,  
 23 foundation.  
 24 THE DEPONENT: Yeah.  
 25 ///

Page 195

1 BY MR. DICKIE:  
 2 Q. With what frequency do you do that?  
 3 MS. CENAR: Same objection.  
 4 THE DEPONENT: We --  
 5 BY MR. DICKIE:  
 6 Q. How often?  
 7 A. It depends how many songs we're doing.  
 8 If it's one song, maybe we meet twice.  
 9 Q. Now, can you tell me as a point in  
 10 time when it was that you first began the process of  
 11 creating the album "The E.N.D."?  
 12 MS. CENAR: Objection to form.  
 13 THE DEPONENT: Say that again.  
 14 BY MR. DICKIE:  
 15 Q. When was it as a point in time that  
 16 The Black Eyed Peas first commenced their work on  
 17 creating "The E.N.D." album?  
 18 A. I don't remember.  
 19 Q. And can you tell me as a point in time  
 20 when it was in the creative development "The E.N.D."  
 21 album, that the song "I Gotta Feeling" first came  
 22 up?  
 23 MS. CENAR: Objection to the form.  
 24 THE DEPONENT: I don't know. I don't  
 25 remember.

Page 196

1 BY MR. DICKIE:  
 2 Q. Do you remember whether in the process  
 3 it was the first song that came up or whether it was  
 4 the last track that came up?  
 5 MS. CENAR: Objection.  
 6 BY MR. DICKIE:  
 7 Q. Do you have any recollection one way  
 8 or the other as to when that was?  
 9 MS. CENAR: Objection to form.  
 10 THE DEPONENT: No, I don't remember.  
 11 BY MR. DICKIE:  
 12 Q. When was it that you first heard the  
 13 music that is found in "I Gotta Feeling"?  
 14 MS. CENAR: Objection to form.  
 15 THE DEPONENT: When did I hear it  
 16 first?  
 17 BY MR. DICKIE:  
 18 Q. Yep.  
 19 A. When I recorded my parts.  
 20 Q. Well, when was that, sir?  
 21 MS. CENAR: Objection to form.  
 22 THE DEPONENT: I don't remember.  
 23 BY MR. DICKIE:  
 24 Q. Had the lyrics already been written?  
 25 A. Yeah.

Page 197

1 Q. When was it that you first heard the  
 2 lyrics for "I Gotta Feeling"?  
 3 MS. CENAR: Objection to form.  
 4 THE DEPONENT: I don't remember. I  
 5 just came by.  
 6 BY MR. DICKIE:  
 7 Q. Mr. Pineda, I'd like to ask you a few  
 8 questions about some people in the music business,  
 9 and if you know them, please tell me and then I'll  
 10 have some other questions.  
 11 If not, we'll move right along.  
 12 Are you familiar with an individual by  
 13 the name of Flo Rida?  
 14 MS. CENAR: Could you spell that for  
 15 the record, please.  
 16 MR. DICKIE: F-I-o R-i-d-a.  
 17 THE DEPONENT: Yes.  
 18 BY MR. DICKIE:  
 19 Q. And who or what is that individual?  
 20 A. Who is he?  
 21 Q. Uh-huh. Yes.  
 22 A. My artist from Miami.  
 23 Q. Have you ever met with him or worked  
 24 with him?  
 25 MR. PINK: Object to the form.

Page 198

1 THE DEPONENT: No.  
 2 BY MR. DICKIE:  
 3 Q. Have you ever collaborated on any song  
 4 with him?  
 5 A. No.  
 6 MS. CENAR: Objection to form.  
 7 BY MR. DICKIE:  
 8 Q. Are you acquainted with an individual  
 9 by the name of Joachim Garraud?  
 10 MS. CENAR: Could you spell that for  
 11 the record, please?  
 12 MR. DICKIE: J-o-a-c-h-i-m  
 13 G-a-r-r-a-u-d.  
 14 THE DEPONENT: No.  
 15 BY MR. DICKIE:  
 16 Q. Are you familiar with a band called  
 17 Laroux?  
 18 MS. CENAR: Could you spell that for  
 19 the record, please?  
 20 THE DEPONENT: No.  
 21 MS. CENAR: Could you spell that for  
 22 the record, please?  
 23 MR. DICKIE: The court reporter has it  
 24 already.  
 25 MS. CENAR: I don't know the name or

Page 199

1 the spelling of it. Could you tell me the name of --  
 2 the spelling of the man you just referred to, please?  
 3 MR. DICKIE: It's L-a-r-o-u-x.  
 4 MS. CENAR: Thank you.  
 5 MR. DICKIE: If you would read the  
 6 transcript, you would already see it. You wouldn't  
 7 have to ask to have it repeated.  
 8 MR. PINK: Let's try and be civil,  
 9 shall we?  
 10 MR. DICKIE: What's that?  
 11 MR. PINK: I said, "Let's try and be  
 12 civil, shall we?"  
 13 BY MR. DICKIE:  
 14 Q. Do you know anything about the band  
 15 Laroux?  
 16 A. No.  
 17 Q. Do you know whether any of your  
 18 compatriots at The Black Eyed Peas have ever done  
 19 anything with the band Laroux?  
 20 MS. CENAR: Objection to form,  
 21 foundation.  
 22 THE DEPONENT: I don't know.  
 23 BY MR. DICKIE:  
 24 Q. Do you know who Martin Kierszenbaum  
 25 is?

Page 200

1 A. Yes.  
 2 Q. He's affiliated with Interscope; isn't  
 3 that correct?  
 4 A. Yes.  
 5 Q. And you've met Mr. Kierszenbaum from  
 6 time to time; is that correct?  
 7 A. Yes.  
 8 Q. What is his position?  
 9 A. I -- you know what? I don't know.  
 10 Q. Have you ever communicated with  
 11 Mr. Kierszenbaum regarding any musical compositions,  
 12 lyrics, or any of the songs on any of The Black Eyed  
 13 Peas albums?  
 14 A. No.  
 15 Q. Has he ever attended any recording  
 16 sessions, so as far as you are aware, with The Black  
 17 Eyed Peas?  
 18 MS. CENAR: Objection to form.  
 19 THE DEPONENT: I don't know.  
 20 BY MR. DICKIE:  
 21 Q. He's involved with international  
 22 operations in some respect at Interscope; isn't that  
 23 correct?  
 24 MR. PINK: Lacks foundation.  
 25 THE DEPONENT: I have no idea. I just

Page 201

1 know his name.  
 2 BY MR. DICKIE:  
 3 Q. Pardon me?  
 4 A. I just -- I know he works for  
 5 Interscope. I don't know his position.  
 6 Q. Have you met him?  
 7 A. Yes.  
 8 Q. In what context?  
 9 MR. PINK: Form.  
 10 THE DEPONENT: Just introduced to me,  
 11 but I didn't -- I know he works for Interscope. I  
 12 don't know his title.  
 13 BY MR. DICKIE:  
 14 Q. And he was introduced to you by  
 15 whom?  
 16 A. Probably on a visit to Interscope.  
 17 Q. And when -- during the visit, did you  
 18 ever discuss -- were you with others, by the way?  
 19 A. Excuse me?  
 20 Q. Were you with others when you met  
 21 Mr. Kierszenbaum?  
 22 MS. CENAR: Objection to form.  
 23 THE DEPONENT: Has to be with -- I  
 24 don't know -- with the Peas or -- I can't recall  
 25 which -- which time I --

Page 202

1 BY MR. DICKIE:  
 2 Q. Do you know whether Mr. Adams has ever  
 3 communicated with Mr. Kierszenbaum regarding any of  
 4 the music or lyrics in any of The Black Eyed Peas  
 5 songs?  
 6 A. Oh, I don't know.  
 7 MS. CENAR: Objection; form,  
 8 foundation.  
 9 BY MR. DICKIE:  
 10 Q. Has Mr. Adams ever suggested to you  
 11 that he and Mr. Kierszenbaum had spoken regarding  
 12 musical composition for what The Black Eyed Peas  
 13 would do or have done?  
 14 MS. CENAR: Objection; form,  
 15 foundation.  
 16 THE DEPONENT: I don't know.  
 17 BY MR. DICKIE:  
 18 Q. You don't know whether he's ever said  
 19 that to you?  
 20 MS. CENAR: Objection; form.  
 21 THE DEPONENT: Never said that to me,  
 22 and I don't know what they talked about or  
 23 something.  
 24 BY MR. DICKIE:  
 25 Q. Do you know an individual by the name

Page 203

1 of Ryan Tedder?  
 2 A. No.  
 3 Q. Do you know an artist by the name of  
 4 Dr. Luke?  
 5 MS. CENAR: Could you spell that for  
 6 the record, please?  
 7 MR. DICKIE: Luke, L-u-k-e.  
 8 THE DEPONENT: Yes, I heard of  
 9 Dr. Luke.  
 10 BY MR. DICKIE:  
 11 Q. Have you ever met Dr. Luke?  
 12 A. No.  
 13 Q. Do you know whether any of the folks  
 14 at The Black Eyed Peas, your fellow band members,  
 15 have ever collaborated with him on any songs?  
 16 MS. CENAR: Objection; form,  
 17 foundation.  
 18 THE DEPONENT: I don't know.  
 19 BY MR. DICKIE:  
 20 Q. Do you know Printz Board?  
 21 A. Yes.  
 22 Q. And who is that?  
 23 A. Our keyboardist.  
 24 Q. And do you know whether your  
 25 keyboardist has been with The Black Eyed Peas for a

Page 204

1 while?  
 2 A. Yes.  
 3 MS. CENAR: Objection; form.  
 4 BY MR. DICKIE:  
 5 Q. How long?  
 6 A. Ten years.  
 7 Q. Has he worked with any other groups or  
 8 any other artists other than The Black Eyed Peas in  
 9 that ten years?  
 10 MR. PINK: Calls for speculation.  
 11 THE DEPONENT: I don't know. I don't  
 12 know that information.  
 13 BY MR. DICKIE:  
 14 Q. And what is it that he does -- that  
 15 is, Mr. Printz -- for The Black Eyed Peas?  
 16 MS. CENAR: Objection; form,  
 17 foundation.  
 18 THE DEPONENT: Plays keyboard for our  
 19 band.  
 20 BY MR. DICKIE:  
 21 Q. Did he tour with the band?  
 22 A. Yes.  
 23 Q. He would have toured to France and  
 24 other foreign countries?  
 25 A. Yes.

Page 205

1 Q. And when was it that the band went to  
 2 Europe for the first time?  
 3 MR. PINK: Objection; form.  
 4 MS. CENAR: Objection; form,  
 5 foundation.  
 6 THE DEPONENT: For the first time  
 7 ever?  
 8 BY MR. DICKIE:  
 9 Q. Yes, as The Black Eyed Peas.  
 10 MS. CENAR: I'm sorry. Is this the  
 11 question "when the band went"?  
 12 MR. DICKIE: That was the question.  
 13 MS. CENAR: The band or The Black Eyed  
 14 Peas?  
 15 MR. DICKIE: The band, The Black Eyed  
 16 Peas.  
 17 MS. CENAR: The band or The Black Eyed  
 18 Peas.  
 19 MR. DICKIE: The band, The Black Eyed  
 20 Peas.  
 21 MS. CENAR: Okay. Then I object to  
 22 the question as compound, vague, and ambiguous.  
 23 MR. DICKIE: Fine.  
 24 BY MR. DICKIE:  
 25 Q. You can answer the question.

Page 206

1 A. Black Eyed Peas? 1998.  
 2 Q. And between 1998 and the most recent  
 3 tour, were you in Europe at any other time?  
 4 MS. CENAR: Objection to the form.  
 5 THE DEPONENT: The last I remember is  
 6 the last recent tour.  
 7 BY MR. DICKIE:  
 8 Q. And the time before the most recent  
 9 tour, the last time was 1998; is that right?  
 10 MS. CENAR: Objection;  
 11 mischaracterization of the testimony.  
 12 THE DEPONENT: What?  
 13 BY MR. DICKIE:  
 14 Q. After 1998, when was the next time The  
 15 Black Eyed Peas were in Europe?  
 16 A. Well, I don't remember.  
 17 Q. Well, were you there more than once?  
 18 A. Yes.  
 19 Q. Were you there more than twice?  
 20 A. Yes.  
 21 Q. Were you there more than three  
 22 times?  
 23 A. Yes.  
 24 Q. Were you there annually from 1998 to  
 25 the present -- the last tour?

Page 207

1 MS. CENAR: Objection to the form.  
 2 THE DEPONENT: I don't know annually,  
 3 but --  
 4 DEPOSITION OFFICER: "I don't  
 5 know...?"  
 6 THE DEPONENT: I don't know if it's  
 7 annually, but when we have breaks -- I don't know. I  
 8 can't recall. It's not annually, I know that.  
 9 BY MR. DICKIE:  
 10 Q. When the band -- when The Black Eyed  
 11 Peas were in Europe, do they visit clubs and other  
 12 DJs?  
 13 MS. CENAR: Objection to the form.  
 14 THE DEPONENT: Do we go to clubs?  
 15 BY MR. DICKIE:  
 16 Q. Yeah.  
 17 A. Yeah.  
 18 Q. Do you visit with DJs and other music  
 19 people in France or Europe when you're there?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: Do we visit with other  
 23 DJs?  
 24 MS. CENAR: Form.  
 25 ///

Page 208

1 BY MR. DICKIE:  
 2 Q. Any music people: DJs, other artists,  
 3 other songwriters?  
 4 MS. CENAR: Objection; form.  
 5 BY MR. DICKIE:  
 6 Q. That's done from time to time, isn't  
 7 it?  
 8 A. No, usually we DJ.  
 9 Q. In other words, you go and perform in  
 10 clubs; is that what you're saying?  
 11 A. Yeah, we D - Yeah, we DJ when we go  
 12 out.  
 13 Q. Did you ever perform or do anything in  
 14 a club with David Guetta?  
 15 MS. CENAR: Objection; form.  
 16 THE DEPONENT: Yes.  
 17 BY MR. DICKIE:  
 18 Q. When was the first time you did  
 19 that?  
 20 A. Oh. I can't recall.  
 21 Q. Did you do it after 1999?  
 22 A. Yes.  
 23 Q. And did you do it before the writing  
 24 of the songs on "The E.N.D." album began?  
 25 MS. CENAR: Objection to the form.

Page 209

1 MR. PINK: Also foundation.  
 2 THE DEPONENT: Say that again.  
 3 BY MR. DICKIE:  
 4 Q. Yeah.  
 5 When were you in Europe, did you meet  
 6 with and go with -- or to the club with David Guetta  
 7 before 2008, but after 1999?  
 8 MS. CENAR: Objection; form --  
 9 THE DEPONENT: No.  
 10 MS. CENAR: -- foundation.  
 11 BY MR. DICKIE:  
 12 Q. When was the time that you met with --  
 13 you said that you met with -- or went to someplace  
 14 with David Guetta after 1999?  
 15 Would it be correct to say that after  
 16 1999 you never visited with David Guetta in Europe  
 17 again?  
 18 MR. DICKSTEIN: Objection; form.  
 19 MS. CENAR: Objection to the form and  
 20 mischaracterization of his testimony.  
 21 THE DEPONENT: I don't -- I don't  
 22 remember.  
 23 BY MR. DICKIE:  
 24 Q. Now, are you familiar with a song  
 25 called "Meet Me Halfway"?

Page 210

1 A. Yes.  
 2 Q. And what was your specific  
 3 contribution to that song?  
 4 MR. PINK: Objection to form.  
 5 THE DEPONENT: My verse.  
 6 BY MR. DICKIE:  
 7 Q. And can you tell me what the source of  
 8 your inspiration was for that verse?  
 9 MS. CENAR: Objection to the form.  
 10 THE DEPONENT: My source of  
 11 inspiration?  
 12 BY MR. DICKIE:  
 13 Q. Yes, for that particular verse for  
 14 that particular song.  
 15 A. I guess trying to compromise with my  
 16 ex-girlfriend.  
 17 Q. Did you ever listen a song called  
 18 "King For a Day"?  
 19 MS. CENAR: Objection to the form.  
 20 THE DEPONENT: No.  
 21 BY MR. DICKIE:  
 22 Q. How many song writers contributed to  
 23 "Meet Me Halfway"?  
 24 MR. PINK: Objection to form,  
 25 foundation.

Page 211

1 THE DEPONENT: Maybe six, seven.  
 2 BY MR. DICKIE:  
 3 Q. Was there -- in that song, was there  
 4 a --  
 5 MR. PINK: Was the witness done  
 6 speaking?  
 7 MR. DICKIE: Yeah.  
 8 BY MR. DICKIE:  
 9 Q. Was there an effect in that song  
 10 involving a wind sound?  
 11 MS. CENAR: Objection to form --  
 12 BY MR. DICKIE:  
 13 Q. Do you recall?  
 14 A. I don't know.  
 15 MS. CENAR: Foundation.  
 16 DEPOSITION OFFICER: I couldn't hear  
 17 you.  
 18 THE DEPONENT: I don't know. I didn't  
 19 produce it.  
 20 BY MR. DICKIE:  
 21 Q. Are you -- was there -- are you  
 22 familiar with a device called an effects processor?  
 23 MS. CENAR: Objection to form.  
 24 THE DEPONENT: No.  
 25 ///

Page 212

1 BY MR. DICKIE:  
 2 Q. Do you know whether in the connection  
 3 with "Meet Me Halfway" there were any special  
 4 instruments or processors -- music processors  
 5 involved in creating the final song?  
 6 MS. CENAR: Objection to form.  
 7 THE DEPONENT: I don't know that.  
 8 BY MR. DICKIE:  
 9 Q. Now, is there a hook line sequence in  
 10 "Meet Me Halfway" that's sung by Stacy Ferguson?  
 11 MS. CENAR: Objection; form,  
 12 foundation.  
 13 THE DEPONENT: Is there a chorus?  
 14 BY MR. DICKIE:  
 15 Q. Well, is there a special hook line  
 16 sung by Stacy Ferguson in that song?  
 17 A. Yes.  
 18 MS. CENAR: Objection to form.  
 19 BY MR. DICKIE:  
 20 Q. And do you know the origin of that  
 21 hook line?  
 22 MS. CENAR: Objection to form.  
 23 THE DEPONENT: No.  
 24 BY MR. DICKIE:  
 25 Q. Now, are you aware of any copyrighted

Page 213

1 infringement suit in which Will.i.am and  
 2 Stacy Ferguson were sued for a song called "Voodoo  
 3 Doll"?  
 4 A. No.  
 5 Q. Are you familiar with any of the songs  
 6 on Ms. Ferguson's "Dutchess" album?  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: Am I familiar?  
 9 BY MR. DICKIE:  
 10 Q. Yes.  
 11 A. Yeah, "London Bridge" and "Big Girls."  
 12 Q. Are you familiar with the song "Voodoo  
 13 Doll"?  
 14 A. No.  
 15 MS. CENAR: Objection; asked and  
 16 answered.  
 17 BY MR. DICKIE:  
 18 Q. Are you familiar with a song called  
 19 "Showdown"?  
 20 A. "Showdown"?  
 21 Q. Yes.  
 22 A. Yes.  
 23 Q. Did you -- were you a writer of some  
 24 versus for that song?  
 25 A. Yes.



Page 214

1 Q. And is there a special guitar scrape  
 2 in that song?  
 3 MS. CENAR: Objection; form,  
 4 foundation.  
 5 THE DEPONENT: A special what?  
 6 BY MR. DICKIE:  
 7 Q. Guitar scrape.  
 8 A. There's a guitar in that song, yes.  
 9 Q. And do you know how the guitar is used  
 10 in "Showdown"?  
 11 MS. CENAR: Objection; form,  
 12 foundation.  
 13 BY MR. DICKIE:  
 14 Q. Could you describe it?  
 15 MS. CENAR: Same objections.  
 16 THE DEPONENT: Say that again.  
 17 BY MR. DICKIE:  
 18 Q. Could you describe how the guitar is  
 19 used in "Showdown"?  
 20 MS. CENAR: Objection; form,  
 21 foundation.  
 22 THE DEPONENT: No.  
 23 MS. CENAR: Counsel, what does this  
 24 have to do with the copyright-infringement lawsuit  
 25 involving "I Gotta Feeling"?

Page 215

1 MR. DICKIE: Well, if you'd read all  
 2 of the allegations, there's a pattern-and-practice  
 3 claim and it has to do with --  
 4 MS. CENAR: There is no  
 5 pattern-and-practice claim. It's a one-count  
 6 copyright-infringement claim.  
 7 MR. DICKIE: There's a  
 8 pattern-and-practice claim that you tried to dismiss  
 9 and it's not.  
 10 MS. CENAR: I disagree. There is no  
 11 count. And you are --  
 12 MR. DICKIE: It's not a count.  
 13 MS. CENAR: -- harassing this  
 14 witness.  
 15 MR. DICKIE: Oh. You can take it up  
 16 if you think it's really harassment, but I don't.  
 17 MS. CENAR: We do. And I would ask  
 18 you to move to something relevant to the lawsuit.  
 19 MR. DICKIE: Counsel, I'll ask my  
 20 questions, and you won't tell me what to do. No  
 21 matter how many times you try that, you won't direct  
 22 what we're going to do here. And you don't wear a  
 23 robe and decide what is or is not appropriate or  
 24 relevant.  
 25 So make an objection and move along.

Page 216

1 MS. CENAR: I've made my objection.  
 2 MR. DICKIE: Good.  
 3 MS. CENAR: And I've asked you to move  
 4 along to something relevant.  
 5 MR. DICKIE: And I'm doing that, and  
 6 I'm dealing with what I think is appropriate in this  
 7 case. And you will not dissuade me from doing  
 8 that.  
 9 Do I make myself clear?  
 10 MS. CENAR: Will you kindly --  
 11 MR. DICKIE: Do I make myself clear?  
 12 MS. CENAR: -- ask the witness  
 13 questions relevant to this lawsuit?  
 14 MR. DICKIE: I believe I am. And  
 15 whether you think so or not is immaterial.  
 16 MS. CENAR: Kindly ask the questions  
 17 of this witness that are relevant to this lawsuit.  
 18 MR. DICKIE: I am.  
 19 MS. CENAR: Move along, then, and do  
 20 so, please.  
 21 MR. DICKIE: I'll do it at my pace,  
 22 not yours.  
 23 MS. CENAR: Go ahead.  
 24 MR. DICKIE: Are we clear?  
 25 MS. CENAR: Counsel --

Page 217

1 MR. DICKIE: Are we clear,  
 2 Ms. Cenar?  
 3 MS. CENAR: Counsel -- Counsel, I wish  
 4 the video camera would be on you so they could see  
 5 what you are doing right now.  
 6 But would you kindly ask the witness a  
 7 question relevant to the lawsuit?  
 8 MR. DICKIE: I will.  
 9 And I kindly would ask you to simply  
 10 refrain from trying to tell me how to take this  
 11 deposition.  
 12 MS. CENAR: Please ask the witness a  
 13 question relevant to the lawsuit.  
 14 BY MR. DICKIE:  
 15 Q. Who wrote the music for "Showdown"?  
 16 A. Replay.  
 17 Q. Anyone else?  
 18 A. Me, Replay, Will, Taboo, and a  
 19 guitarist. I forgot his name. Our guitarist,  
 20 Bryan Benito, or something like that. I don't -- I  
 21 don't know.  
 22 Q. Was any song -- any copyrighted song  
 23 of another artist sampled in connection with  
 24 "Showdown"?  
 25 A. No.

Page 218

1 MS. CENAR: Objection; form,  
 2 foundation.  
 3 MR. DICKIE: Do you have to change the  
 4 tapes?  
 5 THE VIDEOGRAPHER: Yes.  
 6 MR. DICKSTEIN: Can I ask question?  
 7 How much time have we've consumed?  
 8 THE VIDEOGRAPHER: Let me get off  
 9 here.  
 10 MR. DICKSTEIN: Sure. Thank you.  
 11 THE VIDEOGRAPHER: This is the end of  
 12 Media Number Three in the deposition of Allan Pineda  
 13 in the matter of "Bryan Pringle v. William Adams,  
 14 et al."  
 15 We are now going off the record. The  
 16 time is 4:55 p.m.  
 17 (WHEREUPON, A RECESS WAS HELD  
 18 FROM 4:55 P.M. TO 5:17 P.M.)  
 19 (WHEREUPON, PLAINTIFF'S EXHIBIT NUMBER  
 20 19 WAS MARKED FOR IDENTIFICATION BY  
 21 THE DEPOSITION OFFICER.)  
 22 THE VIDEOGRAPHER: This is the  
 23 beginning of Media Number Three in the deposition of  
 24 Allan Pineda in the matter of "Bryan Pringle v.  
 25 William Adams, et al."

Page 219

1 We are now going back on the record.  
 2 The time is 5:17 p.m.  
 3 BY MR. DICKIE:  
 4 Q. Ready to proceed, Mr. Pineda?  
 5 A. Yes.  
 6 Q. You understand you're still under  
 7 oath?  
 8 A. Yes.  
 9 Q. I'd like to have the court reporter  
 10 hand you what has been marked as -- premarked as  
 11 Exhibit 19 for identification. It's --  
 12 Do you have them there, Tracy?  
 13 DEPOSITION OFFICER: Yes.  
 14 MS. CENAR: Hold on one minute.  
 15 MR. DICKIE: It's an enlarged version.  
 16 MS. CENAR: For the record, Exhibit 19  
 17 bears the Bates Number BEP-PR 000702 to 722.  
 18 MR. MCPHERSON: Dean, do you have  
 19 copies?  
 20 MS. CENAR: And I need a copy, too.  
 21 Thank you.  
 22 MR. DICKIE: That's it.  
 23 MS. CENAR: Do you have the  
 24 regular-size copies?  
 25 MR. DICKIE: Just the set I gave

Page 220

1 you.  
 2 I have the smaller versions.  
 3 MS. CENAR: Could you give the smaller  
 4 version --  
 5 MR. DICKIE: Sure.  
 6 MS. CENAR: -- so that we can follow  
 7 along with it?  
 8 MR. DICKIE: It is going to be very  
 9 quick. I promise you that.  
 10 MR. DICKSTEIN: Thank you.  
 11 BY MR. DICKIE:  
 12 Q. Do you have Exhibit 19, Mr. Pineda?  
 13 MS. CENAR: Hold on one minute. I  
 14 still don't have my copy yet.  
 15 MR. PINK: You can take this one.  
 16 MS. CENAR: I'm sorry.  
 17 Exhibit 20 --  
 18 MR. DICKIE: 19.  
 19 MS. CENAR: Exhibit 20, though,  
 20 appears to be two different documents.  
 21 MR. DICKIE: I don't know what  
 22 Exhibit 20 is. That's all in one file when we got  
 23 it, so...  
 24 MS. CENAR: It wasn't, because one has  
 25 BEP production numbers on it and parts of it have

Page 221

1 Cherry production numbers on it.  
 2 MR. DICKIE: Yeah, I understand  
 3 that.  
 4 MS. CENAR: That's not how they were  
 5 produced.  
 6 MR. DICKIE: That's --  
 7 MS. CENAR: So they're not  
 8 documents --  
 9 MR. DICKIE: -- how it came to me, so  
 10 I don't --  
 11 MS. CENAR: It's not --  
 12 MR. DICKIE: You can sort it out.  
 13 MS. CENAR: It's not -- it's not how  
 14 it came to you because I know how they were sent to  
 15 you.  
 16 MR. DICKIE: How it came to me, I  
 17 don't know.  
 18 MS. CENAR: So I have an objection to  
 19 Exhibit Number 20.  
 20 MR. DICKIE: Well, why don't you  
 21 wait --  
 22 MS. CENAR: And I have --  
 23 MR. DICKIE: -- until we get to  
 24 Exhibit 20. We're not there.  
 25 I gave the witness Exhibit 19.

Page 222

1           Why are you fussing about something  
 2 that hasn't been given to the witness in advance?  
 3           MS. CENAR: Well, now I have a concern  
 4 about the integrity of the documents that you've  
 5 placed in front of my --  
 6           MR. DICKIE: I'm so glad you do.  
 7           Why don't you look at Exhibit 19 and  
 8 tell me what the concern is over that document.  
 9           MS. CENAR: That's what I'm doing.  
 10          The objection stands with  
 11 Exhibit 20.  
 12 BY MR. DICKIE:  
 13          Q. Well, we're not looking at Exhibit 20,  
 14 Mr. Pineda, we're looking at Exhibit 19; okay?  
 15          A. Okay.  
 16          Q. First, let me direct your attention to  
 17 page -- numbered page 15 which has Production Number  
 18 -716 on the right-hand corner. It's probably near  
 19 the end of the document, way near the end, you know,  
 20 four or five pages from the last page.  
 21          MS. CENAR: You are to look at the  
 22 exhibit --  
 23          You said -716, Counsel?  
 24          MR. DICKIE: Yep. Yes, sir.  
 25          MS. CENAR: 716. Okay.

Page 223

1 BY MR. DICKIE:  
 2          Q. Do you have that page, Mr. Pineda?  
 3          A. Yes.  
 4          Q. And does your signature -- a true,  
 5 correct, and accurate copy of your signature appear  
 6 on that page?  
 7          A. Yes.  
 8          Q. And can you tell me what this document  
 9 is?  
 10          (DOCUMENT REVIEWED BY THE DEPONENT.)  
 11          THE DEPONENT: It's a -- I don't know  
 12 what it is, but it's from Cherry Lane.  
 13 BY MR. DICKIE:  
 14          Q. Well, it says "Agreement made as of  
 15 September 1, 2003."  
 16          Can you tell me what agreement you  
 17 made with Cherry Lane Music Company on September 1,  
 18 2003?  
 19          A. I don't know. I don't know what this  
 20 is.  
 21          Q. Now, did The Black Eyed Peas make an  
 22 album called "Bridging The Gap"?  
 23          A. Yes.  
 24          Q. When was that album created?  
 25          A. 2000 -- 2000-something. I'm not

Page 224

1 exactly sure.  
 2          Q. What was the nature of that? Was that  
 3 a rap album?  
 4          A. Yeah.  
 5          MS. CENAR: Objection to form.  
 6 BY MR. DICKIE:  
 7          Q. Now, let me ask you to take a look at  
 8 Exhibit 20, if you would, please.  
 9          MS. CENAR: Exhibit 20?  
 10          MR. DICKIE: 20, yeah.  
 11          THE DEPONENT: Is that right?  
 12          MS. CENAR: I have a standing  
 13 objection to Exhibit 20.  
 14          MR. DICKIE: Fine.  
 15          MS. CENAR: The integrity of the  
 16 exhibit is in question.  
 17          MR. DICKSTEIN: Could you identify  
 18 what the Bates numbers are?  
 19          MR. DICKIE: Sure. This has several  
 20 different Bates numbers but the first go PR 656  
 21 through --  
 22          MS. CENAR: That's BEP.  
 23          MR. DICKIE: BEP -656 through -665.  
 24          And they are followed, then, by a  
 25 production CHERRY-PR -112.

Page 225

1           And then there are some other  
 2 documents from PR -346.  
 3          MS. CENAR: CHERRY-PR -346.  
 4          MR. DICKIE: And CHERRY -55, -56,  
 5 through -- it looks like -63.  
 6          MR. MCPHERSON: No.  
 7          MS. CENAR: No.  
 8          MR. MCPHERSON: It's goes from -57 to  
 9 -61, I think.  
 10          MS. CENAR: Right.  
 11          So CHERRY-PR 112, CHERRY-PR --  
 12          MR. DICKIE: Mine has 62 and 63 as  
 13 well.  
 14          MR. MCPHERSON: I know, but before 61  
 15 there's a break.  
 16          MS. CENAR: CHERRY 346, CHERRY 000055,  
 17 000056, and -57.  
 18          MR. MCPHERSON: And I don't have a --  
 19          DEPOSITION OFFICER: You don't have a  
 20 what?  
 21          MR. MCPHERSON: 63.  
 22          MS. CENAR: Right.  
 23          And then there's a CHERRY-PR 000061,  
 24          MR. DICKIE: I'll tell you what --  
 25          MS. CENAR: 0000 --

Page 226

1 MR. DICKIE: -- let met withdraw  
 2 this and straighten it out because it's obvious that  
 3 Ms. Cenar is correct. The pages are all screwed up.  
 4 So let's get it fixed right.  
 5 MS. CENAR: Okay.  
 6 MR. DICKIE: And we'll move on.  
 7 MS. CENAR: Exhibit 20 is withdrawn.  
 8 MR. DICKIE: Thank you, Mr. Pineda. I  
 9 have no further questions.  
 10 MS. CENAR: We're going take a break  
 11 and I'm going check my notes and see if I have any  
 12 questions.  
 13 THE VIDEOGRAPHER: We are now going  
 14 off the record. The time is 5:25 p.m.  
 15 (WHEREUPON, A RECESS WAS HELD  
 16 FROM 5:25 P.M. TO 5:57 P.M.)  
 17 THE VIDEOGRAPHER: We are now going  
 18 back on the record. The time is 5:57 p.m.  
 19  
 20 EXAMINATION  
 21 BY MS. CENAR:  
 22 Q. Mr. Pineda, I'd like to tender to you  
 23 what Mr. Dickie marked as Exhibit Number 15.  
 24 Why don't you take a moment and look  
 25 at that, please.

Page 227

1 (DOCUMENT REVIEWED BY THE DEPONENT.)  
 2 THE DEPONENT: Okay.  
 3 BY MS. CENAR:  
 4 Q. Do you recall being questioned about  
 5 this document?  
 6 A. Yes.  
 7 Q. Can you tell me approximately when  
 8 this website went up on the Internet?  
 9 A. I want to say 2007, 2008.  
 10 Q. Thank you.  
 11 MS. CENAR: Do you know where the  
 12 Exhibit 5-As are?  
 13 DEPOSITION OFFICER: Should be in that  
 14 stack.  
 15 MR. DICKIE: 5-A?  
 16 MS. CENAR: The 5-A and B, the liner  
 17 note exhibits.  
 18 DEPOSITION OFFICER: There are some  
 19 over here. Here's a bunch.  
 20 MS. CENAR: No. They were ones that  
 21 were marked.  
 22 Do we have those?  
 23 MR. DICKIE: 5-A and 5-B. I've got my  
 24 5-B as well.  
 25 MS. CENAR: Those are the officially

Page 228

1 marked ones?  
 2 DEPOSITION OFFICER: They are.  
 3 MR. DICKIE: They have red on them,  
 4 yeah.  
 5 (A DISCUSSION WAS HELD OFF THE RECORD.)  
 6 BY MS. CENAR:  
 7 Q. Mr. Pineda, Mr. Dickie asked you some  
 8 questions about scheduling for your deposition dates.  
 9 Do people other than yourself handle  
 10 your schedule?  
 11 A. Yes.  
 12 Q. And would scheduling dates that worked  
 13 with your touring schedule be something that would  
 14 have to be coordinated with those individuals?  
 15 A. Yes.  
 16 Q. And did you communicate with your  
 17 counsel in connection with the "Boom Boom Pow"  
 18 litigation that was filed against you?  
 19 A. Yes.  
 20 Q. And did you communicate with your  
 21 counsel with respect to this current lawsuit that was  
 22 filed against you?  
 23 A. Yes.  
 24 Q. I'm going to tender to you what's been  
 25 marked as Exhibit Number 5, which was enlarged to 5-A

Page 229

1 and 5-B.  
 2 Those exhibits reflect the -- the  
 3 inside jacket for the CD for the album "The E.N.D.";  
 4 is that right?  
 5 A. Yes.  
 6 Q. And there are a number of names that  
 7 are reflected in the print underneath each song;  
 8 correct?  
 9 A. Yes.  
 10 Q. Are those individuals that are under  
 11 each song individuals that may have been involved in  
 12 connection with those songs?  
 13 A. Yes.  
 14 Q. Mr. Dickie asked you some questions  
 15 about your involvement with collaboration with other  
 16 artists.  
 17 Do you recall those questions?  
 18 A. Yes.  
 19 Q. And by collaboration with other  
 20 artists, did you consider those questions to include  
 21 the collaboration that you do with your fellow  
 22 members of The Black Eyed Peas?  
 23 A. Yes.  
 24 Q. Okay. So when we talk about  
 25 collaboration, did you collaborate with other members

Page 230

1 of The Black Eyed Peas for the songs that appear on  
 2 "The E.N.D." album?  
 3 A. Yes.  
 4 Q. Mr. Dickie asked you some questions  
 5 about whether you had ever performed in a club with  
 6 an individual named David Guetta.  
 7 Do you recall those questions being  
 8 asked of you?  
 9 A. Yes.  
 10 Q. And Mr. Dickie set a time frame of  
 11 after 1999 but before 2008.  
 12 Did you perform in a club with  
 13 David Guetta after 1999 but before 2008?  
 14 A. No.  
 15 Q. Mr. Dickie asked you some questions  
 16 with respect to the process that's followed for  
 17 clearing samples.  
 18 Do you recall those questions?  
 19 A. Yes.  
 20 Q. Do people other than you clear samples  
 21 on your behalf?  
 22 A. Yes.  
 23 Q. And are the samples cleared before  
 24 they're used or after they're selected?  
 25 A. After.

Page 231

1 Q. Mr. Dickie asked you some questions  
 2 about the video for "I Gotta Feeling," and he asked  
 3 you a compound question: "Does the video for 'I  
 4 Gotta Feeling' have dance moves or choreography?"  
 5 I'd like to ask you those as two  
 6 separate questions.  
 7 Does the video for "I Gotta Feeling"  
 8 have dance moves?  
 9 A. Yes.  
 10 Q. Does the video for "I Gotta Feeling"  
 11 have choreography?  
 12 A. No.  
 13 MS. CENAR: I have no further  
 14 questions at this time.  
 15  
 16 EXAMINATION  
 17 BY MR. DICKIE:  
 18 Q. Mr. Pineda, I just have one question.  
 19 During the 31-minute break between the  
 20 time I stopped and you were out in the hall, did your  
 21 counsel go over with you the questions she just  
 22 asked?  
 23 A. No.  
 24 Q. Did you review any documents?  
 25 A. No.

Page 232

1 Q. And tell us on what date it was that  
 2 you met with David Guetta in a club in London or in  
 3 Europe somewhere.  
 4 A. What date?  
 5 Q. Yes.  
 6 MR. MCPHERSON: Objection to form.  
 7 MS. CENAR: Objection to form.  
 8 THE DEPONENT: Never. I've never met  
 9 with him since -- from after '99 until 2008.  
 10 BY MR. DICKIE:  
 11 Q. I didn't draw a distinction about any  
 12 time frame. I asked you when it was that you met  
 13 Mr. Guetta at some club in London or Europe.  
 14 A. No.  
 15 MR. DICKSTEIN: Object to form?  
 16 BY MR. DICKIE:  
 17 Q. When did you do that?  
 18 A. Never did.  
 19 Q. Did you ever see David Guetta in a  
 20 club anywhere in Europe?  
 21 MR. PINK: Objection to form.  
 22 MS. CENAR: Objection to form.  
 23 THE DEPONENT: After -- after it was  
 24 all done, not -- not before.  
 25 ///

Page 233

1 BY MR. DICKIE:  
 2 Q. So you are saying that at no time  
 3 prior to 2009 did you ever meet David Guetta?  
 4 A. No.  
 5 Q. You never saw him in a club anywhere  
 6 in London?  
 7 A. No.  
 8 Q. So are you saying that when you  
 9 suggested that you did earlier today, you were  
 10 mistaken?  
 11 MS. CENAR: Objection to the form of  
 12 the question and mischaracterization of his  
 13 testimony.  
 14 THE DEPONENT: I was thinking recently  
 15 when I performed with him, and that's what I  
 16 understood was the question.  
 17 BY MR. DICKIE:  
 18 Q. When was it that you performed with  
 19 him? What was the date?  
 20 A. The recent one was June 22nd.  
 21 Q. What year?  
 22 A. 2011.  
 23 Q. And you said that was the recent one.  
 24 Was there one before that?  
 25 A. I can't remember what I was doing. I

Page 234

1 can't recall.  
 2 Q. Would you entertain the possibility  
 3 that there was one?  
 4 MR. PINK: Objection to form.  
 5 MS. CENAR: Objection to form.  
 6 THE DEPONENT: Not in Europe.  
 7 BY MR. DICKIE:  
 8 Q. Somewhere else?  
 9 A. Yeah. Well, yeah.  
 10 Q. Did you ever talk to Mr. Guetta or see  
 11 him in a club in Colorado?  
 12 A. Colorado? Yes.  
 13 MS. CENAR: Objection to form.  
 14 THE DEPONENT: Yes, he was there.  
 15 I can't remember. It was an after  
 16 party where I opened up -- I opened up for him.  
 17 BY MR. DICKIE:  
 18 Q. But was that after 1999 and before  
 19 June of 2011?  
 20 DEPOSITION OFFICER: Hang on one  
 21 second.  
 22 THE DEPONENT: Excuse me?  
 23 DEPOSITION OFFICER: Hang on one  
 24 second. I need to go off the record.  
 25 THE VIDEOGRAPHER: We are now going

Page 235

1 off the record. The time is 6:08 p.m.  
 2 (BRIEF PAUSE IN THE PROCEEDINGS.)  
 3 THE VIDEOGRAPHER: We're now going  
 4 back on the record. The time is 6:10 p.m.  
 5 BY MR. DICKIE:  
 6 Q. Mr. Pineda, I just asked you did you  
 7 ever talk to Mr. Guetta or see him in a club in  
 8 Colorado and you said yes.  
 9 My next question before the court  
 10 reporter's screen went blank was: Did that -- when  
 11 you saw Mr. Guetta in Colorado in a club, was that  
 12 after 1999 and before June of 2011?  
 13 MS. CENAR: Objection to the form of  
 14 the question.  
 15 Is that a question or a statement?  
 16 BY MR. DICKIE:  
 17 Q. Can you answer the question, please,  
 18 Mr. Pineda?  
 19 MS. CENAR: Move to strike counsel's  
 20 colloquy.  
 21 THE WITNESS: June 22nd, year --  
 22 yeah.  
 23 BY MR. DICKIE:  
 24 Q. And can you tell me how long it was  
 25 prior to 2011 that it was that you and Mr. Guetta

Page 236

1 were in the club in Colorado?  
 2 MS. CENAR: Objection to the form of  
 3 the question.  
 4 THE WITNESS: I don't -- I don't  
 5 remember the date.  
 6 BY MR. DICKIE:  
 7 Q. Well, was it more than ten years?  
 8 MR. PINK: Objection.  
 9 BY MR. DICKIE:  
 10 Q. Less than ten years?  
 11 MS. CENAR: Objection to form.  
 12 THE DEPONENT: It's short -- I mean,  
 13 it's shortly before June 22nd in Paris.  
 14 BY MR. DICKIE:  
 15 Q. Now, were you there with Mr. Adams in  
 16 the club in Colorado?  
 17 A. No.  
 18 Q. Was anyone besides you from The Black  
 19 Eyed Peas in this club in Colorado with Mr. Guetta?  
 20 A. No.  
 21 MR. PINK: Object to the form.  
 22 MR. DICKIE: I have no further  
 23 questions.  
 24 Thank you.  
 25 MR. MCPHERSON: Let me say a couple of

Page 237

1 things while we are still on.  
 2 MS. CENAR: Hold on. I have one  
 3 quick -- quick question.  
 4 MR. MCPHERSON: Oh. I'm sorry. Take  
 5 your time.  
 6  
 7 EXAMINATION  
 8 BY MS. CENAR:  
 9 Q. Did I understand you to say that the  
 10 time in Colorado you said was shortly before June  
 11 22nd in Paris?  
 12 A. It's before that, before we went to  
 13 Europe. Did a tour in the U.S. and then we DJ'd  
 14 together at some club. I'm not exactly --  
 15 Q. But isn't that the year 2011 or '10?  
 16 A. '10 -- 2010.  
 17 Q. Okay. And the June 22nd in Paris,  
 18 could that have been June 23rd?  
 19 MR. DICKIE: Objection; calls for  
 20 speculation.  
 21 THE WITNESS: Yes, when it was the  
 22 concert.  
 23 BY MS. CENAR:  
 24 Q. When it was the concert?  
 25 A. Yes.

Page 238

1 Q. And as you sit here today, do you  
 2 remember whether that concert was the 22nd or the  
 3 23rd in Paris?  
 4 A. No, I don't know the exact date.  
 5 MS. CENAR: Okay. Ed, did you have  
 6 something you wanted to say?  
 7 MR. MCPHERSON: Yeah.  
 8 Dean, I don't -- you do not want to do  
 9 the stipulations Ira did yesterday.  
 10 I don't know what your pleasure is  
 11 today, but I told Kara that I would put on the record  
 12 kind of a California stipulation.  
 13 I think Tracy had problems with the  
 14 stipulation yesterday as well, but it's up to you.  
 15 MR. DICKIE: I just follow the federal  
 16 rules.  
 17 MR. MCPHERSON: Okay.  
 18 MS. CENAR: But we're --  
 19 MR. MCPHERSON: And then off the  
 20 record we discussed that Ms. Ferguson will be coming  
 21 here.  
 22 She's in a shoot today that may last  
 23 until midnight tonight, so Ms. Ferguson will not be  
 24 here until noon tomorrow.  
 25 And Mr. Dickie and I have discussed

Page 239

1 that off the record. And that's when we'll start  
 2 unless you hear anything from me tonight, but as far  
 3 as I know, that's -- that's the last word.  
 4 MS. CENAR: Okay. And the transcript  
 5 is marked "highly confidential," as is the videotape,  
 6 and it may not be used for any other purpose pursuant  
 7 to the stipulation.  
 8 And the witness would like to review  
 9 and sign.  
 10 Is there a possibility of getting the  
 11 transcript in a large font size?  
 12 DEPOSITION OFFICER: I will look into  
 13 that, absolutely.  
 14 MS. CENAR: Okay.  
 15 DEPOSITION OFFICER: I'll do my very  
 16 best.  
 17 MS. CENAR: Thank you.  
 18 THE VIDEOGRAPHER: This is the end of  
 19 Media Number Four. It concludes the videotape  
 20 deposition of Allan Pineda in the matter of "Bryan  
 21 Pringle v. William Adams, et al."  
 22 The master tapes of today's testimony  
 23 will remain in the custody of Tracy Fox & Associates.  
 24 We are now going off the record. The  
 25 time is 6:15 p.m.

Page 240

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 2 \* \* \*  
 3 (WHEREUPON, AT 6:15 P.M., THE  
 4 DEPOSITION PROCEEDINGS WERE CONCLUDED.)  
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Page 241

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 2  
 3 DEPONENT'S SIGNATURE  
 4  
 5 Please be advised I, \_\_\_\_\_,  
 6 have read the foregoing deposition pages \_\_\_\_\_  
 7 through \_\_\_\_\_, inclusive. I hereby state  
 8 there are:  
 9  
 10 (CHECK ONE):  
 11 \_\_\_\_\_ NO CORRECTIONS.  
 12 \_\_\_\_\_ CORRECTIONS PER ATTACHED.  
 13  
 14  
 15 \_\_\_\_\_  
 16 (SIGNATURE OF THE DEPONENT)  
 17 ---o0o---  
 18  
 19  
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 25

1 DEPONENT'S CHANGES OR CORRECTIONS  
 2 NOTE: If you are adding to your testimony, print the  
 3 exact words you want to add. If you are deleting  
 4 from your testimony, print the exact words you want  
 5 to delete. Specify with "Add" or "Delete" and sign  
 6 this form.  
 7 DEPOSITION OF: ALLAN PINEDA  
 8 CASE TITLE: BRYAN PRINGLE vs. WILLIAM ADAMS, et al.  
 9 DATE OF DEPOSITION: TUESDAY, JULY 26, 2011  
 10 I, \_\_\_\_\_,  
 11 have the following corrections to make to my  
 12 deposition:  
 13 PAGE LINE CHANGE/ADD/DELETE  
 14 \_\_\_\_\_  
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1 STATE OF CALIFORNIA )  
 2 )SS  
 3 COUNTY OF LOS ANGELES)  
 4 I, TRACY M. FOX, CERTIFIED SHORTHAND  
 5 REPORTER, CERTIFICATE NUMBER 10449, FOR THE  
 6 STATE OF CALIFORNIA, HEREBY CERTIFY:  
 7 THE FORGOING PROCEEDINGS WERE TAKEN  
 8 BEFORE ME AT THE TIME AND PLACE THEREIN  
 9 SET FORTH, AT WHICH TIME THE DEPONENT WAS PLACED  
 10 UNDER OATH BY ME;  
 11 THE TESTIMONY OF THE DEPONENT AND ALL  
 12 OBJECTIONS MADE AT THE TIME OF THE EXAMINATION  
 13 WERE RECORDED STENOGRAPHICALLY BY ME AND WERE  
 14 THEREAFTER TRANSCRIBED;  
 15 THE FOREGOING TRANSCRIPT IS A TRUE AND  
 16 CORRECT TRANSCRIPT OF MY SHORTHAND NOTES SO TAKEN;  
 17 I FURTHER CERTIFY THAT I AM NEITHER COUNSEL  
 18 FOR NOR RELATED TO ANY PARTY TO SAID ACTION,  
 19 NOR IN ANY WAY INTERESTED IN THE OUTCOME THEREOF.  
 20 IN WITNESS WHEREOF, I HAVE HEREUNTO SUBSCRIBED  
 21 MY NAME THIS 31st DAY OF JULY, 2011.  
 22  
 23 \_\_\_\_\_  
 24 TRACY FOX, C.S.R. No. 10449  
 25 CERTIFIED SHORTHAND REPORTER

1 ERRATA SHEET (CONTINUED:)  
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 3  
 4 PAGE LINE CHANGE/ADD/DELETE  
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