

**SCHAPIRO DECLARATION
EXHIBITS CONTINUED**

Schapiro Exhibit 69

From: Deana Arizala
Sent: Friday, October 27, 2006 4:10 PM
To: Mark M. Ishikawa
Cc: Evelyn Espinosa; Courtney Nieman
Subject: FW: Comedy Central/Spike TV Directives

FYI, please read the message below. Thanks.

Deana Arizala
Client Services Manager. BayTSP, Inc
408.341.2365 (direct)
408.341.2300 (voice)
408.341.2399 (fax)

From: Morales, Cindy [mailto:Cindy.Morales@mtvstaff.com]
Sent: Friday, October 27, 2006 7:17 AM
To: Deana Arizala
Cc: Michelena.hallie@mtvn.com
Subject: Comedy Central/Spike TV Directives

Hi Deana,

I have attached the information below on intentionally posted clips on YouTube that are authorized for Spike TV.

Also, as it relates to the Spike TV and Comedy Centrals titles, we would like to have all clips that are 2 1/2 mins or greater removed off YouTube; **EXCEPT** for **THE DAILY SHOW** and **COLBERT REPORT**. For these two titles, we are requesting that you remove clips that are **5 minutes or longer**.

Approved Spike TV link:

<http://www.youtube.com/spiketv>

Thanks.

Cindy

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003733345

Schapiro Exhibit 70

From: Michelena.hallie@mtvn.com
Sent: Monday, October 30, 2006 8:43 PM
To: Deana Arizala
Cc: Morales, Cindy; Evelyn Espinosa
Subject: The Daily Show and The Colbert Report

Importance: High

We would like to change the length of clips of The Daily Show and The Colbert Report that should be taken down to 3 minutes or over rather than the current 5 minutes or over. (All other clip size criteria remain the same.) Please confirm receipt. Thanks, Deana.

Schapiro Exhibit 71

—

From: Evelyn Espinosa
Sent: Saturday, November 04, 2006 7:15 PM
To: Michelena.hallie@mtvn.com
Cc: Mark M. Ishikawa; Deana Arizala
Subject: RE: Video Takedown

Thanks Michelena, we will continue as directed.
best,
Evelyn

From: Michelena.hallie@mtvn.com
Sent: Saturday, November 04, 2006 3:59 AM
To: Mark M. Ishikawa; Evelyn Espinosa; Deana Arizala
Subject: Fw: Video Takedown

Just want to make sure this directive got to you: google as well as youtube takedowns should only be full episodes. Myspace and yahoo are ok to take down as originally directed.

-----Original Message-----
From: Cahan, Adam
To: Hallie, Michelena
Sent: Sat Nov 04 02:55:11 2006
Subject: Fw: Video Takedown

We should still be taking down as much as possible at myspace. It's only google/youtube that has the full episode rule.

-----Original Message-----
From: Deana Arizala <deanaa@baytsp.com>
To: Hallie, Michelena
CC: Courtney Nieman <courtneyni@baytsp.com>; Evelyn Espinosa <evelyn@baytsp.com>; Mark M. Ishikawa <marki@baytsp.com>; Cahan, Adam
Sent: Fri Nov 03 21:16:07 2006
Subject: Video Takedown

Michelena,

Below are the Notice Sent counts for today, November 3, 2006. Have a good weekend.

Best Regards,
Deana Arizala

Summary:

6/11/2008

YouTube: Full Episodes: 149

Myspace: Full Episodes: 23

Yahoo Video: Full Episodes: 0

Google Video: Full Episodes: 115

P2P: Gnutella: 0, eDonkey: 44 (not sent—just for view)

YouTube

Full Episodes

Country Music Television

Count

CMT Music Awards

0

Country Fired Home Videos

0

Crossroads

0

6/11/2008

Foxwothy`s Big Night Out

0

Trick My Truck

0

Comedy Central

South Park

21

The Colbert Report

5

The Daily Show

1

SpikeTV

Carpocalypes

0

King of Vegas

0

Most Xtreme Challenge

0

6/11/2008

Pros Vs Jocs

0

Total Nonstop Action

0

Ultimate Fighting Championship

0

Viacom

Andy Milonakis

0

Avatar the Last Airbender

96

Backyardigans

0

Beyond the Break

0

Blue's Room

0

Can't Get A Date

6/11/2008

0

Degrassi

6

Diego

0

Dora The Explorer

0

Drake & Josh

15

Fairly Odd Parents

5

GLAAD Media Awards

0

Greatest TV Quotes and Catch Phrases

0

Hi-Jinks

0

I Pity the Fool

0

6/11/2008

Jack's Big Music Show

0

Laguna Beach

0

Naked Brothers Band

0

Noah's Arc

3

Real World

0

Sit Down Comedy with David Steinberg

0

South of Nowhere

0

Spongebob Squarepants

3

TV Land Myths and Legends

0

TV Land Present the 100

0

6/11/2008

VMA Awards

0

Wonder Pets

0

Zoey 101

0

Total

149

Google Video

Full Episodes

6/11/2008

Country Music Television

Count

CMT Music Awards

0

Country Fired Home Videos

0

Crossroads

0

Foxwothy's Big Night Out

0

Trick My Truck

0

Comedy Central

South Park

0

The Colbert Report

0

The Daily Show

6/11/2008

4

SpikeTV

Carpocalypes

0

King of Vegas

0

Most Xtreme Challenge

0

Pros Vs Joes

0

Total Nonstop Action

0

Ultimate Fighting Championship

2

Viacom

Andy Milonakis

0

6/11/2008

Avatar the Last Airbender

67

Backyardigans

0

Beyond the Break

0

Blue's Room

0

Can't Get A Date

0

Degrassi

0

Diego

0

Dora The Explorer

0

Drake & Josh

0

Fairly Odd Parents

1

6/11/2008

GLAAD Media Awards

0

Greatest TV Quotes and Catch Phrases

0

Hi-Jinks

0

I Pity the Fool

0

Jack's Big Music Show

0

Laguna Beach

11

Naked Brothers Band

0

Noah's Arc

0

Real World

0

Sit Down Comedy with David Steinberg

0

6/11/2008

South of Nowhere

10

Spongebob Squarepants

20

TV Land Myths and Legends

0

TV Land Present the 100

0

VMA Awards

0

Wonder Pets

0

Zoey 101

0

Total

115

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003727476

Yahoo Video

Clips

Full Episodes

Country Music Television

Count

CMT Music Awards

0

6/11/2008

Country Fired Home Videos

0

Crossroads

0

Foxwothy's Big Night Out

0

Trick My Truck

0

Comedy Central

South Park

0

The Colbert Report

0

The Daily Show

0

SpikeTV

Carpocalypes

0

6/11/2008

King of Vegas

0

Most Xtreme Challenge

0

Pros Vs Joes

0

Total Nonstop Action

0

Ultimate Fighting Championship

0

Viacom

Andy Milonakis

0

Avatar the Last Airbender

0

Backyardigans

0

Beyond the Break

6/11/2008

0

Blue's Room

0

Can't Get A Date

0

Degrassi

0

Diego

0

Dora The Explorer

0

Drake & Josh

0

Fairly Odd Parents

0

GLAAD Media Awards

0

Greatest TV Quotes and Catch Phrases

0

6/11/2008

Hi-Jinks

0

I Pity the Fool

0

Jack's Big Music Show

0

Laguna Beach

0

Naked Brothers Band

0

Noah's Arc

0

Real World

0

Sit Down Comedy with David Steinberg

0

South of Nowhere

0

Spongebob Squarepants

0

6/11/2008

TV Land Myths and Legends

0

TV Land Present the 100

0

VMA Awards

0

Wonder Pets

0

Zoey 101

0

Total

0

MySpace

Full Episodes

6/11/2008

Country Music Television

Count

CMT Music Awards

0

Country Fired Home Videos

0

Crossroads

0

Foxwothy's Big Night Out

0

Trick My Truck

0

Comedy Central

South Park

0

6/11/2008

The Colbert Report

0

The Daily Show

0

SpikeTV

Carpocalypes

0

King of Vegas

0

Most Xtreme Challenge

0

Pros Vs Joes

0

Total Nonstop Action

0

Ultimate Fighting Championship

0

Viacom

6/11/2008

Andy Milonakis

0

Avatar the Last Airbender

0

Backyardigans

0

Beyond the Break

0

Blue's Room

0

Can't Get A Date

0

Degrassi

0

Diego

0

Dora The Explorer

0

Drake & Josh

0

6/11/2008

Fairly Odd Parents

2

GLAAD Media Awards

0

Greatest TV Quotes and Catch Phrases

0

Hi-Jinks

0

I Pity the Fool

0

Jack's Big Music Show

0

Laguna Beach

0

Naked Brothers Band

0

Noah's Arc

0

Real World

6/11/2008

0

Sit Down Comedy with David Steinberg

0

South of Nowhere

10

Spongebob Squarepants

11

TV Land Myths and Legends

0

TV Land Present the 100

0

VMA Awards

0

Wonder Pets

0

Zoey 101

0

Total

23

6/11/2008

P2P (Not sent)

Country Music Television

Gnutella

eDonkey

CMT Music Awards

0

0

Country Fired Home Videos

0

6/11/2008

0

Crossroads

0

0

Foxwothy's Big Night Out

0

0

Trick My Truck

0

0

Comedy Central

South Park

0

0

The Colbert Report

0

0

6/11/2008

The Daily Show

0

0

SpikeTV

Carpocalypes

0

0

King of Vegas

0

0

Most Xtreme Challenge

0

0

Pros Vs Joes

0

0

6/11/2008

Total Nonstop Action

0

0

Ultimate Fighting Championship

0

0

Viacom

Andy Milonakis

0

0

Avatar the Last Airbender

0

0

Backyardigans

0

2

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003727491

Beyond the Break

0

0

Blue's Room

0

0

Can't Get A Date

0

0

Degrassi

0

0

Diego

0

0

Dora The Explorer

0

0

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003727492

Drake & Josh

0

0

Fairly Odd Parents

0

0

GLAAD Media Awards

0

0

Greatest TV Quotes and Catch Phrases

0

0

Hi-Jinks

0

0

I Pity the Fool

0

0

Jack's Big Music Show

6/11/2008

0

0

Laguna Beach

0

0

Naked Brothers Band

0

0

Noah's Arc

0

0

Real World

0

0

Sit Down Comedy with David Steinberg

0

0

South of Nowhere

0

6/11/2008

0

Spongebob Squarepants

0

0

Hogan Knows Best

0

41

Breaking Bonaduce

0

1

VMA Awards

0

0

Wonder Pets

0

0

Zoey 101

0

0

6/11/2008

Total

0

44

Deana Arizala
Client Services Manager, BayTSP, Inc
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6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003727496

Schapiro Exhibit 72

From: Evelyn Espinosa
Sent: Tuesday, November 14, 2006 5:12 PM
To: Deana Arizala
Cc: Courtney Nieman; Sarah Cruz
Subject: FW: MTVN Weekly Report October 30, 2006 - November 5, 2006

pls confirm with michelena

From: Michelena.hallie@mtvn.com
Sent: Tuesday, November 14, 2006 7:05 AM
To: Evelyn Espinosa
Cc: Mark M. Ishikawa; Courtney Nieman; Cahan, Adam; Deana Arizala; Morales, Cindy; Sarah Cruz
Subject: RE: MTVN Weekly Report October 30, 2006 - November 5, 2006

Are we up and running on taking down clips off youtube now?

From: Evelyn Espinosa [mailto:evelyn@baytsp.com]
Sent: Thursday, November 09, 2006 6:00 PM
To: Hallie, Michelena
Cc: Mark M. Ishikawa; Courtney Nieman; Cahan, Adam; Deana Arizala; Morales, Cindy; Sarah Cruz
Subject: RE: MTVN Weekly Report October 30, 2006 - November 5, 2006
Importance: High

Michelena,

This serves to confirm your new directive below.
Please be advised that it will take a day or two to re-sort through the material for the clip length change.
Please let me know if you have any questions.
Best regards,
Evelyn

From: Michelena.hallie@mtvn.com
Sent: Thursday, November 09, 2006 2:05 PM
To: Sarah Cruz
Cc: Mark M. Ishikawa; Evelyn Espinosa; Courtney Nieman; Cahan, Adam; Deana Arizala; Morales, Cindy
Subject: RE: MTVN Weekly Report October 30, 2006 - November 5, 2006
Importance: High

Sarah, we would like to implement effective immediately our original policy to take down all clips that have been identified as exclusively our material under the following criteria:

- Daily Show and Colbert Report: 3 minutes or longer
- All other shows on our list: 2 1/2 minutes or longer

If you identify any clips of the above lengths that include any material other than our own programs, do not remove them until they have been submitted to me and I have approved removal.

Please confirm receipt of this new directive.

Michelena Hallie
Senior Vice President
Deputy General Counsel, Intellectual Property
MTV Networks, Business and Legal Affairs

6/23/2008

1515 Broadway, 34th Floor
New York, New York 10036

From: Deana Arizala [mailto:deanaa@baytsp.com]
Sent: Wednesday, November 08, 2006 8:11 PM
To: Hallie, Michelena; Morales, Cindy
Cc: Mark M. Ishikawa; Evelyn Espinosa; Courtney Nieman; Cahan, Adam; Sarah Cruz
Subject: MTVN Weekly Report October 30, 2006 - November 5, 2006
Importance: High

Michelena,

Enclosed is the Weekly Report from October 30, 2006 – November 5, 2006. I had emailed this report in advance because I will be out of the office tomorrow till November 13, 2006. Please direct any update or request to Sarah. Her email is sarahc@baytsp.com. If it is urgent, please contact Evelyn or Mark.

Thank you.

Best Regards,
Deana Arizala

Deana Arizala
Client Services Manager. BayTSP, Inc
408.341.2365 (direct)
408.341.2300 (voice)
408.341.2399 (fax)

6/23/2008

HIGHLY CONFIDENTIAL

BAYTSP 003719299

Schapiro Exhibit 73

Subject: FW: New Protocol on Daily Show and Colbert
From: "Hallie, Michelena" <EX:/O=VIACOM/OU=CORPUSA/CN=RECIPIENTS/CN=HALLIEM>
To: Herzog, Doug; Cahan, Adam
Cc: Date: Fri, 17 Nov 2006 17:26:17 +0000

Fyi.

-----Original Message-----

From: Deana Arizala [mailto:deanaa@baytsp.com]
Sent: Friday, November 17, 2006 12:22 PM
To: Hallie, Michelena
Cc: Mark M. Ishikawa; Evelyn Espinosa; Morales, Cindy; Courtney Nieman
Subject: RE: New Protocol on Daily Show and Colbert
Importance: High

Michelena,

We will go ahead and proceed with the changes and take down 2:30 or longer clips for The Daily Show and The Colbert Report starting today.

Best Regards,
Deana Arizala

Deana Arizala
Client Services Manager. BayTSP, Inc
408.341.2365 (direct)
408.341.2300 (voice)
408.341.2399 (fax)

-----Original Message-----

From: Michelena.hallie@mtvn.com
Sent: Friday, November 17, 2006 9:15 AM
To: Deana Arizala; Courtney Nieman
Cc: Mark M. Ishikawa; Evelyn Espinosa; Morales, Cindy
Subject: New Protocol on Daily Show and Colbert

I can now authorize take down of all Daily Show and Colbert that are 2:30 or longer. Please let me know when that will begin happening.

Schapiro Exhibit 74

From: Deana Arizala
Sent: Friday, November 17, 2006 10:48 PM
To: Michelena.hallie@mtvn.com; Courtney Nieman
Cc: Mark M. Ishikawa; Evelyn Espinosa; Morales, Cindy
Subject: RE: 24 hour advance notice on rule changes.

Michelena,

I just want to inform you that yes; Cindy and I spoke and clarified the misunderstanding. Furthermore, we will go ahead and add the list below on our system. We will NOT take down any of the new shows listed below till instructed.

Best Regards,
Deana Arizala

Deana Arizala
Client Services Manager. BayTSP, Inc
408.341.2365 (direct)
408.341.2300 (voice)
408.341.2399 (fax)

From: Michelena.hallie@mtvn.com
Sent: Friday, November 17, 2006 2:38 PM
To: Courtney Nieman; Deana Arizala
Cc: Mark M. Ishikawa; Evelyn Espinosa; Morales, Cindy
Subject: RE: 24 hour advance notice on rule changes.

Ok. Good to go. Please make the changes noted. I understand we can expect a report on the amount and sizes of the clips on the new shows within a week. After getting that material we will instruct on the size of clips to take down. So until that time, **no clips from this new list should be taken down**. In contrast, clips from the original list that remain on the list (ie excluding those in yellow that are being deleted) should be taken down as previously noted. **In other words the original list as modified should have take downs of 2 1/2 minutes for all but Daily and Colbert which should be taken down at 3 minutes.**

I understand Deana and Cindy clarified the misunderstanding and we are taking down ALL shows but Colbert and Daily at 2 1/2 minutes. Please let me know if that is incorrect.

From: Hallie, Michelena
Sent: Friday, November 17, 2006 4:07 PM
To: 'Courtney Nieman'
Cc: 'Mark M. Ishikawa'; 'Evelyn Espinosa'; 'Deana Arizala'
Subject: RE: 24 hour advance notice on rule changes.

No final word but once I do get the sign off -- it should be Jimmy Neutron not Jimmy Neutro

6/11/2008

From: Hallie, Michelena
Sent: Friday, November 17, 2006 2:58 PM
To: 'Courtney Nieman'
Cc: Mark M. Ishikawa; Evelyn Espinosa; Deana Arizala
Subject: RE: 24 hour advance notice on rule changes.

I think that makes sense. Next time I tell you to change course on a dime, slap me.

And subject to your new 24 hour rule, the direction now is to stay the course with 3 minutes on Colbert and Daily and 2 1/2 on all else. But we will also want you to substitute out the programs in yellow in the first grid below for the programs listed in the lower grid.

I'll give you final authorization by COB today.

Btw, I'll be in London next Monday and flying back tuesday, but accessible by email when not in flight.

The **13** (of 41) highlighted below should be dropped from our sweeps:

Andy Milonakis - Clips	332
Avatar the Last Airbender - Clips	1451
Backyardigans - Clips	69
Beyond the Break - Clips	11
Breaking Bonaduce - Clips	4
Can't Get A Date - Clips	5
CMT Music Awards - Clips	7
Country Fried Home Videos - Clips	4
Crossroads - Clips	20
Degrassi - Clips	755
Diego - Clips	2
Dora The Explorer - Clips	12
Drake & Josh - Clips	207
Fairly Odd Parents - Clips	71
Flavor of Love	142
Foxworthy's Big Night Out - Clips	5
GLAAD Media Awards - Clips	16
Hip Hop Honors Award - Clips	6
Hogan Knows Best - Clips	9
I Pity The Fool - Clips	15
Jack's Big Music Show - Clips	7
Laguna Beach - Clips	63
Most Xtreme Challenge - Clips	14
Naked Brothers Band - Clips	49
Noah's Arc - Clips	29

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Real World - Clips	10
Sit Down Comedy with David Steinberg - Clips	0
South of Nowhere - Clips	503
South Park - Clips	4009
South Park - Full Episode	106
Spongebob Squarepants - Clips	324
The Colbert Report - Clips	740
The Daily Show - Clips	1642
The Wendy Williams Experience - Clips	3
Totally Awesome - Clips	35
TotalNonstop Action! - Clips	9
Trick My Truck - Clips	2
Ultimate Fighting Championship - Clips	30
VMA Awards - Clips	221
Wonder Pets - Clips	12
Zoey 101 - Clips	65
Grand Total	11016

In addition, there are several shows to add

Chappelle Show (CC)

Comedy Central Presents (CC)

Drawn Together (CC)

Mind of Mencia (CC)

Reno 911! (CC)

Stella (CC)

Upright Citizen Brigade (CC)

Punk'd (MTV)

Pimp My Ride (MTV)

Beavis & Butthead (MTV)

Celebrity Death Match (MTV)

Best Week Ever (VIII)

Mr. Meaty (Nick)

Jimmy Neutron (Nick)

Unfabulous (Nick)

Amanda Show (Nick)

6/11/2008

Rugrats (Nick)

Invader Zim (Nick)

Ren and Stimpy (Nick)

Michelena Hallie
Senior Vice President
Deputy General Counsel, Intellectual Property
MTV Networks, Business and Legal Affairs
1515 Broadway, 34th Floor
New York, New York 10036
[REDACTED]

From: Courtney Nieman [mailto:courtneyni@baytsp.com]
Sent: Friday, November 17, 2006 2:19 PM
To: Hallie, Michelena
Cc: Mark M. Ishikawa; Evelyn Espinosa; Deana Arizala; Courtney Nieman
Subject: 24 hour advance notice on rule changes.

Michelena,

I would like to make a suggestion: any rule changes should be submitted 24 hours in advance of implementation. To allow for the change of mind that might take place. (Emergency changes, stop orders, and immediate take down orders, will be exempted from the 24 hour notice.)

New assets (titles) can be added immediately. We would not begin enforcement activity on a new asset for at least 24 hours, due to the time it takes to gather infringements. So, this suggestion would not affect a new asset.

What do you think?

Courtney

From: Michelena.hallie@mtvn.com
Sent: Friday, November 17, 2006 10:41 AM
To: Deana Arizala; Courtney Nieman
Cc: Cahan, Adam
Subject: Daily and Colbert

If you haven't already started please hold off on takedowns under new criteria for Daily and Colbert. I'll let you know how to proceed shortly.

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003721233

Schapiro Exhibit 75

—

From: Mark M. Ishikawa
Sent: Saturday, October 07, 2006 6:50 AM
To: Hallie, Michelena
Cc: paramount_cc
Subject: Assets remaining on YouTube

Michelena,

We have completed our initial scans and removal of the selected assets from YouTube as per your instructions. We will continue to scan and remove assets as they are uploaded.

I did some scanning of the remaining assets which did not meet the “appears like entire episodes” model and quite a bit remains.

[REDACTED]
[REDACTED] We are leaving a majority of the content on YouTube. We have other clients that will send takedown notices for clips as short as 4 seconds as long as its identifiable as the content.

Let me know if you want to discuss this.

Thx

Mark

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 003723588

Schapiro Exhibit 76

From: Michelena.hallie@mtvn.com
Sent: Thursday, November 16, 2006 2:57 AM
To: Courtney Nieman
Cc: Evelyn Espinosa; Deana Arizala; Mark M. Ishikawa; Sarah Cruz
Subject: Re: Time Breakdown of Clips from yesterday.

I would like a call between 2:30 and 5:30 NY time tomorrow. It is essential that I have a thorough understanding of what is going on. Please let me know what time works for you.

-----Original Message-----

From: Hallie, Michelena
To: 'courtney@baytsp.com' <courtney@baytsp.com>
CC: 'evelyn@baytsp.com' <evelyn@baytsp.com>; 'deanaa@baytsp.com' <deanaa@baytsp.com>; 'marki@baytsp.com' <marki@baytsp.com>; 'sarahc@baytsp.com' <sarahc@baytsp.com>
Sent: Wed Nov 15 21:32:25 2006
Subject: Re: Time Breakdown of Clips from yesterday.

Sorry. I should have hit Reply All. (I initially sent this only to Courtney)

First, what about Daily Show and Colbert that were longer than 2 1/2 minutes and shorter than 3 minutes? And does this mean there were only 36 clips passed over on youtube? I can't believe there were only 44 of our clips total on youtube since we didn't remove any clips last week. (My recollection is we took only 8 down under our criteria.). Is that right?

-----Original Message-----

From: Courtney Nieman <courtney@baytsp.com>
To: Hallie, Michelena
CC: Evelyn Espinosa <evelyn@baytsp.com>; Deana Arizala <deanaa@baytsp.com>; Mark M. Ishikawa <marki@baytsp.com>; Courtney Nieman <courtney@baytsp.com>; Sarah Cruz <sarahc@baytsp.com>
Sent: Wed Nov 15 21:20:53 2006
Subject: Time Breakdown of Clips from yesterday.

Michelena,

Here is the break down of the "Passed On" clips from yesterday's report

Time Break Down of Video Clips

Length *	YouTube	MySpace	Google	Total	%
0-60	277	14	41	332	47%
61-90	150	12	33	195	28%
91-120	61	6	17	84	12%
121-150	52	4	6	62	9%
151-180	10	1	18	29	4%
	550		37	115	702

*Clip length is reported in seconds.

Call me if you have any questions.

Courtney Nieman
Manager Client Services
BayTSP, Inc.
408-341-2314
AIM: BayTSPCanne
Have you checked out BayTSP's Piracy news web log? <http://www.baytsp.com/weblog> <<http://www.baytsp.com/weblog>>

The information contained in this email message may be confidential and is intended only for the parties to whom it is addressed. If you are not the intended recipient or an agent of same, please notify us of the mistake by telephone (408-341-2300) or email and delete the message from your system. Please do not copy the message or distribute it to anyone.

6/11/2008

HIGHLY CONFIDENTIAL

BAYTSP 001125759

Schapiro Exhibit 77

From: "Ganeless, Michele" <Michele.Ganeless@comedycentral.com>
Date: Wed, 1 Nov 2006 14:53:45 -0500
To: "Witt, Jason" <Jason.Witt@mtvstaff.com>
Subject: RE: Really?

I'm not aware of any new announcements....i think there was an attempt to clarify that there are still cc clips on youtube....that in fact, they were never asked to remove them all. This was circulating yesterday as well in various reports.

It's all so f@&*ing overblown. I'm so over it.

-----Original Message-----

From: Witt, Jason
Sent: Wednesday, November 01, 2006 2:14 PM
To: Ganeless, Michele
Subject: Really?

Seems like an awkward announcement.

Viacom keeps clips on YouTube

Viacom <<http://r.smartbrief.com/resp/eLconZgYBXzodIfCfGcZsNmr>> said it will allow YouTube Inc. <<http://r.smartbrief.com/resp/eLconZgYBXzodUfCfGcZxGUS>> to continue running clips from Comedy Central's "The Daily Show with Jon Stewart" and "The Colbert Report" -- only days after it requested that some of its programming be removed. The change of heart suggests that a deal between the two companies is near.

Sent from my BlackBerry Wireless Handheld

Schapiro Exhibit 78

UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK

THE FOOTBALL ASSOCIATION PREMIER)
LEAGUE LIMITED, BOURNE CO., et al.,)
on behalf of themselves and all)
others similarly situated,)

Plaintiffs,)

vs.)

Case No.
07-CV-3582

YOUTUBE, INC., YOUTUBE, LLC, and)
GOOGLE, INC.,)

Defendants.)

VIDEOTAPED DEPOSITION OF
VICTORIA TRAUBE
NEW YORK, NEW YORK
THURSDAY, OCTOBER 8, 2009

BY: REBECCA SCHAUMLOFFEL
JOB NO. 17869

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A P P E A R A N C E S :

FOR THE PLAINTIFFS:
LIEFF, CABRASER, HEIMANN &
BERNSTEIN, LLLP
BY: DAVID S. STELLINGS, ESQ.
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ALSO PRESENT:

Katherine Wagner

Sallean Browne, Videographer

VICTORIA TRAUBE

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EMI, Cafe Concerto and Nichion; can you think of occasions in which they have requested the right to authorize a work being posted on the Internet?

13:42:56

A. None of them, as far as I can recall, has made such a request.

Q. As you sit here today, can you definitively state that you've not received any such requests?

13:43:13

A. I haven't. I can't definitively state that the publishing company never received such a request. But I think I would have heard of it.

13:43:26

Q. When you say "the publishing company" --

A. I am referring to our division, Williamson Music.

Q. Going back to the Young Vic reference that you made before, why did R&H, in this case, allow the work to be posted on YouTube?

13:43:39

A. Because this particular customer feels that it is important for their promotion of their production.

13:43:52

VICTORIA TRAUBE

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Q. And did R&H object to this particular work being posted or this particular use being posted on the Internet?

A. To the contrary. They asked for our permission and we agreed.

Q. Right. Ultimately you agreed, but was there a period of discussions in which R&H resisted the idea first?

MR. STELLINGS: Objection.

A. No, not to the customer.

Q. So in other words, R&H immediately agreed to the idea of authorizing this particular use to be on YouTube?

MR. STELLINGS: Objection.

Vague.

A. Any previous discussions among me and management were related to this litigation and, therefore, privileged.

Q. Is this the only circumstance that you are aware of in

VICTORIA TRAUBE

1
2 which R&H has allowed a particular use
3 to be on YouTube?

4 A. No.

5 13:45:11 Q. Can you describe any
6 additional instances?

7 A. There is a show called White
8 Christmas, Irving Berlin's White
9 Christmas. It is produced under a
10 13:45:36 license from the Rodgers & Hammerstein
11 Organization on behalf of our client,
12 Irving Berlin. It is a first-class
13 contract prepared a number of years
14 ago. It may go back as far as 2003,
15 13:45:59 although I am not sure.

16 And the website for White
17 Christmas, The Musical, has a link, I
18 think that's what it is called, I think
19 a link to YouTube where they show clips
20 13:46:24 from the show.

21 The producers licensed with
22 us allows advertising and promotional
23 use on the Internet and it was a
24 license that was entered into some time
25 13:46:40 ago. So this was a use that we

VICTORIA TRAUBE

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2 considered authorized by a preexisting
3 contract.

4 Q. And you described it as a
5 13:46:57 first-class license?

6 A. Yes. First class is -- it
7 is a form of production. It is sort of
8 the most prestigious professional
9 production, plays only in major cities.
10 13:47:13 It played on Broadway last season,
11 which I believe was the first time that
12 they put up these links. So you can
13 call it a Broadway production, if that
14 helps.

15 13:47:25 Q. Did R&H ever object to this
16 particular use of its work on YouTube?

17 A. We did not because we felt
18 it was authorized by the contract and
19 that it was something that we were
20 13:47:43 willing to permit.

21 Q. If it wasn't authorized by a
22 contract, would R&H still be willing to
23 permit it?

24 A. No.

25 13:47:51 Q. Are there similar contracts

VICTORIA TRAUBE

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2 that R&H has issued in the past that
3 permit works to be posted on YouTube?

4 A. I don't know about any
5 13:48:07 language specifically allowing use on
6 YouTube. Our first class contracts
7 generally contain a clause of the kind
8 that I just described permitting
9 Internet use for promotional purposes;
10 13:48:20 at least the first class contracts that
11 we have entered into recently. I
12 believe it is formulated as radio,
13 television and Internet media uses.

14 Q. Are you aware of whether R&H
15 13:48:35 has issued these types of first-class
16 licenses for any of the works in suit?

17 A. These licenses would not
18 have been for the works in suit. We
19 have had various first-class
20 13:48:59 productions of The Sound of Music which
21 contains some of the works in suit.
22 But I honestly don't know if the same
23 language is in every first-class
24 contract.

25 13:49:22 Q. Do you have a sense of what

VICTORIA TRAUBE

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2 percentage of the licenses that your
3 company authorizes or issues are these
4 first-class licenses?

5 13:49:31 MR. STELLINGS: I am going
6 to object. And we are, again,
7 getting into this licensing area
8 that Miss Traube is not here to
9 testify on behalf of Rodgers &
10 13:49:39 Hammerstein about.

11 MR. FRANTZ: And again, the
12 understanding was we weren't going
13 to go at specific clauses, but
14 this is specifically relevant to a
15 13:49:46 number of subjects in Exhibit 1.

16 MR. STELLINGS: You have
17 been asking some fairly specific
18 licensing related questions about
19 specific licenses.

20 13:49:56 MR. FRANTZ: Actually, I am
21 asking generally what are the
22 general practices. There are no
23 documents in front of the witness.

24 So in any event, is the
25 13:50:03 instruction not to answer or the

VICTORIA TRAUBE

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2 A. That's what happened in the
3 Annie Get Your Gun case.

4 Q. Other than that
5 14:11:56 circumstance, have there been any
6 others?

7 A. I can't think of any.

8 Q. Let's do the next exhibit,
9 please.

10 (Whereupon, the
11 aforementioned Notices of
12 Infringement, RH00153606-'153613,
13 were marked as Defendant's Exhibit
14 4 for identification as of this
15 14:12:45 date by the Reporter.)

16 Q. When you are ready, look up
17 and I will start questioning.

18 Can you identify these
19 documents?

20 14:13:01 A. Yes. These were Notices of
21 Infringement prepared for me, and
22 bearing my signature, relating to use
23 on YouTube, a number of musical
24 composition from an amateur production
25 14:13:21 of Annie Get Your Gun presented by the

VICTORIA TRAUBE

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2 New Horizon Community Theater, of which
3 I have spoken previously in this
4 deposition.

5 14:13:32 Q. Who were these documents
6 prepared by?

7 A. By Robin Walton, who is a
8 paralegal that works for me.

9 Q. Did YouTube respond promptly
10 14:13:45 to the Takedown Notices?

11 MR. STELLINGS: Objection.

12 The document speaks for itself.

13 But you can answer.

14 A. I see here that we have got
15 14:13:54 a response on April 30th. Sorry,
16 April 29th, to a Notice filed by fax on
17 April 28th.

18 Q. Has R&H ever had a problem
19 with YouTube not responding
20 14:14:12 expeditiously to Takedown Notices?

21 MR. STELLINGS: Objection.

22 A. No.

23 Q. Who decided to send these
24 Takedown Notices?

25 14:14:25 A. These in particular?

VICTORIA TRAUBE

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Q. Yes.

A. Me.

Q. Do you know how these

14:14:29 allegedly infringing URLs were
identified?

A. Yes. This is in my
testimony from earlier, but it wasn't
in the context of these specific

14:14:40 Notices. I think. I think I talked
about -- well, okay. We got a tip from
somebody on our website, you know, in
the general box that there were these
compositions, a number of compositions,
14:15:04 from Annie Get Your Gun posted on the
Internet.

Okay. I am misremembering.
I don't know how the initial uses were
brought to our attention. What I do
14:15:21 know is that a few days later we got a
tip in our mailbox that the
compositions were back up on -- the
same compositions, which had been taken
down, were up on somebody else's
14:15:39 website and we sent the second Letter

VICTORIA TRAUBE

1
2 probably tell from looking at these
3 clips where they emanated from.

4 So there are two reasons why
5 15:04:30 there would be no need to consult with
6 EMI, in my opinion.

7 Q. I am just going to go back
8 to the testimony for one second. So
9 what you just said was, in your
10 15:05:06 opinion, there would be no need to
11 consult with EMI.

12 My question is whether you
13 know, definitively, steps that your
14 counsel has taken as far as contacting
15 15:05:20 sub-publishers with respect to
16 potential authorization for all of the
17 clips in suit?

18 A. And the answer is, I don't
19 know.

20 15:05:28 Q. Earlier you mentioned that
21 although a sub-agent itself does not
22 have a right to authorize a particular
23 clip to be on YouTube, it is possible
24 that a sub-agent would ask for that
25 15:05:43 right on behalf of a particular

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licensee; is that correct?

A. Yes.

Q. And with respect to all of
15:05:50 the clips in suit, has your counsel, to
your knowledge, gone through the
process of contacting all of the
sub-agents, or potential licensees,
that may have asked for the right to
15:06:03 post a particular work --

A. There's --

Q. -- on YouTube?

MR. STELLINGS: Object to
the form of the question.

15:06:09 You can answer.

A. There would be no reason to
do that. The only person they would
have to talk to is me because any
requests from a sub-agent would have
15:06:21 come from me, and I would have told my
counsel if I had agreed to any use on
YouTube.

Q. But you, yourself, have not
gone through all of the clips in suit,
15:06:33 have you?

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A. No, but I have told my
counsel about the few occasions that I
have mentioned here where I agreed to
15:06:44 allow promotional use on YouTube. They
are pretty -- there are very few and
pretty bright in my mind.

Q. And you mentioned two today.
Are there any other instances besides
15:06:56 the two you have testified to today?

A. The only other one that
comes to mind, now that I think about
it, is the -- we talked about the Dutch
television program. There was a clip
15:07:36 using one of The Sound of Music songs
related to that program. And again --
let's see what I can say without
getting into privileged material. We
licensed that clip after we discovered
15:08:00 it.

Q. And you licensed the right
for that clip to appear on YouTube?

A. Yes.

Q. And do you recall which
15:08:13 particular Sound of Music song we are

VICTORIA TRAUBE

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talking about?

A. Earlier I said I thought it was Do-Re-Mi, but I am just not sure.

15:08:23 Q. You may have stated this, but it is not crisp in my mind right now. In that case, the particular entity that used the clip was a Dutch television show?

15:08:40 A. Yes.

Q. And do you remember the name of the Dutch television show?

A. No. It was -- but it was something about Maria. It was a Star Search program to cast the role of Maria.

15:08:55 Q. Did the Dutch television show reach out to you in particular to get a license to have the work posted on YouTube?

A. No, that's not how it happened.

Q. Can you explain how it happened?

15:09:23 A. Yes. The clip came to our

VICTORIA TRAUBE

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2 attention and we decided that it should
3 be licensed as opposed to taken down.

4 Q. How did the clip come to
5 15:09:43 your attention?

6 A. People sent it to us.

7 Q. Was this a clip on YouTube?

8 A. It was on YouTube. It may
9 have been other places as well.

10 15:09:53 Q. Why did the company
11 determine that it should be licensed as
12 opposed to taken down?

13 A. Because it got a fair amount
14 of public attention. And also, we were
15 15:10:13 in the process of being bought by a
16 Dutch company and it just seemed to us,
17 from a public relations standpoint,
18 that we were better off licensing it
19 than sending a Takedown Notice.

20 15:10:27 Q. When was this license
21 issued?

22 A. Some time in the last year.

23 MR. FRANTZ: We will request
24 a copy of that license as well as
25 15:10:39 any other license allowing that

VICTORIA TRAUBE

clip to be posted on YouTube.

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3 Q. Do you recall the terms
4 under which that particular license was
5 15:10:53 granted?

6 A. I do not.

7 Q. What do you mean that it
8 would be beneficial to the company,
9 from a public relations standpoint, to
10 15:11:05 have the work on YouTube?

11 MR. STELLINGS: Object to
12 the form of the question.

13 A. Is that what I said? I
14 don't think I said that. I think that
15 15:11:10 I said it would not be good from a
16 public relations standpoint. And that
17 it wouldn't be a good thing, from a
18 public relations standpoint, to have
19 taken down a clip that had already
20 15:11:22 gotten a fair amount of attention. It
21 was just -- it was our business sense.

22 It was a business decision
23 that it was -- since it is our position
24 that we need to control how our
25 15:11:43 material is used, it was our choice to

VICTORIA TRAUBE

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2 active consideration or promotion on
3 YouTube, I don't know.

4 MR. FRANTZ: So as part of
5 16:01:27 the continued deposition, we are
6 going to ask that a witness be
7 provided with knowledge.

8 MR. STELLINGS: With
9 knowledge about this specific
10 16:01:41 document you mean, right?

11 MR. FRANTZ: With knowledge
12 of the subject as well as this
13 particular document. The subject
14 being 5.

15 16:01:47 MR. STELLINGS: Miss Traube
16 spent a couple of hours testifying
17 about 5 so far today. Maybe an
18 hour. But we will try to get more
19 information about the specific
20 16:01:56 document.

21 MR. FRANTZ: As well as the
22 subject, as the testimony is clear
23 that Miss Traube did not prepare
24 on Topic Number 5.

25 16:02:13 BY MR. FRANTZ:

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VICTORIA TRAUBE

Q. Have you ever used YouTube
at work?

A. I have gone to the YouTube
16:02:27 website at work for personal reasons.

Q. When you say "personal
reasons," what do you mean by that?

A. Mostly to see cat videos.

Q. Are there other reasons
16:02:40 besides seeing cat videos?

MR. STELLINGS: Any dog
videos?

THE WITNESS: I don't care
for dogs, but there was one with
16:02:50 lions.

Q. Besides seeing animals --

A. Animals are really my major
interest.

Q. Other than the animals, have
16:03:03 you ever visited YouTube for any other
reason at work?

A. People may have sent me
YouTube clips.

Q. Do you recall viewing any
16:03:20 clips on YouTube?

VICTORIA TRAUBE

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16:03:26 A. Well, you know, I am just not sure whether it was YouTube, but remember that clip of Susan Boyle when she was discovered in the UK?

Q. Yes.

A. Somebody sent me that clip and I looked at it.

16:03:39 Q. As far as other R&H employees, are you aware of other employees using YouTube at work?

A. Well, we know Bert uses Google Alert, which I assume sends him to YouTube sometimes.

16:03:54 Q. Why do you assume that?

A. I just assume it. I don't know it for a fact.

16:04:03 Q. Other than Mr. Fink, are you aware of other employees using YouTube at work?

A. Other than Mr. Fink, I am not.

16:04:11 Q. When you have used YouTube, have you taken any steps to make sure that a particular clip you viewed is

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not infringing?

A. Of a cat?

Q. Of any clip that you viewed.

16:04:19 A. No, I have not.

MR. FRANTZ: Let's do the
next exhibit.

(Whereupon, the
aforementioned E-mail, RH00056543,
16:04:22 was marked as Defendant's Exhibit
9 for identification as of this
date by the Reporter.)

A. Yes.

Q. Do you recall this E-mail?

16:04:52 A. I recall the situation. I
don't recall the E-mail.

Q. And can you describe the
situation?

A. Yes. It came to my
16:04:59 attention that our IT people had chosen
to block access to YouTube from the
office. They do that with various
websites that they think people are
spending time on. For example,
16:05:14 Facebook is blocked.

VICTORIA TRAUBE

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2 When I found out that they
3 blocked YouTube, I was furious that
4 they would have done it without asking
5 16:05:23 me since we were in litigation at the
6 time, and I required them to unblock it
7 immediately.

8 Q. The purpose for the IT folks
9 blocking the website was your
10 16:05:36 understanding that employees were
11 spending too much time on YouTube?

12 A. That's what they told me.

13 Q. Do you know what sort of
14 videos the employees were viewing on
15 16:05:44 YouTube?

16 A. I do not know.

17 Q. And why were you furious
18 that YouTube had been blocked at work?

19 A. Because I just couldn't
20 16:05:53 believe that they would do something in
21 connection with -- related to an
22 ongoing litigation without talking to
23 the general counsel of the company.

24 Q. And did you subsequently
25 16:06:06 disable, or I should say re-enable,

VICTORIA TRAUBE

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access to YouTube at work?

A. They did. The IT people did, yes.

16:06:12 Q. You told them to do that?

A. I did.

Q. Why did you tell them to do that?

A. Because I didn't see any reason to block it. It seemed gratuitous.

Q. What about the purported reason that employees were wasting too much time on YouTube?

16:06:35 A. It is not really a decision of the IT department.

Q. Do you know what Bert Fink was doing on YouTube at work?

A. I don't know.

16:06:57 Q. Other than Mr. Fink, is there anyone else that would know that?

A. Well, I don't think so. Bill Gaden might know. It was reported to him at the time.

16:07:17 Q. Are you aware of any R&H

Schapiro Exhibit 79

UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK

THE FOOTBALL ASSOCIATION PREMIER
LEAGUE LIMITED, BOURNE CO., et al.,
on behalf of themselves and all
others similarly situated,

Plaintiffs,

-against-

Case No.
07-CV-3582

YOUTUBE, INC., YOUTUBE, LLC, and
GOOGLE, INC.,

Defendants.

CONTINUED VIDEOTAPED DEPOSITION OF
VICTORIA G. TRAUBE
NEW YORK, NEW YORK
Friday, December 18, 2009

JOB NO: 18329
Reported by:
AYLETTE GONZALEZ

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December 18, 2009
Time: 10:12 a.m.

CONTINUED VIDEOTAPED DEPOSITION
OF VICTORIA G. TRAUBE, held at the
offices of Mayer Brown, LLP., 1675
Broadway, New York, New York 10019,
pursuant to notice, before Aylette
Gonzalez, Certified LiveNote Reporter
and Notary Public of the State of New
York.

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A P P E A R A N C E S: (Continued)

ALSO PRESENT:

TOM KRAUSE, Videographer

KATHRYN E. WAGNER,

National Music

Publishers' Association

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VICTORIA G. TRAUBE

managed to read it.

Q. Oh, great. So earlier,
Ms. Traube, you testified about a clip that
had been uploaded to YouTube for
"Do-Re-Mi", that was uploaded with
authorization; is this the clip that you
were referring to?

10:17:24

MR. STELLINGS: Object to the
form of the question.

10:17:35

A. It appears to be the clip I
referred to. It's not -- it was not
uploaded with authorization.

Q. When you say it was not
uploaded with authorization, is your
testimony that it was uploaded without
authorization?

10:17:52

A. It was.

Q. And if I could just direct your
attention again to the top right-hand box,
I'm not sure if it's a bit difficult to
read, but it appears that the username who
uploaded it is -- and I don't know how to
pronounce this, it says

10:18:01

S-A-I-H-T-T-A-M-1988; do you see where I'm

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VICTORIA G. TRAUBE

looking?

A. I see where you're looking.

Q. Do you know who the user that I just spelled out the name, do you know who that user is?

10:18:26

A. No.

Q. Do you know who actually uploaded the clip?

A. No. This clip, no, I do not know who uploaded this specific clip you're showing me in this specific instance.

10:18:32

Q. As far as a certain clip of the same performance, it doesn't necessarily need to be this very clip, realizing of course that the same clip could be uploaded more than once, are you aware of any party that uploaded a clip of this performance?

10:18:55

A. It was my understanding that the clip was uploaded by the television station who created the clip as publicity for the Maria Star Search program.

10:19:10

Q. Did there come a time when this clip that you just referred to ultimately became licensed?

10:19:42

1 VICTORIA G. TRAUBE

2 A. Yes.

3 Q. Who issued that license?

4 A. It was licensed by EMI Belgium

5 and the actual person is Guy Vanderhoven. 10:19:57

6 Q. What, if anything, is the
7 relationship between EMI Belgium and R&H?

8 A. They're our subpublisher.

9 Q. Was R&H aware that EMI licensed
10 the clip at the time the license was 10:20:21
11 issued?

12 A. Yes.

13 Q. Did the license issue before or
14 after or at the same time as the clip was
15 uploaded? 10:20:36

16 A. After.

17 Q. Do you have a sense of how long
18 after the clip was uploaded, the license
19 was issued?

20 A. You know, it took some period 10:20:45
21 of time, months perhaps.

22 Q. At the time the license was
23 issued by EMI Belgium, was R&H aware of it
24 immediately?

25 MR. STELLINGS: Object to the 10:21:11

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VICTORIA G. TRAUBE

form of the question.

A. What's it in that sentence?

Q. It is the fact that the license
has been issued; was R&H aware that the
license had been issued at the time that
the license was issued?

10:21:18

A. Yes, but I need to take a break
to discuss a privilege question.

Q. Okay.

10:21:40

THE VIDEOGRAPHER: The time is
10:21 a.m. and we're going off the
record.

(Whereupon, an off-the-record
discussion was held.)

10:25:47

THE VIDEOGRAPHER: The time is
10:25 a.m. We're back on the record.

Q. I'm not sure if there was a
question pending, but you said you wanted
to consult with Counsel. Is there
something you wanted to add to the last
answer?

10:25:59

A. No, I believe I answered the
last question by saying yes.

Q. Now, if I could read back some

10:26:11

1 VICTORIA G. TRAUBE

2 of your earlier testimony from the first
3 part of the deposition. I'm referring to
4 page 50, starting at line 24, are you there
5 yet? 10:26:36

6 A. Yeah.

7 Q. So question: Has R&H ever had
8 difficulty in determining whether
9 particular use of license on the internet.
10 Mr. Stelling objects to the form of the 10:26:43
11 question. You can answer.

12 Answer: Not really a
13 difficulty. It is just -- let me give an
14 example. A clip from the television show
15 in Holland had turned up on the internet. 10:26:53

16 We had to determine -- first, we had to
17 determine if the television show was
18 licensed. That meant we had to go to the
19 foreign subpublisher and to the stage
20 producer, too and to our foreign subagent. 10:27:01

21 And ultimately, it just took a few steps to
22 discover that the use was in fact properly
23 licensed for television. So it's not
24 just -- it just sometimes takes a little
25 bit of work to determine whether a subagent 10:27:12

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VICTORIA G. TRAUBE

has issued a license, that's what I meant
by difficulty.

Is this testimony in reference
to the same clip of a performance in the
train station in Belgium?

10:27:20

A. Yeah, yes.

Q. In the testimony, you seem to
suggest, do you not, that R&H was not
immediately aware of the license having
been issued; is that correct?

10:27:35

MR. STELLINGS: Object to the
form of the question; misstates the
witness' testimony. You can answer.

A. No, here's what happened. We
became aware that the clip was up on
YouTube. It was an unlicensed use. What
was licensed was the television program,
the name of which I cannot pronounce in
Dutch, but it was the Star Search program
for Maria, which had been licensed
previously through the London producers of
"The Sound of Music" and we had granted a
stage license for a production of "The
Sound of Music" and the television program

10:27:42

10:28:09

10:28:32

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VICTORIA G. TRAUBE

was intended to choose the Maria for the stage production.

We -- when we became aware of the clip, what we had to find out was whether it was related to the television show. The television show was licensed. The format was licensed by the really useful group in London that created the format for the Star Search program and the right to use music from the show on the Dutch television program is covered by what is called a blanket license.

The blanket license belongs to the Dutch television station. That was what I had to figure out. It didn't -- it took a little doing, not that much doing. But what became clear is that the use of that clip had not been licensed for appearance on YouTube.

Q. Did there come a time that it was licensed to be on YouTube?

A. Yes.

Q. That license was issued by EMI?

A. Yes.

1 VICTORIA G. TRAUBE

2 Q. And we've requested a copy of
3 the license, but we haven't received it.
4 Do you know if such a copy exist?

5 A. I do not have a copy of the 10:30:10
6 license. It is possible that all there was
7 was an invoice as opposed to a formal
8 license.

9 Q. Do you know the terms under
10 which it was licensed? 10:30:27

11 A. Yes.

12 Q. What were the terms?

13 A. Five hundred euros.

14 Q. Were there any restrictions on
15 the ability to use on YouTube? 10:30:36

16 A. The right granted was the right
17 to show what I will call the Antwerp video
18 on YouTube.

19 Q. Did EMI consult with R&H in
20 issuing this license? 10:30:54

21 A. Yes.

22 Q. Do you know what the date of
23 the license was, approximately?

24 MR. STELLINGS: If you know,
25 you can answer. I don't want you to 10:31:08

1 VICTORIA G. TRAUBE

2 document production, we'll produce
3 additional documents, but as of now,
4 without that agreement for the
5 bilateral document production 10:40:51
6 supplementation, we will not be
7 unilaterally supplementing our
8 document production.

9 MR. FRANTZ: I obviously
10 disagree with that. It clearly calls 10:41:01
11 for several document requests and
12 clear rather than in the scope and
13 rather than go on and on on the
14 record, we agree to talk about that
15 after the deposition. 10:41:11

16 MR. STELLINGS: Sure.

17 TO BE FURNISHED: _____

18 _____

19 Q. In this instance you just
20 referred to, why was it that you decided to 10:41:14
21 authorize this use on YouTube?

22 A. Because the theater really
23 wanted to be able to leave the clips up and
24 made a special plea.

25 Q. Did they express that they 10:41:43

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VICTORIA G. TRAUBE

really wanted to leave these clips up to
you?

A. Not directly to me, through one
of my colleagues. 10:41:52

Q. Which colleague was that?

A. I think it may have been Bruce
Pammerhacker, our music director that was
down there for music rehearsals.

Q. Was anyone else involved in the
discussions regarding this requested
license for YouTube? 10:42:11

A. No.

Q. Did -- I can't say the last
name, so I'll say Bruce. Did Bruce express
a view to you as to whether this license,
this view should be authorized? 10:42:26

A. Not -- no, he didn't really
express a view. He simply conveyed to me a
message that the theater wanted the ability
to leave these clips up. 10:42:40

Q. Other than the instance we've
just been discussing, can you recall any
other instances in which R&H has authorized
it's contents to appear on YouTube? 10:42:58

1 VICTORIA G. TRAUBE

2 A. Yes.

3 Q. Can you describe that?

4 A. Fairly recently, a theater in

5 Philadelphia posted clips from it's 10:43:09

6 production of "Light in the Piazza" on

7 YouTube, again, not permitted by the

8 license.

9 The licensing agent at R&H

10 instructed the theater on the telephone 10:43:31

11 that they didn't have the right to do this

12 and that the clips needed to come down, but

13 the theater, as I understand it, and this

14 is just reported to me by Michelle who is

15 the licensing agent, the theater wanted to 10:43:50

16 leave the clips up and they -- and once

17 again, when a customer wants something, I

18 determine that it was all right to allow --

19 to actually license the usage.

20 Q. Did R&H issue a written license 10:44:10

21 in this instance?

22 A. Yes.

23 MR. FRANTZ: We request a copy

24 of that license. I know what you're

25 going to say. 10:44:21

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VICTORIA G. TRAUBE

MR. STELLINGS: I'm not going
to say anything.

TO BE FURNISHED: _____

10:44:25

Q. Other than the two instances
we've just discussed, were there any other
instances in which R&H has authorized its
contents to appear on YouTube?

A. Well, we previously discussed
in my last deposition the Young Vic,
"Annie, Get Your Gun" use.

10:44:34

Q. Right. Just to be clear, I'm
excluding the five that we've discussed.

A. Okay. There is a current tour,
a first class tour of "South Pacific". It
was brought to my attention that the
promoter, that is to say the theater owner
in San Francisco where the show opened, had
links from its own page to YouTube where
they were showing clips from the show.

10:44:47

10:45:19

When I looked at the license
that we had issued, I discovered that the
license did not include what I considered
to be a customary clause for these kinds of

10:45:46

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VICTORIA G. TRAUBE

first class licenses authorizing
promotional use of elements from the show
and radio television and the internet.

Accordingly, I am in the process of
amending the "South Pacific" license
agreement to permit use of clips from the
show for promotional purposes on radio,
television and the internet.

Q. And the internet would include
YouTube, correct?

A. It would.

Q. Do you have any concerns about
this or any of the other clips we've just
been discussing being on YouTube?

MR. STELLINGS: Object to the
form of the question. You can
answer.

A. Do I have any concerns, no.

MR. FRANTZ: Let's do the next
exhibit, please. This is an exhibit
that was previously marked as Exhibit
8, so we don't need to mark it, I
don't think.

Q. You have in front of you,

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VICTORIA G. TRAUBE

Ms. Traube, a document previously marked as Exhibit 8; do you recall this document?

A. I do.

Q. SP in this e-mail chain refers to "South Pacific"; is that correct?

10:47:32

A. That's correct.

Q. You see in this e-mail chain, Mr. Gaden is suggesting that "South Pacific", that he might want to promote "South Pacific" on YouTube; is that correct?

10:47:51

A. That is correct.

Q. Did R&H, in fact, promote "South Pacific" on YouTube in this instance?

10:48:02

A. No.

Q. Did R&H promote it on any other websites in connection with this e-mail?

A. Not in connection with this e-mail.

10:48:08

Q. To clarify, I'm saying in connection with this e-mail just to distinguish from the previous testimony, where you said that you're currently in the

10:48:19

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VICTORIA G. TRAUBE

A F T E R N O O N S E S S I O N

(Time noted: 12:50 p.m.)

V I C T O R I A G . T R A U B E ,

resumed and testified as follows:

EXAMINATION BY (Cont'd.)

MR. FRANTZ:

THE VIDEOGRAPHER: The time is 12:51:15

12:50 p.m. and this is tape number
three of the videotaped deposition of
Victoria Traube.

Q. Welcome back, Ms. Traube.

A. Thank you. 12:51:56

Q. I wanted to actually read back
some testimony not from today, but from
October 8th. I'm referring to page 139,
line ten, starting there. If you're ready,
just look up? 12:52:19

A. How far am I supposed to read?

Q. I'm just going to do to the top
of the next page.

A. Okay, I'll just listen to you
read. 12:52:32

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VICTORIA G. TRAUBE

Q. So, the testimony was,

Question: Besides that, are there other
third-party websites that sometimes R&H
permits works to be posed on. Answer: I'm
not sure. Let me give you a specific.
When synchronization rights are granted for
the use of a musical composition in a
commercial, the advertising agency or the
sponsor acquiring that's acquiring the
rights may want the right to post the
commercial on the internet as well as
showing it on the television and typically,
we have to agree. Well, we don't have to
agree, but we choose to agree to it and I
just plain don't know whether there are
ever third-party websites involved.

12:52:39

12:52:51

12:53:02

I was reading back that
testimony, because I was hoping it might
refresh your recollection as to sync
licenses for use in commercials and having
heard that earlier testimony, can you
recall any sync licenses for commercials
which R&H works were authorized to appear
on YouTube?

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12:53:28

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VICTORIA G. TRAUBE

A. There was a U.K. promotional piece for Turner Classic Television and that promotional piece, it was an advertisement/promotional piece, but the purpose was to promote the Turner service and that it was my understanding that that promotional piece was to appear on websites including YouTube.

12:54:09

Q. And when was that; when did that event occur?

12:54:26

A. I'm pretty sure that it was recently, over the summer of 2009.

Q. In that Turner promotional piece that appeared on YouTube, were there any R&H musical compositions included in the piece?

12:54:53

A. Yes.

Q. Do you know which ones?

A. I think -- I just can't remember exactly. It was one song from "The Sound of Music".

12:55:05

Q. Do you know whether it was "Do-Re-Mi"?

A. I want to say it was "My

12:55:19

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VICTORIA G. TRAUBE

Favorite Thing", but I could be wrong.

Q. Did you -- do you recall
issuing the license in this instance that
we're talking about right now?

12:55:41

A. I do not know whether the
license was ever, in fact, issued.

Q. Do you consider this particular
use to be authorized?

A. I don't know whether the use
actually took place. What I was telling
you about -- you know what, well, okay.
It's not -- I was consulted in my capacity
as Counsel about the possibility of this
particular promotional use, that is where
my knowledge of it comes from.

12:55:57

12:56:20

Q. Did R&H ultimately authorize
the promotional use?

A. I don't know.

Q. You don't know whether R&H
authorized it?

12:56:39

A. I don't know.

Q. Did you authorize it
personally?

A. Are we getting into privilege?

12:56:46

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VICTORIA G. TRAUBE

MR. STELLINGS: You can testify

whether you authorized it or not.

A. I did not object to it.

Q. Who were you discussing this 12:57:02
with?

A. It would have been Nancy DeToro
who was doing sync licensing.

Q. Was the licensee or the party 12:57:21
that would have been the licensee, was that
party Turner Classic?

A. I don't know whether it was
Turner Classic or an advertising agency.

Q. Why is it that you did not 12:57:32
object to this particular use or
contemplated use?

MR. STELLINGS: You should
answer only to the extent that your
answer would not implicate work
product. 12:57:41

A. I can't answer without
implicating work product.

Q. The answer is simply because
the licensee was interested in it and R&H
seeks to please its licensee? 12:57:54

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VICTORIA G. TRAUBE

exhibit, please.

(Defendants' Exhibit 29,
agreement, marked for identification,
as of this date.)

13:20:10

(Whereupon, at this time, a
short break was taken.)

THE VIDEOGRAPHER: The time is
1:19 p.m. and we're back on the
record.

13:20:15

Q. I believe you have Exhibit 28
in front of you?

A. 29.

Q. This is a subpublisher
agreement between Williamson Music and Cafe
Concerto, correct?

13:20:27

A. Um-hum.

Q. Williamson Music is affiliated
with R&H; correct?

A. They're the subpublisher for
Italy.

13:20:36

Q. Williamson Music is the
subpublisher?

A. No, Cafe Concerto is.

Q. My question is Williamson

13:20:44

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VICTORIA G. TRAUBE

Music, what is the relationship between
Williamson Music and R&H?

A. Williamson Music is a division
of the Rodgers and Hammerstein
Organization, it's a nominee. 13:20:53

Q. If you look at the agreement,
looking at the Grant of Right, clause 1B,
does that include internet use?

A. Well, you can read it as well
as I can. It includes reproductions by
downloads through electronic media such as
internet, but only to the extent authorized
by SIAE, which is the Italian licensing
society. 13:21:26
13:21:47

Q. Do you know what it means only
to the extent authorized by SIAE?

A. I do not.

Q. Also looking at paragraph 1C,
again, does that indicate internet
authorization to you? 13:22:01

A. Only to the extent authorized
by the society and I do not know what that
extent is.

Q. Earlier you testified that 13:22:15

1 VICTORIA G. TRAUBE

2 subpublishers do not have the right to
3 authorize internet use, does anything in
4 this agreement make you question your
5 earlier testimony? 13:22:35

6 A. Obviously, but I don't. Number
7 one, I don't think I've actually ever read
8 the Cafe Concerto agreement before and
9 number two, I don't know what to the extent
10 authorized by SIAE means and I don't want 13:23:01
11 to speculate. I could find out.

12 Q. Earlier you testified that you
13 were not certain whether your Counsel had
14 checked with all of the subpublishers for
15 the works in suit before asserting these 13:23:17
16 clips in this action; is that correct?

17 MR. STELLINGS: Object to the
18 form of the question. You can
19 answer.

20 A. I was not -- I testified that I 13:23:25
21 was not certain that my Counsel had checked
22 with our subpublishers; I do not believe
23 our Counsel checked with our subpublishers.

24 Q. Did R&H itself or anyone else
25 acting on behalf of R&H consult with all of 13:23:42

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VICTORIA G. TRAUBE

A. I don't know.

Q. What about the clip we discussed earlier at length, the train station in Belgium, would that be an example of a clip that included R&H contents, but R&H could not immediately determine whether it was authorized or not?

13:37:56

MR. STELLINGS: Object to the form. You can answer.

13:38:08

A. It did take me a couple of e-mails and a couple of phone calls to determine that that clip was not authorized.

Q. Who did you send those e-mails to?

13:38:30

A. Probably --

MR. STELLINGS: Don't speculate, please.

A. Okay. I honestly don't remember with any specificity.

13:39:01

Q. Have there been any instances where a DMCA Takedown Notice sent on behalf of R&H has been challenged or otherwise the subject of dispute?

13:39:30

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VICTORIA G. TRAUBE

A. No.

MR. FRANTZ: Why don't we take
a short break. I think I'm almost
done.

13:39:43

THE VIDEOGRAPHER: The time is
1:39 p.m. We're going off the
record.

(Whereupon, at this time, a
short break was taken.)

14:04:39

THE VIDEOGRAPHER: The time is
2:04 p.m. and this is tape number
four of the videotaped deposition of
Victoria Traube.

Q. I just wanted to do some
cleanup as to the authorized uses on
YouTube that I think I may have gotten it
wrong. Let me try to clarify it for the
record.

14:04:57

On October 8th, we talked about
three authorized uses on YouTube, "White
Christmas", the musical, Young Vic's
production of "Annie, Get Your Gun" and
"Do-Re-Mi" and the Belgium train station;
is that correct?

14:05:08

14:05:22

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VICTORIA G. TRAUBE

A. Yes.

Q. Today, I believe, we talked about an additional three, if not four.

Let me try to run through them, make sure I have them right.

14:05:28

First new one was the June 2009 Lyric Stage Production in Texas; is that correct?

A. Correct.

14:05:36

Q. Second new one was the production of "Light in the Piazza" in Philadelphia; is that correct?

A. Yes.

Q. Third new one was "The Tour of South Pacific" in San Francisco that you said was currently -- the paperwork is currently being revised; is that correct?

14:05:44

A. Correct.

Q. A fourth one that you referenced, which was Turner Classic, but I think the testimony was that you weren't certain if a license was ultimately issued; is that correct?

14:05:53

A. Yes.

14:06:02

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VICTORIA G. TRAUBE

Q. Starting with the 2009 Lyric Stage Production in Texas, do you know what compositions were included in the particular use on YouTube? 14:06:12

A. No, they were from the King and I.

Q. Do you know if any of the compositions are works in suit?

A. I don't know. 14:06:31

Q. Do you know if any of them were "Getting to Know You"?

A. I don't know.

Q. When did R&H first become aware of this particular use on YouTube? 14:06:57

A. The Lyric Stages?

Q. Correct.

A. It was June of 2009.

Q. Approximately, when did R&H issue the license? 14:07:09

A. In July of 2009.

Q. Does R&H ever inform YouTube of this license?

A. No.

MR. FRANTZ: To the extent we 14:07:27

VICTORIA G. TRAUBE

haven't already, we request
production of all documents relating
to this particular subject.

TO BE FURNISHED: _____

14:07:32

Q. The second, I'll call new use
for today, was the production of "Light in
the Piazza" in Philadelphia and I believe I
asked you if you could recall the
composition and I believe your testimony
was that you could not?

14:07:42

A. I can't, but I can tell you
they're not the works in suit.

Q. Do you recall when R&H first
became aware of this use on YouTube?

14:07:52

A. Recently, November possibly.

Q. November of 2009?

A. Yes.

Q. Has a license been issued
already?

14:08:11

A. It has.

Q. That license was issued by R&H
itself; is that right?

A. R&H Theatricals, the

14:08:27

1 VICTORIA G. TRAUBE

2 theatricals division.

3 MR. FRANTZ: We also call for
4 production for all documents relating
5 to this appearance of an R&H
6 composition on YouTube.

14:08:36

7 TO BE FURNISHED: _____

8

9 Q. The third new use from today
10 was "The Tour of South Pacific" in San
11 Francisco, can you tell me when you became
12 aware of that existence of those clips on
13 YouTube?

14:08:45

14 A. Sometime in the summer.

15 Q. You're in the process of
16 issuing a license, but it hasn't happened
17 yet; is that correct?

14:09:04

18 A. It's been drafted and sent, but
19 not signed.

20 Q. Do you know which compositions
21 appear in the clips on YouTube?

14:09:13

22 A. I do not know.

23 Q. The compositions would be
24 compositions from the --

25 A. From the musical "South

14:09:24

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VICTORIA G. TRAUBE

Pacific".

Q. Do you know if any of those compositions are works in suit?

A. I don't know.

14:09:30

MR. FRANTZ: We'll call for production of all documents relating to this use on YouTube.

TO BE FURNISHED: _____

14:09:41

Q. The last new use that we learned about today is the Turner Classic use and again the same question, do you recall which composition or compositions from R&H are involved?

14:09:55

A. I'm pretty sure it was "My Favorite Things".

Q. Do you know whether there are other compositions involved?

A. I believe there was only one.

14:10:12

Q. When did R&H become aware of the use?

A. Sometime this summer -- well, no, I'm sorry, I take that back. This was not a pre-existing use. This was a request

14:10:30

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VICTORIA G. TRAUBE

for a license for use that had not yet
occurred.

Q. Do you know whether the clips
are currently on YouTube?

14:10:44

A. I do not -- I don't know. I
also don't know whether the license was in
fact issued.

MR. FRANTZ: We'll also request
production of all documents relating
to this particular use on YouTube or
contemplated use on YouTube.

14:10:54

TO BE FURNISHED: _____

Q. With respect to all seven of
the instances of uses on YouTube or at
least contemplated uses on YouTube, in any
of those cases, did R&H inform YouTube of
the licenses?

14:11:00

A. No.

14:11:19

MR. STELLINGS: Objection,
asked and answered.

Q. I think we're going to talk
about the purchase agreement briefly. The
purchase agreement, I believe, was

14:11:33

1 VICTORIA G. TRAUBE

2 previously marked as Exhibit 19. You have
3 it in front of you.

4 [REDACTED]
5 [REDACTED] 14:12:21
6 [REDACTED]

7 A. Yes, I do.

8 Q. Was that, in fact, the purchase
9 price for this transaction?

10 A. By contract, yes. 14:12:30

11 Q. Did this purchase price account
12 at all for the valuation of the R&H
13 copyrights?

14 MR. STELLINGS: Objection,
15 vague. You can answer. 14:12:47

16 A. Sure.

17 Q. How was, if at all, valuation
18 performed on the R&H copyrights?

19 MR. STELLINGS: Objection. You
20 can answer. 14:13:09

21 A. The custom in the industry is
22 to use a multiple of average earnings.

23 Q. Is that the process by which
24 the works were valued in this case?

25 A. That's my understanding. 14:13:30

Schapiro Exhibit 80

Sound of Music | Central Station Antwerp (Belgium)



13,467,721 views

Favorite Share Playlists Flag

MySpace Facebook Twitter (more share options)

Download This Song: AmazonMP3 iTunes

Statistics & Data

Video Responses (11)



View All - Play All

Text Comments (10,231) Options

20Diemonda (1 hour ago) If you think there were idiots that spontaneously joined in, I think you are the idiot here.

thank you, have a nice day.

LeDauf (3 hours ago)

Where capitulation rules, so does advertising. Sorry about that. And I suspect that the participants in this particular 'flash mob' were probably quite enjoying themselves, along with many of the people watching.

Rakkoko (7 hours ago)

I am getting increasingly tired of these pseudo flash mobs organised by marketing 'creative'. Flash mobs used to be an act of rebellion. Nowadays the so called 'creative' agencies killed it's spirit and turned it into a marketing tool. I am just wondering about 2 things: 1) How is this supposed to encourage me to watch a TV show? 2) Do the idiots who join in spontaneously realise they are making fools of themselves for free, whereas everyone else is getting paid for it?

ooidesign (8 hours ago)

what exactly were they marketing? I have you thought about performance art or performance as an act of rebellion?

I understand agencies regularly adopt or steal ideas born from the underclasses/ground i.e. Graffiti = Vodafone I mean you are probably wearing high top nike air Jordans from the late 80's but now they're cool again. I wonder why?

ooidesign (6 hours ago)

Comment removed by author

catelisa (8 hours ago)

Coreografia maravillosa, en un lloc públic i amb una cançó inolvidable.

99point9 (12 hours ago)

Hahaha this is so flippin awesome!

jaydee711 (12 hours ago)

gawd, it made me tear up, but it was just what I needed in these times. I would have wanted to live in this completely different world were everyone just broke out in song from time to time

elabl1 (14 hours ago)

Esta demasiado espectacular realmente estoy sorprendida estoy sin palabras demasiado bello...

lvra8387 (17 hours ago)

asahahahhaaaaa this is wonderful!!! I watch it all the time and I laugh everytime! wouldn't it be nice if we could all break out into song?? :)

Showing 10 of 10,231 comments Show More Comments View All 10,231 comments

Would you like to comment?

Join YouTube for a free account, or sign in if you are already a member.

Try YouTube in a fast, new web browser! Download Google Chrome for PC

Video information for 'salhtam1988' including date (March 23, 2009), description (More than 200 dancers were performing their version of 'Do Re Mi'...), category (Entertainment), tags (sound of music antwerpen central belgium), and URL.

More From: salhtam1988

Related Videos

A grid of related video thumbnails with titles such as 'Beyonce 100 Single Ladies Flash-Dance Piccadilly...', 'Do Re Mi - Wellington Railway Station, NZ - Taw...', 'No Pants Subway Ride 2009', 'The T-Mobile Dance', 'Susan Boyle - Singer - Britain's Got Talent 2009...', and '[OFFICIAL] Michael Jackson Dance Tribute - STOC...'.

Featured Videos

A grid of featured video thumbnails with titles such as 'General Turns Pain Into Working Your Core: How to Do Uncut...', 'Untamed and', 'ABCNews', 'modernmom', and 'AnimelPlaneTV'.

DEFENDANT'S EXHIBIT 16 12/18/09

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Schapiro Exhibit 81



RECEIVED FEB 17 2006

808 19th Avenue South • Nashville, TN 37203
Tel: 615 321-2700 • Fax: 615 321-3222

Date: August 18, 2005
License No.: 10442

SYNCHRONIZATION LICENSE AGREEMENT: Motion Picture

LICENSOR:

Cal IV Entertainment, LLC
d/b/a Cal IV Songs and Hope-N-Cal Music
808 19th Avenue South
Nashville, TN 37203 USA
FIN: 82-1807079

LICENSEE:

Universal Pictures
a div. of Universal City Studios, LLLP
100 Universal City Plaza
Bldg 1320W/3
Universal City, CA 91608

FOR AND IN CONSIDERATION OF THE SUM OF [REDACTED] for synchronization rights hereinafter set forth and performing rights and other rights set forth in Paragraphs 5 and 6 below, said sums payable upon the execution and delivery hereof and in consideration of all the other promises and agreements contained herein, Licensor, for and on behalf of the publisher(s) referred to herein, does hereby give and grant unto Licensee and its successors and assigns the non-exclusive, irrevocable right, license, privilege and authority to record in any manner, medium or form, whether now known or hereafter devised, the music and words of the musical composition set forth below only in connection with the motion picture entitled below in any language, to make copies of the recording in any and all gauges of film and to import the recording and/or copies of the recording into any country within the territory covered by this license, subject to the terms, conditions and limitations set forth below:

1. **MUSICAL COMPOSITION:**

"Sharing The Night Together" written by Eddie Struzick and Ava Aldridge.

Percentage controlled by Cal IV Entertainment, LLC d/b/a Cal IV Songs (ASCAP) and Hope-N-Cal Music (BMI): 100.00%

2. **MOTION PICTURE:**

Production: *The 40 Year-Old Virgin*

Type/Length of Use: Background/Vocal; 2:09 in duration

Theatrical Release Date: August 19, 2005

3. **TERRITORY:** This license is granted for the territory of: The Entire World.

4. **RIGHTS:** Licensor hereby grants to Licensee broad rights in perpetuity for any and all linear media, whether now known or hereafter devised, including, without limitation, for theatrical, non-theatrical, Internet (whether downloading, streaming or otherwise) and television film release; free, pay, cable and subscription television, CATV, closed circuit television; uses in air, screen, in-context audio/visual, in-context television and radio advertising and in-context trailers; and the right to fix and distribute the composition in and as part of the Production in all forms of linear audio/visual devices, whether now known or hereafter devised, (including, but not limited to video cassettes and discs) throughout the universe.

5. **PERFORMANCE LICENSE – UNITED STATES:** Licensor grants to Licensee the non-exclusive right and license in the United States and its possessions to perform publicly, either for profit or non-profit, and to authorize others so to perform the Musical Composition only in synchronization or timed relationship to the Motion Picture and trailers thereof as follows:

- (a) **Theatrical Performance:** In the exhibition of the Motion Picture to audiences in theatres and other public places where motion pictures are customarily exhibited, and where admission fees are charged, including but not limited to, the right to perform the Musical Composition by transmission of the Motion Picture to audiences in theatres and such other public places for the duration of United States copyright of the Musical Composition.
- (b) **Public Television Performance:** In the exhibition of the Motion Picture by free television, pay television, networks, local stations, pay cable, closed circuit, satellite transmission, and all other types or methods of television or electronic reproduction and transmissions ("Television Performance") to audiences not included in Subparagraph 5(a) only by entities having performance licenses therefore from the appropriate performing rights societies. Television Performance of the Motion Picture by anyone not licensed for such performing rights by ASCAP or BMI is subject to clearance of the performing right either from Licensor or ASCAP or BMI or from any other agent acting for or on behalf of Licensor and to payment of an additional license fee therefore.

6. **FOREIGN PERFORMING LICENSE:** It is understood that the performance of the Musical Composition in connection with the exhibition of the Motion Picture in countries or territories within the Territory but outside of the United States and its possessions shall be subject to clearance by performing rights societies in accordance with their customary practice and the payment of their customary fees. Licensor agrees that to the extent it controls said performing rights, it will license an appropriate performing rights society in the respective countries to grant such performing right.

7. **LIMITED VIDEOGRAM LICENSE:** Licensor hereby further grants to Licensee, in each country of the Territory, the non-exclusive right to cause or authorize the fixing of the Musical Composition in and as part of the Motion Picture on audio-visual contrivances such as video cassettes, video tapes, video discs and similar compact audiovisual devices reproducing the entire Motion Picture in substantially its original form ("Videogram") only for the purposes, uses, and performances hereinabove set forth.

8. **RESTRICTIONS:** This license does not include any right or authority (a) to make any change in the original lyrics or in the fundamental character of the music of the Music Composition; (b) to use the title, the subtitle or any portion of the lyrics of the Musical Composition as the title or subtitle of the Motion Picture; (c) to dramatize or to use the plot or any dramatic content of the lyrics of the Musical Composition; or (d) to make any other use of the Musical Composition not expressly authorized herein.



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- 10. **LICENSOR'S RESERVATION OF RIGHTS:** Subject only to the non-exclusive rights herein-above granted to Licensee all rights of every kind and nature in the Musical Composition are reserved to said Licensor together with all rights of use thereof.
- 11. **ADVERTISING:** The recording and performing rights hereinabove granted include such rights for in-context air, screen and television trailers solely for the advertising and exploitation of the Motion Picture.
- 12. **CUE SHEET:** Licensee agrees to furnish Licensor a cue sheet of the Motion Picture within thirty (30) days after the first public exhibition of the Motion Picture at which admission is charged (except so-called "sneak" previews).
- 13. **REMEDIES:** in the event that Licensee, or its assigns, licensees or sub-licensees, breaches this Agreement by, among other things, failing to pay timely any license fees required hereunder, and fails to cure such breach within thirty (30) days after notice of such breach given by Licensor to Licensee, then this license will automatically terminate. Such termination shall render the distribution, licensing, or use of the Music Composition as unauthorized uses, subject to the rights and remedies provided by the laws, including copyright, and equity of the various countries within the Territory.
- 14. **NOTICES:** All notices, demands or requests provided for or desired to be given pursuant to this Agreement must be in writing. All such documents shall be deemed to have been given when served by personal delivery or three days following their deposit in the United States mail, postage prepaid, certified or registered addressed as follows:

(a) To Licensor:
Cal IV Entertainment, LLC
Attn: Director, Administration
808 19th Avenue South
Nashville, TN 37203

and

(b) To Licensee:
Universal Pictures, a div. of Universal City Studios, LLLP
100 Universal City Plaza
Bldg 1320W/3
Universal City, CA 91608

or to such other address in the United States as either party may hereafter designate in writing delivered in the manner aforesaid.

- 15. **ENTIRE AGREEMENT:** This is the entire agreement between Licensor and Licensee pertaining to the subject matter hereof, and no amendment, waiver, discharge or termination shall be binding, unless reduced to writing and signed by the party sought to be bound, except as otherwise specifically contained herein. This license is binding upon and shall inure to the benefit of the respective successors and/or assigns of the parties hereto but in no event shall Licensee be relieved of its obligations hereunder without the express written consent of Licensor. This Agreement shall be construed in all respects in accordance with the laws of the State of Tennessee applicable to agreements entered into and to be wholly performed therein. In the event of a dispute between Licensor and Licensee arising out of, connected with or related to this Agreement, the state and federal courts located in Nashville, Davidson County, Tennessee shall have the exclusive jurisdiction to adjudicate such dispute, both Licensor and Licensee irrevocably submit to the jurisdiction of said courts, and the prevailing party shall be entitled to recover from the other its reasonable attorneys' fees and other costs incurred in connection with such dispute in addition to any other relief to which the prevailing party may be entitled. The recording and performing and other rights hereinabove granted shall endure for the periods of all copyrights in and to the Musical Composition, and any and all renewals or extensions thereof that Licensor may now own or control or hereafter own or control without Licensee having to pay any additional consideration therefore.

IN WITNESS WHEREOF, the parties have caused the foregoing to be executed as of the 18th day of August 2005:

LICENSOR:
CAL IV ENTERTAINMENT, LLC
d/b/a Cal IV Songs and Hope-N-Cal Music

By: 
An Authorized Signatory

LICENSEE:
UNIVERSAL PICTURES
a div. of Universal City Studios, LLLP

By: 
An Authorized Signatory

