

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

UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE PATENT TRIAL AND APPEAL BOARD

-----X

APPLE INC.,
Petitioner,

IPR2025-00700
U.S. Patent 6,182,128

-against-

ZIKLAG IP LLC
Patent Owner.

-----X

DEPOSITION OF
LOREN JOHNSON
REMOTE LOCATION
MARCH 11, 2026

REPORTED BY: KIARA MILLER
FILE NO.: 622183

1 UNITED STATES PATENT AND TRADEMARK OFFICE
2 BEFORE THE PATENT TRIAL AND APPEAL BOARD
3 -----X
4 APPLE INC.,
5 Petitioner,
6 IPR2025-00700
7 U.S. Patent 6,182,128
8 -against-
9
10 ZIKLAG IP LLC
11 Patent Owner.
12 -----X
13
14
15 Deposition of LOREN JOHNSON, taken on behalf
16 of PETITIONER, at REMOTE LOCATION commencing
17 at 10:03 AM, MARCH 11, 2026, before Kiara
18 Miller.
19
20
21
22

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

2
3 ON BEHALF OF PETITIONER:

4 HAYNES AND BOONE, LLP
5 6000 HEADQUARTERS DRIVE, SUITE 200
6 PLANO, TX 75024

7 EMAIL: ADAM.FOWLES@HAYNESBOONE.COM
8 KALYANI.JOSHI@HAYNESBOONE.COM
9 SCOTT.JARRATT@HAYNESBOONE.COM

10 BY: ADAM C. FOWLES, ESQ.
11 KALYANI JOSHI, ESQ. (D.C.)
12 SCOTT JARRATT, ESQ. (Dallas)

13 ON BEHALF OF PATENT OWNER:

14 DOWELL COMMERCIAL LITIGATION
15 101 FOUNDRY DRIVE, SUITE 1200
16 WEST LAFAYETTE, IN 47906

17 EMAIL: AEDOWELL@DOWELLCOMLIT.COM

18 BY: ANTHONY DOWELL, ESQ.
19
20
21
22

1 A P P E A R A N C E S (continued):

2

3 ON BEHALF OF PATENT OWNER:

4 MCCAULLEY LAW GROUP
5 21660 WEST FIELD PARKWAY
6 DEER PARK, IL 60010

7 EMAIL: RICHARD@MCCAULLEYLAWGROUP.COM

8 BY: RICHARD T. MCCAULLEY, JR., ESQ.

9

10 KLARQUIST SPARKMAN, LLP
11 121 SOUTHWEST SALMON STREET, SUITE 1600
12 PORTLAND, OR 97204

13 EMAIL: FRANK.MORTON-PARK@KLARQUIST.COM

14 BY: FRANK MORTON-PARK, ESQ.

15

16

17

18 ALSO PRESENT:

19 ZOOM TECH, PARKER SIMPSON

20

21

22

1 TECH SIMPSON: Thank you to everyone for
2 attending this proceeding remotely,
3 which we anticipate will run smoothly.
4 Please remember to speak slowly and do
5 your best not to talk over one another.
6 Please be aware that we are recording
7 this proceeding for backup purposes.
8 Any off-the-record discussion should be
9 had away from the computer. Please
10 remember to mute your mic for those
11 conversations. Please have your video
12 enabled to help the reporter identify
13 who is speaking. If you are unable to
14 connect with video and are connecting
15 via phone, please identify yourself each
16 time before speaking. We will provide a
17 complimentary, unedited recording of
18 this deposition with the purchase of a
19 transcript. I apologize in advance for
20 any technical-related interruptions.
21 Thank you.
22

1 L O R E N J O H N S O N, after having first been
2 duly sworn by a Notary Public of the State of New
3 York, was examined and testified as follows:

4 COURT REPORTER: Please state your name
5 and address for the record.

6 THE WITNESS: Loren Johnson, L-O-R-E-N
7 Johnson. 452 Pearre, P-E-A-R-R-E,
8 Springs Way, Franklin, TN 37064.

9 EXAMINATION BY

10 MR. FOWLES:

11 Q Good morning, Mr. Johnson.

12 A Good morning. How are you?

13 Q Fine. Thank you. How are you?

14 A I'm well. Thank you.

15 Q I appreciate you making time today. I
16 know you observed yesterday, but again,
17 today, for this record, I'm going to
18 step through some preliminaries and then
19 we'll talk about your background and
20 some other questions we have.

21 So, you know, first off, just want
22 to make sure you're aware that you're

1 testifying today in connection with the
2 declaration you filed in IPR2025-00700
3 about Patent No. 6,182,128?

4 A Yes, that's correct.

5 Q Thank you. All right. And so if I
6 refer to it as the '128 Patent today,
7 you'll understand what I'm referring to?

8 A Yes.

9 Q Have you ever been deposed before?

10 A No. Not in this manner, no.

11 Q Have you been deposed in a different
12 manner?

13 A Just a series of questions that were
14 sent to be answered. I have not been
15 deposed in a --

16 Q Okay. All right. So throughout the
17 course of today, as we are talking, I
18 encourage you to give verbal answers for
19 the record. So that, you know, if you
20 nod your head or whatnot, just make sure
21 you also say something verbally.

22 And, also, if at any point you

1 don't understand a question, will you
2 agree to just ask for clarification?

3 A Absolutely, thank you.

4 Q Okay. Okay. And if your counsel
5 objects to any question that I ask, do
6 you understand that you must still
7 answer that question unless you're
8 instructed otherwise?

9 A Yes.

10 Q And just like yesterday, we'll try and
11 take breaks around every hour, but if
12 you need a break sooner than that, will
13 you please let me know?

14 A I will. Thank you.

15 Q Good. Is there any reason that you
16 would not be able to provide a full and
17 accurate testimony today?

18 A Not that I'm aware of, no.

19 Q Okay. Do you have anyone else in that
20 room with you?

21 A No.

22 Q Okay. Let us pull up some of the

1 materials.

2 Do you have the exhibits and
3 filings from this record local with you?

4 A I do. I do. I think I have most of
5 them right here. So where would you
6 like to start?

7 Q Let us pull up Exhibit 2007, that is
8 your declaration. Just let me know when
9 you have it.

10 A I have it.

11 Q Okay. And if I refer to it as your
12 declaration or Exhibit 2007, you'll know
13 what I'm referring to?

14 A Yes.

15 Q Okay. If you go to Page 20 of your
16 declaration, that's the last page?

17 A Yes.

18 Q Is that your signature in the middle of
19 the page?

20 A Correct.

21 Q And you signed it on January 4, 2025.

22 A Correct.

1 Q Or was it 2026?

2 A It should be 2026.

3 Q Okay, thank you. So in addition to me
4 asking if you have any people in the
5 room with you, which you said you don't.

6 Do you have any communication
7 programs running on your computer right
8 now?

9 A No.

10 Q Do you have your phone or any other
11 communication devices within reach?

12 A I do have my phone in reach, so...

13 Q Okay. During the course of today until,
14 you know, we're done with this Cross
15 examination, please refrain from using
16 it.

17 A Yeah.

18 Q Now, can you pull up your CV. I have it
19 as Exhibit 2008.

20 A I have it, yes.

21 Q Are there any changes to your CV from
22 what's found in Exhibit 2008?

1 A No. Not -- nothing substantial, just,
2 you know, continued work, but I don't
3 even -- I don't have anything to really
4 add, substantially.

5 Q Okay. Now, today if I mention a person
6 of ordinary skill in the art, will you
7 understand I'm referring to that if I,
8 then, say POSITA, P-O-S-I-T-A?

9 A Yes.

10 Q And will you understand that the person
11 of ordinary skill in the art that I'm
12 referring to would be as of March 1998?

13 A I understand, yes.

14 Q Okay. So looking at your CV, I see that
15 you received an MBA from Baylor
16 University, correct?

17 A Correct.

18 Q When did you receive that MBA?

19 A I believe it was in December of 1982.

20 Q Okay. And was there a particular focus
21 in your MBA study?

22 A It was marketing management.

1 Interestingly enough, it predated
2 Baylor's entrepreneurial program that I
3 was brought in by a professor, because I
4 had started my first company when I was
5 still in school, my first record label.
6 And they wanted to use my work as an
7 example of entrepreneurship.

8 So I would say it was definitely
9 sort of foreshadowing my career, so...

10 Q Your career continued in that vein, it
11 sounds like?

12 A Yes.

13 Q And beforehand, before your MBA, you're
14 saying that you already were working in
15 the music industry?

16 A Correct.

17 Q Did you -- what was your undergraduate
18 degree in?

19 A It was also in business, so BA in
20 business administration. And before
21 that, I was a premed, premedical
22 student. Yes.

1 Q What institution did you receive that
2 degree from?

3 A Baylor University.

4 Q Okay.

5 Let's pull up your declaration,
6 Exhibit 2007 again. And if you'll go to
7 Paragraph 7, I'm stepping through some
8 of the experience you listed.

9 A Sure.

10 Q Okay. So you described yourself there
11 as an inventor, technologist, and music
12 industry professional?

13 A Correct.

14 Q And you describe in your background that
15 it includes the conception, development,
16 and commercialization of realtime
17 electronic music and video distribution
18 systems, beginning if the late 1990s; is
19 that right?

20 A Correct. It was actually before the --
21 I mean, mid-to-late 1990s, but yes.

22 Q Understood. So I was curious, when you

1 say, "technologist," what do you mean by
2 that?

3 A That's a great question. So music or
4 entertainment, in general, it really
5 heavily relies on -- the consumption of
6 it, heavily rely on the technology, and
7 it always has. If you think about going
8 back all the way to the Edison Cylinder
9 to the 78 to the 33s, and many of us
10 would like to forget the 8-track, but
11 that was one as well.

12 So understanding where technology
13 intersects commerce and art was always
14 something that was a part of my
15 professional career. And integral part
16 of a successful company in music and
17 entertainment.

18 So that was, you know, basically
19 where I started to really understand and
20 do deeper dives into how does this
21 technology work, and how can we maximize
22 efficiency of that technology.

1 Q And when you say that was when you
2 started to understand and dive into the
3 technology, are you referring to when
4 you started a particular business or
5 what did you mean by that?

6 A So what I mean by that is, it's where I
7 started to see problems and challenges
8 in the distribution of content and
9 music.

10 For instance, when I started, and
11 you're much younger than this, but I
12 will, you know, just recall that at
13 first, everything was physically
14 distributed. If you wanted to go get a
15 record or an LP, you would go to a
16 record store, and you would purchase
17 that. Now, I was on the label side and
18 on the production side and on the artist
19 side, so we would spend a year and a
20 substantial amount of money to create
21 content to create a record, and then we
22 would distribute it through

1 distributors. And they were physical
2 distributors to record stores.

3 Now, someone would go in and buy
4 that record, but you would have no
5 record -- you would have no information
6 about who bought it, maybe even where
7 they bought it. How often they
8 purchased products -- products. So when
9 you release that artist the next time,
10 around the next cycle, you were starting
11 almost from scratch again.

12 And so the understanding of how to
13 better service the consumer, how to
14 capture information about that consumer,
15 how to avoid problems with physical
16 distribution, which included inventory,
17 which could sometimes -- to give you an
18 example.

19 Let's say, you had a record in San
20 Francisco and it started getting played
21 on the radio and in San Francisco, in
22 that region, all of sudden it exploded,

1 but you didn't have physical product in
2 the record stores, you missed an
3 incredible opportunity. And to get that
4 into those places, was very challenging.

5 So we saw -- I saw that over and
6 over again. And I worked with major
7 labels, but from the independent side.
8 So we had independent -- we had
9 distribution deals through majors, but
10 we realized that getting paid,
11 getting -- being able to effectively
12 reach that consumer was super
13 challenging.

14 And that's -- basically was the
15 inception for what would become the
16 '128 Patent, solving those problems.

17 Q So it sounds like that inception, in
18 terms of this problem with distribution,
19 was -- was the work you did with
20 records; is that what you're saying?

21 A Yeah, it certainly came to light from my
22 experience as someone that worked in the

1 music industry and was very familiar
2 with distribution and shortfalls of
3 distribution, the challenges of
4 distribution. It was a way of solving a
5 problem, yes.

6 Q Okay. And from the time you noticed the
7 distribution problems and to diving into
8 more of the technology behind
9 distribution, what was that time gap, if
10 you had to guess?

11 A I imagine it was, you know, not long. I
12 mean, I started to see the burgeoning
13 technology that allowed for back channel
14 connection to user and consumers
15 early -- late '80s early '90s. And then
16 I started to imagine what that could
17 look like and how we might be able to
18 distribute not only music but other
19 digital files directly to consumers, and
20 kind of solve a lot of the problems we
21 were talking about and I came up with or
22 looked at four rails basically that I

1 felt would be really important to this
2 process. One was convenience. That the
3 consumer would have to have something
4 that was readily available. Control
5 that they could select what they wanted
6 to and easily, a choice where they had a
7 large selection just like you would at a
8 record store or at the time, you
9 remember Blockbuster and et cetera, and
10 then finally, content. You know, the
11 quality of the content and the ability
12 to provide the current titles that the
13 consumer would want. And so with that,
14 I started to explore who was doing this
15 kind of work might have some interest in
16 developing it with me. And that's when
17 I was introduced to Anand Kelker and
18 eventually my other partner Stan
19 Diamond. So.

20 And so one thing I would just add,
21 Adam, is that I think whenever there's a
22 problem, I realized what my limitations

1 might be and so I wanted to bring on
2 people that had those technical
3 expertise that I might not have at the
4 time.

5 But in working with them would
6 acquire.

7 Q Understood. You mentioned something
8 about burgeoning technology with respect
9 to back channel connections to users and
10 consumers.

11 A Yeah.

12 Q Can you tell me more about what that
13 preexisting technology was that you
14 noticed?

15 A Yeah, it's a little bit funny, maybe,
16 but it was a Trivial Pursuit game. A
17 Trivial Pursuit that involved a
18 900 number that people could call and
19 play this game and interact with it. So
20 it very rudimentary, very, very basic,
21 but it started me thinking. All right,
22 we need a back channel, we need some way

1 of communicating directly with a
2 consumer. It was far, far from where we
3 ended up, of course, but it was a spark,
4 it was an inception point, so.

5 Q Going back to your note as you started
6 to work with these people that had
7 expertise in fields that you initially
8 lacked. Would you stay the diving into
9 technology you spoke about before that
10 was what you were referring to. As you
11 started work with people that had
12 expertise in particular technologies
13 that that was the dive you made?

14 A Correct, correct. And that is in
15 probably every career, my career
16 especially as a producer, understanding
17 the technology around what I'm doing,
18 the why, the how and being able to
19 communicate accurately what that
20 technology does and understand how we
21 could use it to accomplish a vision,
22 yes.

1 Q That makes sense.

2 Did you ever pursue any formal
3 technical training as part of that dive
4 into technology as well?

5 A Not on purpose, no.

6 Q Fair enough.

7 A I mean I would say it was inevitable.
8 Give you another example, I'm -- I
9 started out as a record producer and as
10 an artist and a producer, and so at the
11 time most studios they were the gate
12 keepers of the industry at the time and
13 you had to have over a million dollars
14 to build these studios and to operate
15 them. I had a second engineer. I had a
16 first engineer. I had a tech, and I had
17 all kinds of help in accessing these
18 large consoles and complex systems. But
19 eventually, as time went by and much
20 more of that technology became
21 integrated, I became very familiar with
22 all of that. Because I had to learn and

1 I had to -- and eventually I had to do
2 it myself.

3 So yeah, maybe not formal in the
4 sense that I got -- I went to an
5 institute and got a degree, but very
6 formal in the fact that I was able to
7 actually implement what I knew into a
8 commercial situation and monetize it.

9 Q So that training was with respect to
10 consoles, the sound boards, things like
11 that, how to operate them?

12 A Yeah, it goes back to -- it's everything
13 technology, technology. It's technology
14 that helped deliver the content, when
15 you're capturing it or you're delivering
16 it to the consumer. It's all of this
17 industry. And that's why it it's so
18 important and I hope that I can
19 communicate that well today, to
20 understand the application as well as
21 the technology. And so that it's
22 uniquely tied together.

1 In other words, technology does
2 dictate how we consume entertainment.
3 How we consume media, and the importance
4 of it and so the innovation of it is why
5 we're here, so.

6 Q Thank you. You mention that as you were
7 exploring your back channel idea, and
8 whatnot that that led you to your
9 introduction to Anand Kelker, A-N-A-N-D,
10 K-E-L-K-E-R. Can you tell me more about
11 why that introduction was made in terms
12 of what Kelker brought to the table of
13 what you were looking for?

14 A Sure. So the introduction came from an
15 intellectual property attorney and
16 famous -- very well-respected music
17 attorney Stan Diamond, that I had a
18 relationship with and Stan had
19 represented Anand, Anand had developed a
20 technology you may be familiar with
21 Shazam, the technology that
22 identifies -- that was able to identify

1 music, titles and based on just
2 listening to a song. So he had
3 developed a similar technology using
4 electronics engineer and Stan thought
5 that we would -- it would be good to
6 meet with Anand to discuss what I
7 envisioned and how we could build that.

8 Q Got it. So did Anand, I'm sorry if I
9 pronounce that wrong.

10 A Anand. yeah.

11 Q Did Anand design the network
12 architecture that wound up in the
13 '128 Patent?

14 A We designed it together.

15 Q Tell me more about that.

16 A Us collaborating. Anand -- this is what
17 we needed to do, how could that happen,
18 how could we incorporate that. And then
19 we would just -- we'd collaborated,
20 that's the best way to approach it.

21 Q Got it. Was any software coding
22 necessary for the system that was

1 described in the '128 Patent, and I
2 believe you mentioned also prototyped?

3 A Yes. There was a proof of concept and a
4 prototype.

5 Q Who wrote the code for that proof of
6 concept, I'm sorry, for that prototype?

7 A I'm sure it would have been Anand.

8 Q Okay.

9 A But it wasn't, you know, it would have
10 been Anand that wrote the code for it.

11 Q Understood. And for that prototype,
12 would you have been building or
13 configuring any of the hardware
14 components for that prototype?

15 A I remember spending time in a garage,
16 yeah, going through the pieces and
17 helping to put it together. But I'm
18 sure I relied heavily on Anand's
19 expertise and he relied heavily on my
20 direction.

21 Q Understood. So looking a little further
22 down in your declaration again, I'm

1 looking at Paragraph 9. You state there
2 that you founded and led multiple
3 companies at the intersection of
4 entertainment technology, digital
5 distribution, marketing, art, commerce
6 and realtime media delivery.

7 Do you see that?

8 A Yes.

9 Q Do you have a list of companies that I,
10 you know, such as from your CV, that
11 correspond to what you were referring to
12 there?

13 A Yes. My primary company is called
14 Christopher Entertainment Organization,
15 CEO, that's been my company along with
16 Touch Music Entertainment, which was
17 founded with Anand and Stan. And so
18 through that process I worked with many
19 other, many other labels and companies
20 in distributing, creating content,
21 distributing content.

22 Q When was CEO founded?

1 A Originally it was called the Christopher
2 Group. I think it was -- I don't recall
3 the exact date. It would have been in
4 the '90s, early '90s probably.

5 Q And what was the focus of Christopher
6 Group and then CEO?

7 A The focus was building, building music
8 companies. I helped start a company
9 called Ocean Entertainment. I worked
10 with many different record labels at the
11 time. And a lot of it was consulting,
12 but I also had a distribution deal for
13 my company, CEO, and so yeah. Those are
14 just a music company. And then in
15 parallel we were working with Touch
16 Music Entertainment.

17 Q With respect to CEO, just another
18 question there, you said it was
19 consulting work and helping start and
20 build music companies.

21 So what kind of consulting did that
22 entail?

1 A It involved everything from artist
2 development, artist selection, studio --
3 building of studios, distribution
4 agreements, relationships with
5 distributors. Basically building out
6 companies, some of which I was
7 consulting for, but others which I was
8 actively involved as an owner and
9 investor.

10 Q Does CEO still operate?

11 A Actually, yes.

12 Q Okay. All right. Still looking at that
13 same paragraph in your declaration, you
14 also mentioned that you are:

15 "A person of skill in the art
16 relevant to the inventions claimed in
17 the '128 Patent with more than 30 years
18 of experience building technology-driven
19 media and content distribution systems."

20 Do you see that?

21 A Correct.

22 Q Great. So is this referring back to

1 what we've already talked about with
2 respect to the work that you and Anand
3 engaged in with respect to you
4 describing a system and Anand adding
5 network architecture details?

6 A Yes, partly. But my career would move
7 on to distribution through -- early,
8 early on distribution through companies
9 like Apple iTunes. And so I was able to
10 implement a lot of that, understanding
11 that technology on a early basis to
12 create distribution systems for my
13 company and other companies.

14 Q So you're saying that -- sorry, when you
15 say "your company," are you referring to
16 CEO or a different one of your
17 companies?

18 A CEO, yes.

19 Q Okay. So let's talk more about that.
20 When did you start implementing that
21 type of distribution system technology
22 with CEO?

1 A I'm not sure I understand exactly what
2 you mean by "that type of."

3 Q Sure. So looking back at what you had
4 just said, you had said that your career
5 moved into distribution, a lot of that
6 understanding of that technology was
7 used to create distribution systems for
8 many of your companies.

9 Are you referring there to the
10 technology of the '128 Patent or other
11 types of distribution technology?

12 A Well, the information from the
13 '128 Patent or that time from the
14 '128 Patent lead me to an understanding
15 of the importance of realtime
16 distribution of content. And so I used
17 that to develop relationships and
18 understanding of that on an early -- at
19 an early time. So I think I had one of
20 the first -- well, I don't -- I think
21 that's basically my explanation, so.

22 Q Okay. And in terms of implementing that

1 understanding of distributed systems or
2 realtime content delivery, are you
3 saying that you used that to build
4 relationships with companies that were
5 implementing that kind of distribution?

6 A Yeah, I could probably give you a more
7 detailed example if you'd like.

8 Q Please do, yeah.

9 A So for instance, in the process of
10 the -- developing the technology around
11 the '128 Patent and solving this
12 problem, we developed relationships with
13 a number of companies. One was
14 International Creative Management. So
15 ICM and -- you're probably familiar with
16 Creative Artist Agency, William Morris.
17 So there are three large companies that
18 are called -- they're basically talent
19 agencies, but they basically are agents
20 in that realm.

21 And ICM in -- represented us to a
22 number of large firms, Stet, Pack Bell,

1 another -- Bain & Company, other
2 companies during that time with the
3 intent of being able to put together
4 this system into a commercially viable
5 system. So that involved a lot of
6 presentation, understanding and
7 development with their teams.

8 And then eventually, we would do
9 the same with DirecTV, the satellite
10 company. And so there was an ongoing --
11 during the '90s, there was an ongoing
12 engagement with companies specifically
13 around this technology, if that helps.

14 Q That does. Thank you.

15 So would you say that that
16 representation to those companies like
17 Pack Bell or Bain & Company, would that
18 have been in around early 1998 or
19 earlier or later than that?

20 A It would have been -- I don't recall the
21 exact dates, but I could find those for
22 you. I would say mid-'90s on through

1 '98 with DirecTV and -- actually, '97, I
2 think. Well, I could find that
3 information for you, yeah.

4 Q Fair enough. That's a long time ago.

5 A Yes, it is.

6 Q Did any of those representations wind up
7 in a commercial product?

8 A Not directly, but they ended up in
9 agreements to pursue commercial
10 products. For different reasons, they
11 did not always -- they did not work --
12 they did not work out, but they were an
13 attempt to -- or not an attempt, but
14 they were designed to create a
15 commercial product, yes.

16 Q Okay. And is it fair to say that you
17 contributed to more than a hundred
18 commercially released album products?

19 A Yes.

20 Q Would that have been mostly through your
21 CEO company, or how would that have been
22 broken up?

1 A No. Mostly through a variety of labels
2 as a producer, but some through CEO,
3 yes.

4 Q Okay. So you did that primarily as a
5 producer?

6 A Producer, executive producer, record
7 executive. I would say any number of
8 those. And as an engineer as well.

9 Q Got it.

10 In that work as a producer, did
11 that involve any type of distributed
12 systems engineering implementation?

13 A What do you mean exactly by that?

14 Q As a -- so this work in producing more
15 than a hundred product -- albums, did
16 any of that production work require any
17 of the engineering discipline related to
18 distributed systems engineering like
19 what we've been talking about relative
20 to the '128 Patent?

21 A I would imagine that a large part of it
22 required an understanding of that -- of

1 content delivery, yes.

2 Q And during that time, that understanding
3 of content delivery, what would that
4 have involved?

5 A It would have involved understanding how
6 to take a recording or to capture a
7 recording and deliver it all the way
8 through to the consumer.

9 Q In those released album products, did
10 any of them involve determining how to
11 distribute their albums via a
12 telecommunication system like the
13 internet or cable?

14 A Well, eventually, they were -- they
15 would have been distributed through
16 digital service providers.

17 Q Is that something that you would have
18 been engaged in as the act of producing
19 or executive producing?

20 A Yes.

21 Q In what way?

22 A I was directly involved in the

1 relationship with the digital service
2 provider.

3 Q And around when were -- was that
4 happening in -- relative to 1998?

5 A That would have been post 1998. There
6 wasn't anything like it before that.

7 Q Around when, if you had to guess?

8 A I'd have to go back and see when -- I'd
9 have to go back and find that for you,
10 but it was in the 2000s, yes.

11 Q Okay. And just talking more about the
12 '128 Patent and the system you and Anand
13 worked on, you know, part of that was
14 this concept of realtime distribution of
15 music, correct?

16 A Um-hmm, correct.

17 Q Okay. So I have a question, if you
18 could go to Paragraph 33 of your
19 declaration, and just let me know when
20 you're there.

21 A Yes.

22 Q Okay. So here, you talk about "flaws in

1 Dr. Lippman's analysis with respect to
2 the '128 Patent's substantially realtime
3 sequential transmission."

4 Do you see that?

5 A Yes.

6 Q So there you say -- okay. Sorry.
7 Didn't mean to interrupt you.

8 There, you say that substantially
9 realtime transmission "allows playback
10 while the file is still arriving,"
11 correct?

12 A That's correct.

13 Q So in other words, are you saying here
14 that the user is immediately consuming
15 the content as it's still being
16 distributed?

17 A I'm saying that the consumer -- I think
18 we -- you discussed this with
19 Dr. McCulloh yesterday a little bit.
20 I'm saying that playback begins while
21 the transmission is still continuing,
22 and the user experience, that's why it's

1 basically -- the correct term that we
2 distinguish in the patent and before our
3 examiner is "substantially realtime."
4 And that just makes a little bit of room
5 for buffering and other things. But
6 in -- as far as a consumer is -- the
7 idea is the consumer requests it, and it
8 begins to play, and that transmission is
9 continuing while it's playing.

10 So if -- yeah, so that -- does that
11 answer your question?

12 Q I think so. Just to make sure I
13 understood, you're saying that the
14 consumer, when the content is delivered,
15 begins immediately consuming that
16 content while it's still being
17 distributed?

18 A Yeah, the consumer can begin playback,
19 and the rest of the file is still being
20 delivered.

21 Q Got it. While the rest of the file is
22 still being delivered, you had mentioned

1 that that can involve buffering extra
2 parts of the file that aren't being
3 consumed yet, right?

4 A Yeah, I don't know. I guess,
5 technically what I'm saying is that term
6 allows for something. It's
7 substantially realtime, just to clarify,
8 that it's realtime, it's not a fraction
9 of realtime.

10 To give you an example to sort of
11 why -- you know, since you're
12 referencing your and Dr. Lippman's
13 statement. So if you were downloading,
14 like in earlier systems, like you're
15 describing, basically, downloading
16 something before you're watching it.
17 And in the '128, you're watching a movie
18 while it's still arriving, if that
19 helps.

20 Q Yeah, that does. So watching a movie
21 while it's still arriving would be
22 considered substantially realtime?

1 A Again, yeah, while the transmission is
2 continuing, yes.

3 Q Got it. Would that still be the case if
4 a system is decompressing the content as
5 it is received and -- so in other words,
6 a user is viewing or listening to it as
7 it arrives, that's substantially
8 realtime, at -- if it's still being
9 received?

10 A I can only speak to what our patent
11 describes, the architecture of our
12 patent.

13 Q Right. That's what I'm talking about.
14 You're saying that as -- let me just
15 look again.

16 That idea of watching a movie while
17 it's still arriving, that is
18 substantially realtime.

19 My question is: If that movie's
20 arriving in a compressed state and it's
21 decompressed, for that watching while
22 more of the movie is arriving in the

1 background, that would still be
2 considered substantially realtime?

3 A I couldn't say that would be.

4 Q What would you need to know more of to
5 be able to answer that?

6 A Well, I can only answer what the
7 definition of -- that our patent gives
8 to substantially realtime. And that we
9 used to overcome the objections of the
10 examiner. And so I don't -- I can't
11 really speak to what you're saying,
12 whether that would be substantially
13 realtime or not.

14 Q So with respect to the technology at the
15 time of the 1998 filing, would you agree
16 that, you know, compression techniques
17 were already known to make files smaller
18 for transmission?

19 A I would say they're a number of elements
20 during that time, yes, that were
21 available, but the -- they're not --
22 they're not the ones that we described

1 in our architecture. Our architecture
2 is unique in that, the way we put it
3 together, so...

4 Q Are you saying that your architecture --
5 (Technical difficulties.)

6 MR. FOWLES: It looks like we're still
7 on, sorry for that technical
8 interruption.

9 Q Okay. Going back to what you just said,
10 you had said that your architecture was
11 unique. Is that because it did not
12 involve or contemplate compression
13 techniques of data as it was
14 transmitted?

15 A No, no. It was unique because it
16 described several key elements. And one
17 of them was the central controller that
18 actively managed the distribution, the
19 other was the playback in substantially
20 realtime. The other was capturing
21 information, billing information.

22 So, yeah, I can see that certain

1 elements, compression technology
2 impact-free, impact were available,
3 other elements existed. But they were
4 not put together that our architecture
5 describes and new innovative way of
6 delivering content.

7 Q So, basically, from the user's
8 perspective, if there's no pause or
9 disruption in the content they're
10 consuming, that would meet your
11 description of substantially realtime,
12 even if the file is still delivering
13 while you're watching it?

14 A I can't speak to the user, no. I am
15 just saying I can speak to what our
16 patent claims.

17 Q Right. And the patent claims
18 transmission -- sorry. Let's look at
19 that specifically.

20 So it says, "Sequentially
21 transmitting said requested digital
22 audio files in substantially realtime to

1 said user," correct?

2 A Correct.

3 Q So are you saying that substantially
4 realtime is with reference to
5 transmission systems and not the user?

6 A Can you repeat that one more time?

7 Q The language about being substantially
8 realtime, is that from the perspective
9 of the transmission system or the user?

10 A It's from the -- actually, I really
11 don't know the answer to that question.

12 Q What would you need to know in order to
13 answer that question?

14 A Well, I think Dr. McCulloh addressed it
15 pretty clearly yesterday. That it's --
16 everything in that time frame was
17 very -- it was very relative. Like,
18 what you might consider realtime today
19 may have been something a little
20 different as a consumer then.

21 So that's, again, the definition of
22 substantially realtime. Allows for the

1 ideal -- the idea -- the claim is that
2 we were able to -- rather than large
3 file transfers that would be downloaded
4 to be viewed later from databases, we
5 were talking about an on-demand delivery
6 of -- as the user requested it, and that
7 media playback was being consumed during
8 transmission, and that's the essence of
9 our claim.

10 Q Right. So based on what you have just
11 said, if that content is reaching the
12 user at the same rate that the user is
13 consuming it, that is substantially
14 realtime, right?

15 A Yes.

16 THE WITNESS: Could you -- could I pause
17 for just a second?

18 MR. FOWLES: If you need, we can take a
19 break right now, Mr. Johnson?

20 THE WITNESS: Would it be possible to
21 take a quick break?

22 MR. FOWLES: Yeah, let's take a

1 ten-minute break. Reconvene right at
2 10:00 o'clock Central.

3 THE WITNESS: Thank you.

4 (Whereupon, a recess was taken
5 from 10:51 AM until 11:01 AM.)

6 MR. FOWLES: Back on the record.

7 Q So before the break, we were just
8 finishing up a line of questioning about
9 realtime. And you had -- just to reread
10 what we had just talked about.

11 I had asked that if content
12 reaching the user at the same time that
13 the user is consuming it, that's
14 substantially realtime? And you had
15 said "yes".

16 Does that the sound fair?

17 A Repeat that one more time, please?

18 Q Sure. If the content is reaching the
19 computer at the same rate a user is
20 consuming it at that computer, would
21 that be considered substantially
22 realtime?

1 A I don't believe that's what I meant. So
2 what I'm trying to -- maybe I could --
3 maybe it would help just to clarify.

4 My understanding of -- going back
5 to 1998, going back to this, is that
6 there were Yurt and other prior art that
7 we had encountered, Verbiest, they
8 would -- they talked about file
9 transfers. File transfers that would be
10 compressed and then downloaded and then
11 listened to later, or at some point in
12 time, whether it appeared to be realtime
13 or not.

14 The way we overcame that objection
15 was, basically -- and the whole purpose
16 of the invention was to find a way to
17 deliver media while that allowed
18 playback while the file was still
19 arriving.

20 So that's how I would describe the
21 substantially realtime; playback while
22 the file is still arriving.

1 Q Okay. Okay. Thank you for that
2 clarification.

3 And that playback, while the file
4 was still arriving, would that include
5 the file arriving at a rate faster than
6 the playback happens?

7 A I don't believe so, but I don't know.
8 That would be -- if you're referring to
9 a fraction of realtime transmission,
10 then I would say no.

11 Q No, I wasn't, actually. I was just
12 asking if the data rate for the
13 transmission is faster than the rate at
14 which a user can listen or watch, you
15 know, what happens to that the extra
16 data as it's being delivered during the
17 playback.

18 Do you know?

19 A I do not know.

20 Q Okay. You also mention that the central
21 controller was an important aspect of
22 the claims.

1 Do you recall that?

2 A Correct, yes.

3 Q You mentioned in your declaration the
4 concept of a control plane a few times,
5 and we also talked about it in
6 Dr. McCulloh's deposition yesterday.

7 Do you recall that?

8 A Yes.

9 Q Okay. All right. Would you agree that
10 you're using the term "control plane"
11 here to describe the concept of a
12 central controller that makes
13 intelligent decisions of how to place
14 content within a distributed network?

15 A Yeah, orchestrates the operations across
16 the independent regional libraries.
17 Coordinate it, it's a center of the
18 brain.

19 Q Okay. So as a brain, are you saying the
20 central controller is making intelligent
21 decisions about how and where the
22 content is placed?

1 A I'm saying that, you know, according to
2 our claim that the central controller is
3 able to receive a request. Search out
4 content stored in the various regions,
5 and independent networks and then
6 directs that system to deliver that
7 media. And so that's the way it
8 behaves. And that's what distinguished
9 our patent.

10 Q Thank you. So you had just said they
11 would direct the region to direct -- I'm
12 not seeing your words right here, let's
13 see. I want to use your right words.

14 A And I do too.

15 Q All right. So you had said it directs
16 that system in a region to deliver that
17 media to where it's requested, right?

18 A Correct. What I'm saying is there's
19 three basic steps that were described in
20 the claim. That the central controller
21 is doing. And so if the, if a user in
22 an independent network in a region makes

1 a request and that content is not there
2 or available, then that is then
3 transmitted to the central controller
4 which has a purview of the entire larger
5 network in many independent regions and
6 can then take and direct that content to
7 be delivered to that independent network
8 from another region and then to the
9 consumer. That's the function of the
10 central controller. It actively manages
11 the distribution system.

12 Q Thank you. And that last step you
13 mentioned, directing that content to be
14 delivered to the network from another
15 region, that delivery can be from the
16 other region to the requesting network
17 without going through the central
18 controller, correct?

19 A It is directly -- I'd have to look at
20 the -- what are you referring to on
21 that?

22 Q I'm referring to that last statement you

1 made that the central controller can
2 direct that content to be delivered to
3 that network from another region. And
4 I'm just trying to clarify -- I --

5 A I just want to make sure I'm stating
6 that directly, let me check my notes
7 real quickly, and look at the claim real
8 quickly.

9 So yeah, based on Claim 2, if the
10 file is not local then the processor
11 sends a file import request to the
12 central controller, and the central
13 controller then helps locate that file
14 at another distribution center and
15 delivers the file to the user, the
16 distribution center transmits the
17 requested file to the user and the
18 system reports the file requested, yeah.

19 Q Okay. So it sounds like from what you
20 just said that file doesn't go through
21 the central controller as it gets sent
22 to where it's requested?

1 A Well, the central controller is not a --
2 let's see. So what the claim says is
3 that the central controller receives the
4 file import, like I said, from the
5 requesting distribution center. And
6 then the import request includes some
7 information relating to the requested
8 data files. It's searching the library
9 within one other said distribution
10 center to locate at least one requested
11 data file of said requested data files.
12 Then it instructs said other
13 distribution center to retrieve and
14 transmit the requested data file that
15 was located therein to said requesting
16 distribution center.

17 So it's providing instructions and
18 the management of that. So that's
19 what's claimed.

20 Q Okay. And that instruction to send to
21 the requesting distribution center, that
22 instruction just says send it there. It

1 doesn't say send it through me, the
2 central controller, correct?

3 A I'm not sure. It sounds like it says
4 send it there, but it doesn't specify on
5 how that actually happens.

6 Q So it sounds like then it would be
7 feasible or plausible to send -- for the
8 one distribution center to send it
9 directly to the other distribution
10 center, correct?

11 A That's not my understanding. My
12 understanding is that -- I guess it is,
13 if it's -- yeah, it's not clear to me
14 whether it's going back through the
15 central controller or directly from the
16 distribution center to the other
17 distribution center.

18 But I believe it goes back through
19 the central controller to the, the
20 central controller is directing it back
21 to the original network, the original
22 independent network.

1 Q Okay. Do you think it would still work
2 if the one distribution center sent it
3 to the other distribution center after
4 being told to by the central controller
5 without going through the central
6 controller?

7 A I'm not sure.

8 Q Okay. Does the claim require it to go
9 through the central controller after the
10 instruction is given?

11 A I'm just reading the claim, the actual
12 claim. One other place in my notes.

13 Q Just to be clear, are those notes, notes
14 of your own preparation?

15 A Yes, yeah, I'm trying to so, yes. So
16 what I've done is, you know, I have the
17 patent here. I have my declaration
18 here, and then I have specific notes to
19 help to explain some of those concepts
20 that you're talking about. Including
21 Claim 2 in this particular -- so my
22 understanding of the Claim 2 is that the

1 central controller receives a request,
2 searches the other distribution centers
3 and finds the requested file and then
4 instructs the center to send the file to
5 the requesting center. So the central
6 controller locates the other file and
7 there's a transfer between centers it
8 seems.

9 Q That makes sense. That transfer between
10 centers under the control of the central
11 controller wouldn't need to go through
12 the central controller, right?

13 A Again, just reading the claim, it
14 appears to read that way.

15 Q Okay. And that was reading Claim 2,
16 correct?

17 A Correct.

18 Q Would you agree that the idea of a
19 central controller causing the
20 distribution centers to route the data
21 files between the distribution centers
22 would have the same concept of not

1 having to go through the central
2 controller as in Claim 1?

3 A What are you referring to by not having
4 to go through the central controller in
5 Claim 1?

6 Q Well, so we had just been talking about
7 Claim 2, if I'm understanding you
8 correctly. And you would agree that
9 transfer between centers under the
10 control of the central controller
11 wouldn't need for the data to go through
12 the central controller for that
13 transfer, right?

14 A I'm just saying is I'm just reading the
15 claim and it's unclear to me. It's just
16 unclear to me. If you're referring to
17 Claim 1, the central controller is
18 mentioned in 1B and as we've seen the
19 request and coordinating the
20 distribution process as well. So that's
21 my understanding.

22 Q Okay. So it says even less in Claim 1

1 about what that's doing, so do you think
2 it's even less clear than in Claim 2?

3 A I think it's more concise.

4 Q Certainly more concise. Does Claim 1
5 require that the routing of the digital
6 audio data files go through the central
7 controller as it's being transferred
8 between the distribution centers?

9 A Do you see that in Claim 1?

10 Q I do not, do you?

11 A It says, audio files or in this case
12 because it's talking about music,
13 routing digital audio files between said
14 distribution centers.

15 Q And for the digital audio files to be
16 routed between distribution centers,
17 would it be necessary for that routing
18 to include the central controller as
19 part of the data path?

20 A I'm not sure about data path, but the
21 central controller is essential to
22 managing those instructions. And

1 managing the entire system.

2 Q As part of that managing, if the
3 distribution centers send a digital
4 audio file between themselves without
5 going through the central controller
6 under that controller's command, would
7 that meet the claim?

8 A I'm really not sure.

9 Q What more would you need know to be able
10 answer that?

11 A It's kind of to me it feels speculative.
12 I'm just going to stick with what the
13 claim says and not speculate on the
14 "if."

15 MR. DOWELL: Amen.

16 Q Certainly. From my perspective I don't
17 think I'm asking you to speculate, I
18 think we're trying to just make sure we
19 understand what the claim is actually
20 saying. So under that scenario, if a
21 central controller says distribution
22 center one send this audio file to

1 distribution center two and that
2 distribution center one then sends it on
3 a path directly to center two, is that
4 doing what the claim describes?

5 A Will you clarify what you mean by
6 directly on a path. Do you see that
7 working in a network directly on a path,
8 because what's that entail?

9 Q Sure, let me clarify the question.

10 So if the control center according
11 to Claim 1, let's say, hey, distribution
12 center one route an audio file to
13 distribution center two. And then that
14 distribution center two sends that file
15 on a path that doesn't go through the
16 central controller, does that meet the
17 claim?

18 A I guess I'm not sure that you can --
19 what do you mean by not go through the
20 central controller? The central
21 controller is the management system. So
22 technically it's all touching, it's

1 technically there. So whether that goes
2 directly or not, the central controller
3 is managing it, so it's part of the
4 entire process.

5 So I think if you're saying that
6 somehow it bypasses or you're looking at
7 the central controller, some central
8 server database, then I just think that
9 it is touching the central controller.
10 The central controller is still managing
11 it, and I'm not sure -- I would
12 understand fully how that, in the
13 network sense, would go directly from
14 one to another, what that means.

15 Q Well, I want to drop the word
16 "directly," because as you pointed out,
17 that might not be the easiest way to
18 clarify.

19 So, you know, using your example,
20 that central controller management, so
21 the central controller sends a command
22 to one of the centers to transfer a file

1 to another center; is that fair?

2 A Well, I think specifically -- I'll just
3 read it again.

4 It's receiving a request and a file
5 import and then searching the library
6 with at least one other, to locate it,
7 the distribution center, and it's
8 looking for a request data file. And
9 that said data file is, then, instructed
10 by, I guess, the central controller, of
11 course, since we're talking about the
12 central controller, to retrieve and
13 transmit to request the data -- request
14 the data file that was located there.

15 As you say, you dropped direct, it
16 doesn't say direct. It just says it
17 will get there. It's directing it, so
18 that's how I understand it.

19 Q Okay. If I -- so that central
20 controller instructing a distribution
21 center one, if I call that the
22 instruction a command; is that fair?

1 A I mean, I guess if you -- I would say a
2 command, a request, a request for a --
3 are you talking about -- so there's user
4 request, right. So there's a request,
5 there's a determination, the control
6 center determines whether it's there and
7 then -- or the local region or network
8 determines whether it's there, and then
9 sends an import request to the central
10 controller. That manages the entire
11 system, then retrieves and populates or
12 sends that to makes sure that arrives to
13 the original user.

14 I don't know if that answered your
15 question.

16 Q No. But I'll tell you what, I will use
17 a different word.

18 If you're stilling looking at
19 Claim 2, it says that the central
20 controller is instructing the other
21 distribution center, right?

22 A Yes. Instructing other said

1 distribution center to retrieve and can
2 transmit the -- so it's -- yes, it's
3 providing an instruction.

4 Q And I think we established that
5 instruction would go from the central
6 controller to the distribution center,
7 correct?

8 A From the central controller to the
9 distribution center? So you're saying
10 that the instruction of said
11 distribution center to retrieve the --
12 and transmit the requested data file,
13 that was located therein to said
14 requesting distribution center -- so
15 it's sending the instruction to send it.

16 Q The control center is sending the
17 instruction to the distribution center
18 to send it?

19 A Well, that's what it said. It's
20 instructing said other distribution
21 center to retrieve and transmit. So
22 it's saying "transmit." So,

1 technically, I guess the distribution
2 center, you could say maybe that's --
3 but it's all under the purview of the
4 central controller.

5 Q Right. So if I called that a control
6 path, that path of the controller
7 sending the instruction to the
8 distribution center, would you be
9 comfortable with that?

10 A Define "control path" and why you would
11 want to use that?

12 Q I'm just trying to make it simpler so we
13 can understand the next questions I'm
14 going to ask.

15 What would you call the path the
16 instruction takes from the control
17 center to the distribution center?

18 A I think I would characterizes it as
19 route, a routing function, that -- that
20 it's routing the file between the
21 independent distribution centers.

22 Q Okay. So to achieve that routing

1 function, my question is: What would
2 you call the -- really, just the path
3 that the instruction takes from the
4 central controller to distribution
5 center?

6 A I have no idea what to call it.

7 Q Okay. Can we call it Path 1, would that
8 be okay?

9 A No, what's the purpose of naming it,
10 since we're getting to the next
11 question?

12 Is this just for clarification?

13 Q Yes.

14 A Or are you -- so --

15 Q Well, tell you what, let me ask the next
16 question and maybe that will help you
17 understand why I want to name it.

18 A Sure.

19 Q Okay. I'm calling it Path 1.

20 So the central controller center
21 sends the instruction to the
22 distribution center, over Path 1, that

1 instruction tells the distribution
2 center to retrieve and transmit the file
3 to another distribution center.

4 When Distribution Center 1
5 retrieves and transmits the file, it
6 transmits that file to Distribution
7 Center 2, over what I'll call Path 2.

8 Do -- does Path 2 have to include
9 Path 1?

10 A Looking at Claim 2, again, just to
11 clarify, so that -- that it's clear,
12 because I'm not sure that it is
13 inherently stated, what you're implying,
14 what you're saying.

15 So, again, sticking with the claim
16 that the requested file, if it's not in
17 the library, the local distribution
18 center sends a file import request to
19 the central controller, the central
20 controller then searches another
21 distribution center's library, locates
22 the requested file, and instructs that

1 other distribution center to retrieve
2 and transmit the file to the requesting
3 distribution center.

4 Okay. That's the language of the
5 claim. The how it happens, that's
6 speculation on my part on exactly how it
7 happens. I mean, all I can -- that's
8 all I can say.

9 So we can construct a hypothetical,
10 like Path 1, Path 2, but I don't
11 think -- I don't think -- I think we
12 need to -- I think we stay in the realm
13 of the claim and how it applies to what
14 Lippman -- you know, what Dr. Lippman
15 brought up and why we were able to use
16 it to overcome the examiner's objection,
17 using prior art for Verbiest and
18 Williams and McCalley, and why the
19 central controller is a central part of
20 this -- our patent.

21 I want to help, but I think that's
22 the best way I can help is to get to why

1 we're challenging Dr. Lippman's
2 assessment.

3 Q Okay. So if I understand you correctly,
4 from what you just said that, the how
5 the distribution center transmits that
6 file to the other distribution center
7 doesn't matter?

8 A That's not what I said. I said that
9 it's not specifically detailed in the
10 claim.

11 Q Okay. So if it's not detailed in the
12 claim, does that mean that it leaves it
13 open to a variety of ways that it can
14 happen?

15 A I'm just saying that it's not detailed
16 in the claim.

17 Q Yeah, you also said how that
18 transmission happens from one
19 distribution center to the other would
20 be speculation, right?

21 A I said I would be speculating. I would
22 be speculating on how that would happen.

1 Q Okay. And why would you be speculating?

2 A Because I'm not sure exactly the -- how
3 that would take -- like you said, would
4 it be a direct -- what's that look like?
5 What does that mean? A direct
6 connection between one region to
7 another.

8 It's just, to me, it's -- I
9 don't -- you know, I'm sure that the
10 architecture is there, the system
11 architecture is there to distribute it.
12 I'm just saying, I don't know if it's
13 Path 1 -- I mean, if it's directly
14 connected and/or how that works, you
15 know, exactly.

16 Q Okay. So if it's not in the claim, then
17 it could be done in a number of
18 different ways and all of those would
19 meet the claim?

20 A No. That's not what I'm saying. I'm
21 just saying I'm trying to stay to the
22 claim, to be clear on what I can speak

1 to, and that's all.

2 I'm just trying to speak to what I
3 have knowledge of.

4 Q Okay. Do you have knowledge of how the
5 operations I've described in the
6 specification of the '128 Patent?

7 A What would you -- would you clarify that
8 statement or that question?

9 Q Sure. So you said you wanted to speak
10 to the knowledge that you have of the
11 claim, correct?

12 A My understanding of the claim, yes.

13 Q So my question is: Do you also have
14 knowledge of the rest of the
15 '128 Patent, so the drawings and the
16 detailed description, what we commonly
17 call the specification?

18 A Yes, I do.

19 Q Okay.

20 A Yes, I can speak to those, yes.

21 Q Okay. So how does the '128 Patent,
22 whether in the figures or in the

1 detailed description, describe one
2 distribution center sending a requested
3 file to another distribution center
4 after the central controller tells it
5 to?

6 Do you mind if I interrupt your
7 review to call out a specific example on
8 the patent?

9 A Please.

10 Q Why don't we go to Column 3 of the
11 '128 Patent that's Exhibit 1001.
12 Column 3, it's about Page 6, so I want
13 to look at the paragraph starting at
14 Line 41, it starts the sentence, "in
15 accordance a preferred embodiment". Let
16 me know if you see that?

17 A Yes. I see it.

18 Q Why don't you read that paragraph and
19 let me know when you're done.

20 A A preferred embodiment --

21 Q Sorry, you can read it to yourself.

22 A (reading) And I did locate the reference

1 I want to talk to you about as well.
2 System 10 for distributing data files in
3 accordance with a present invention is
4 illustrated in Figure 1 exemplary system
5 10, includes a plurality of users 12
6 connected into plurality of regional
7 networks 14, by communication media 16,
8 each of the regional networks 14,
9 includes a distribution center 18 to
10 which the user 12 are connecting each of
11 the distribution centers 18, include a
12 library 20, which stores a plurality of
13 data files such as music tracks.

14 Did you want me to discuss the
15 figure that describes what the central
16 controller does in that -- when a file
17 is requested and it in figure --
18 referring to Figure 1 and 2.

19 Q Yes. Starting there, but really want to
20 better understand what happens after
21 that instruction is sent. What is the
22 distribution center that gets the

1 instruction do? So you said another
2 location in the patent you wanted to
3 talk about.

4 A Yeah, Column 5, Paragraph 3, referencing
5 Figure 1 and 2.

6 Q Okay.

7 A The requested file is not located in the
8 local library, then the requested
9 processor 40 sends import instructions
10 to system control circuitry, such as a
11 processor 54, which has been an output
12 56 connected to the control center 26.
13 I don't know if you have the figure in
14 front of you that you're following
15 Figure 1 and 2.

16 In response to the import
17 instruction, the central controller 26
18 searches the libraries 20 located in
19 other regional networks 14 for the
20 requested file. If the requested file
21 is found the control center 26 instructs
22 the respected distribution center 18 to

1 retrieve and transmit the respected file
2 to the requested user in accordance with
3 the above description. So I think
4 that's the explanation that goes with
5 the figure.

6 Q Right. So looking at that Column 5,
7 starting at Line 39, that sentence you
8 read out, so if the control center finds
9 the file at another distribution
10 center's library, it instructs the
11 respective distribution center 18 to
12 retrieve and transmit the requested file
13 to the requested user, correct?

14 A Instructs the respected distribution to
15 retrieve and transmit the requested file
16 to the requesting user in accordance
17 with the above description. Yeah, it
18 doesn't say how it gets to the user, it
19 is returning the information to the
20 user. That's the whole, that was the
21 whole point.

22 Q Right and --

1 A At user's request.

2 Q Sorry, I didn't --

3 A It's to satisfy the specific user's
4 request. It doesn't say how it gets
5 there in this particular method. And
6 again it's -- it is -- just looking at
7 my notes on the figure. You can see on
8 Figure 2 that the user request
9 information goes to the control center
10 in 26, and the import request to the
11 control center. So from the actual user
12 request, so that it can be satisfied.

13 But it does not. Yeah, that's all.
14 I don't know if that answers your
15 question, but it is still -- I think
16 it's still my understanding is from what
17 is there and then from the claim, so.

18 Q Right. And you had said that Column 5,
19 Line 39, sentence doesn't say how it's
20 done. So does that mean it doesn't say
21 that the distribution center has to
22 transmit the requested file to the

1 control center?

2 A It says that the control, that the
3 processor is connected to the control
4 center and in response to the import
5 instruction, the control center then
6 actively searches the libraries located
7 in all the regions for the requested
8 file.

9 And if that requested file is
10 found, the control center instructs the
11 requested distribution center to
12 retrieve and transmit the requested file
13 to requesting user in accordance with
14 the above description.

15 Q Right. And does that say that the
16 instruction to the distribution center
17 is to transmit the requested file to the
18 control center before it goes to the
19 requesting user?

20 A I'm just -- my understanding is it is,
21 all it says is that it instructs the
22 respective distribution center to

1 retrieve and transmit the requested file
2 to the requesting user in accordance
3 with the above description. So it
4 leaves -- it is what it says, it's -- it
5 is exactly what it says and nothing
6 more, that's --

7 Q Right. And nothing more, I mean, it
8 doesn't say that the file has to be sent
9 to the control center on its way to the
10 requested user, right?

11 A Yeah, it doesn't say that it doesn't.
12 It doesn't clarify.

13 Q So it sounds like it could be
14 transmitted from the distribution center
15 to the requesting user without going
16 through the control center, right?

17 A Again, I can only speak to what it says.
18 I could -- I mean, we could speculate on
19 any number of ways that could happen,
20 but it doesn't say that. It's not
21 clear.

22 Q Okay. If we speculate on the ways that

1 it could happen does that mean that
2 those speculative ways would fall within
3 the coverage of the claim?

4 A I wouldn't know. That would be a
5 question for a patent attorney.

6 Q Okay. So you're saying it would be
7 speculation to say that the --

8 A I'm sorry, I'm sorry, I didn't mean to
9 cut you off.

10 Q When you're saying it would be
11 speculation to say how it's done, would
12 it be fair to say that it would be
13 speculation to say that after the
14 control center instructs the
15 distribution center to transmit the
16 requested file to the user that the
17 distribution center should send that
18 file through the control center on its
19 way back to the user, that would be
20 speculation?

21 A I'm just saying that I only know --
22 I'm only going from what it

1 actually says. I can't speak to what it
2 doesn't say, only what it does say.

3 Q What does it mean for the distribution
4 center to retrieve and transmit the
5 requested file to the requesting user?

6 A Well, on a broader -- on a broader scale
7 and the reason, and it's sort of cool
8 because in the next few lines it
9 explains a lot of what makes the '128 or
10 at the time really exceptional. I
11 think. Because at the time let's say
12 you could, you could have -- and music
13 was unique, Adam, in that the size of
14 the actual size of the packet, the size
15 of the file was smaller than film. Than
16 some of the other. So it made music
17 sort of the forerunner for this type of
18 technology. And so that's why I thought
19 it would be perfect for this
20 application. So let's say in the
21 example, 100,000 titles are stored in a
22 region, let's say that region, to use

1 Dr. McCulloh's example, there are two
2 different, like one is San Francisco and
3 the other is Florida, and let's say it's
4 Miami, Florida. So Miami may have a
5 different demographic musical taste
6 different, there may be Salsa, maybe
7 more Latin influence, maybe different,
8 now let's extrapolate that and there's a
9 region also in Mumbai, and it's a
10 different language and it's a different
11 type of music. Now if we combine all of
12 those regions, each with let's say
13 100,000 titles, and of course it's much
14 more, but we were looking at that as a
15 number, then you have millions of
16 selections across that network.

17 So going back to the control choice
18 and convenience model we were just
19 looking at how do we get that user to be
20 able to have the broadest choice as
21 quickly as possible, obviously, the
22 regions were located, the servers

1 located closest to that region, and be
2 able to like absolutely in high fidelity
3 deliver content to that user. And that
4 was the solution we were trying to solve
5 the central controller, the way we
6 envisioned it could manage the entire
7 system and each system being
8 independent.

9 So it would have knowledge of the
10 entire system and you would not have to,
11 for instance, have one giant central
12 server, file server, in the middle of
13 some place answering requests.

14 So that's the basis of the
15 invention was how do we get all those
16 elements together; convenience, choice,
17 control and then finally content and
18 Dr. McCulloh mentioned Napster
19 yesterday. But going back to and I
20 think this is relevant to filing of the
21 '128 Patent in March of '98.

22 In May of 1998, I met with BMG

1 under an NDA with Strauss Zelnick, who
2 was the CEO there at BMG, Bertelsmann,
3 in Manhattan, and Kevin Conroy, who was
4 the chief technology officer, and we
5 presented, using the prototype that we
6 discussed and this concept. They were
7 interested, very interested.

8 Our goal was to get the major
9 content providers, the record labels, on
10 board. That's why we went to DirecTV.
11 That's why DirecTV, with its 8-plus
12 million subscribers, could actually
13 provide the kind of subscription level
14 that they would be -- the majors would
15 be interested in. Big challenge, but
16 that's why we were there. And I
17 remember in this meeting -- and, again,
18 it goes to the -- it speaks to the time
19 that we were in. And I'll tell you what
20 they said, Adam -- is it all right if I
21 call you Adam?

22 Q That's fine. That's fine.

1 A I'm sorry. Just want to make sure I get
2 the protocol correctly. But anyway, I
3 appreciate that.

4 So we were in this -- it's very
5 interesting. We're in this meeting. I
6 call it a heavy meeting because a lot of
7 people there, and we have our prototype,
8 and we were talking about how to legally
9 distribute content in realtime in a way
10 that would be a win-win, win for the
11 consumer, win for the content provider,
12 win for the rights holders, everyone.
13 And we felt that we could capture,
14 accurately capture this information
15 about the consumer so that we could
16 revisit them in the future, that we
17 could go and we can offer them -- today,
18 it's common place, but at that time it
19 was very novel.

20 And so they listened, and they were
21 very interested. And then they
22 basically said, "We love it, but we'll

1 never let this happen." And literally,
2 quote, "We will never let this happen."

3 So I'm going to show you something
4 that just -- I'll tell you what it is
5 online. So this -- that's actually me,
6 but this is a CD for those of you that
7 were younger than Tony and myself. We
8 used to have music, and it used to be on
9 one of these things, and they
10 controlled -- the major labels
11 controlled the physical distribution of
12 all of that. They invested huge amounts
13 of money in this technology called the
14 compact disc.

15 And they were very concerned about
16 piracy. And I remember they asked me --
17 I said, "Can you tell me what your
18 concern is about this technology and why
19 you're going to always be the gatekeeper
20 of the distribution?"

21 And they said because of piracy.
22 And I explained to them that in the

1 basement of their building in Manhattan,
2 that I had access to every one of their
3 digital masters, at least the most
4 popular ones. And they were appalled.

5 And I said, "Well, actually, every
6 CD is unprotected. If I send this
7 overseas, it can be ripped and
8 replicated," and they knew that was the
9 case. And I said, "We, I believe, have
10 a system that can be controlled, can be
11 protected and can be really efficient."
12 And within, I will say -- you know, the
13 meeting was cordial at the end, but I
14 got the message.

15 And then Napster broke about
16 six months later, and everything after
17 that was a huge disruption. And as you
18 know, the entire media landscape, or at
19 least in the entertainment, especially
20 music, was forever changed until this
21 system, content delivery networks that,
22 you know, was proposed by companies like

1 Akamai. And I would argue that the
2 '128 Patent is a content delivery and
3 content storage patent and -- but
4 anyway, that's the purpose behind that.

5 And the central controller was --
6 you know, I think the term "control
7 plane," which is, you know, I think used
8 partly by our attorney, put this
9 together is a more contemporary term for
10 an orchestrator in a content delivery
11 network system. And so that's how we're
12 trying to describe it.

13 And the details of how it happens
14 are interesting, but I think to the
15 point of invalidating or trying to
16 invalidate the patent, we have to -- I
17 just want to try to speak, if possible,
18 to what it said as closely to what is
19 being said and what is being claimed and
20 how we were able to actually get the
21 patent, which, as you know -- which I'm
22 fascinated by, especially patent

1 attorneys, because of their background
2 in both science or engineering and law.
3 It's very -- it's a very arduous and
4 long process. And it's not -- and it
5 should be. By the -- and at the end,
6 you know, when you're awarded that
7 patent and that innovation is
8 acknowledged, then there's something
9 really to be said for that.

10 And so you know, I appreciate --
11 and I hope this helps, but I think maybe
12 it will help just to understand a little
13 bit more about where we've been, why it
14 was done. And I'll do my best to get
15 into the weeds if I need to, but
16 that's -- I appreciate you listening.

17 Q Thank you for that context.

18 I thought the example you gave with
19 respect to San Francisco, Miami, Mumbai
20 all having different musical interests
21 is a helpful example to add some context
22 to this. In that example -- so we've

1 got, you know, user in region -- San
2 Francisco region, users in a Miami
3 region, users in a Mumbai region.

4 Does it matter where the central
5 controller is located for it to manage
6 all those different regions?

7 A I'm sorry. You cut out a little bit.
8 Could you repeat that?

9 Q Sure. Not sure which part I cut out, so
10 I'll just repeat all of it. So --

11 A Just the last question.

12 Q Okay. With the San Francisco region,
13 the Miami region and the Mumbai region,
14 does it matter where the control center
15 is, or as the claims call it, the
16 central controller, in order to manage
17 the entire system?

18 A No. I believe that the central
19 controller is inherently a part in the
20 entire system. It's not -- yeah. So
21 it's -- and it's important that it has
22 the ability to -- the purview of

1 everything.

2 So let's use Miami and San
3 Francisco as an example. There still
4 may be -- you know, whatever the Top 40
5 or the top 100 records are or whatever
6 being played, likely Miami has that
7 and -- but they have certain different
8 interests as well that would be. But
9 someone in San Francisco might want, you
10 know, the latest salsa record or
11 whatever. So they -- but we may not
12 have that in that particular region,
13 obviously, ready, and it may not be as
14 efficient to have it there. It still
15 can be accessed and delivered there.
16 And I think that was a really important
17 aspect of what we're claiming.

18 Q Right. And it sounds like, you know,
19 from all you described with respect to
20 the effort you put into talking with BMG
21 and others, that you really care about
22 this patent and what happens to it,

1 right?

2 A Yeah, I care about -- I care about
3 innovation, and I care about patents. I
4 care about fairness, and I care about --
5 the thing I loved most about a number of
6 the projects I've worked on in the
7 number of years but especially this one
8 was its ability to bring a win -- what I
9 call a win-win, you know, benefits to
10 the consumer, benefits to the rights
11 holders, benefits to the content
12 providers.

13 And you may not -- you may be
14 shocked to hear this, but the music
15 industry, they're not always completely
16 100 percent transparent, and this is --
17 became a way of assisting with that. So
18 I -- yes, passionate about all of those
19 things and really passionate about
20 innovation and American innovation, so
21 thank you.

22 Q Of course. And it sounds like it really

1 matters that this patent in particular
2 would personally survive, right?

3 A Well, it's my -- it's the patent I know.
4 It's got my name on it, so it's what I
5 know. And I do believe it's prefigured
6 and is -- well, it's been confirmed over
7 the decades, so yeah. It would say so,
8 yeah.

9 MR. FOWLES: Well, we've been going for
10 about another hour. Why don't we take
11 another break. I think that will also
12 give a chance for Mr. McCaulley to take
13 over for Mr. Dowell. Why don't we
14 reconvene at 11:10 a.m. Central.

15 (Whereupon, a recess was taken
16 from 12:00 PM until 12:11 PM.)

17 MR. FOWLES: Let's go back on.

18 BY MR. FOWLES:

19 Q Mr. Johnson, during the break did you
20 have any discussions with counsel?

21 A No.

22 Q Okay. Well, just before the break, we

1 were talking about the origins of this
2 patent and how it personally means
3 something to you.

4 Do you recall that?

5 A Yes.

6 Q Just along those lines, can you confirm,
7 are you the sole beneficial owner of the
8 '128 Patent?

9 A I am.

10 Q Understood. So does that mean you stand
11 to benefit from the '128 Patent
12 remaining as a patent?

13 A Yes.

14 Q What do you stand to benefit from the
15 patent remaining?

16 A That remains to be seen. I don't know.

17 Q What kind of ways would you benefit if
18 you were to predict?

19 A Yeah, are you referring to monetarily?
20 Are you referring to -- I think we left
21 off with -- one of the things I said is
22 that I really -- I think there is a

1 number of ways. One is I'm passionate
2 about innovation, American innovation.
3 Would even say I'm an advocate for that.
4 And so I believe if I'm able to prevail,
5 that that's a win for American
6 innovation and a rewarding of the patent
7 system that I believe personally has
8 been compromised. So that's one way.

9 Obviously, there are other factors
10 involved to too, should there be a
11 settlement or an award, if it goes to
12 trial. Those are obvious.

13 But I think you can see that
14 30 years in, it's not been about -- it's
15 not been about the money, it's been
16 about investment in an idea that became
17 a technology, that I believe is widely
18 adopted. And so I'm sure, you know, all
19 of those things are factors, but I
20 wouldn't say that they're in any
21 particular -- I would say I believe in
22 I'm stewarding something that I believe

1 in, so...

2 Q I see. And if a settlement happened or
3 a court award, like you mentioned, would
4 you personally stand to benefit
5 financially from that?

6 A Yeah, I imagine I would.

7 Q Okay. I wanted to go back to some of
8 the other aspects of your prior
9 experience, if we can.

10 You had mentioned you're a
11 cofounder of MRSV Media, correct?

12 A Correct.

13 Q And that's a company focused on
14 immersive audio technologies and
15 advanced music production?

16 A Correct.

17 Q I believe you also noted that you led
18 the launch of Adobe Certified Music
19 Studio of Nashville, correct?

20 A Correct.

21 Q When did that occur?

22 A Let's see. We did a proof of concept in

1 2019, and built the studio -- built the
2 room in 2020. Closely collaborating
3 with Dolby Laboratories out of Burbank
4 and their Atmos personnel. And I think
5 we went online sometime late 2010 -- I
6 mean 2020, I believe maybe closer to
7 2021, yeah.

8 Q What was your role in launching that
9 music studio?

10 A So I was one of the cofounders of -- we
11 call it Immersive, MRSV, Immersive. It
12 was designed to both mix and innovate in
13 the realm of immersive audio, which was,
14 in 2019, just becoming better accepted
15 from the industry standpoint.

16 So to give you a quick overview of
17 what immersive is and why it's relevant
18 for today and where it's headed.

19 My role in -- was -- going back to
20 tie it into the '128 Patent, I saw very
21 few innovations over the last couple of
22 decades that I felt could be replicated

1 on a large-scale basis and become
2 accepted on a widespread basis by the
3 consumer and fill all of those
4 requirements that we discussed earlier,
5 being a win-win for consumers, as well
6 as content provider and creators until I
7 saw what was happening with the Atmos.

8 And at the time, Universal Audio --
9 so the background of that invention,
10 very interesting, it came out of the
11 film world, I think it was 2012, they
12 started using Atmos; it's object based
13 instead of channel based. And this is
14 kind of important, because if you think
15 about technology and the way we consume,
16 again, going back to consuming
17 technology.

18 We've been consuming technology and
19 stereo for the most part, for almost
20 60 years.

21 There's really not been a
22 widespread adoption of anything outside

1 of the stereo; you had surround sound
2 and some other things. So theater
3 owners started to complain when some new
4 THX or Lucas would come up with
5 something or Sony and they had to
6 retrofit the theater, so Dolby designed
7 something that was object based, in
8 other words, the objects could reproduce
9 whether you had 12 speakers or 64, 128
10 speakers. So what that meant for audio,
11 when you started moving into the realm
12 of music, and UMG was really one of the
13 first that started doing this in -- at
14 the end of 2019. Was all of the sudden,
15 you had this new this ability to --
16 instead of pushing everything --
17 let's -- just to give you an example, I
18 don't want to bore you.

19 But when recording a record and,
20 let's say, a symphony or just a rock
21 band, we have a channel dedicated most
22 instruments right down to kick drum or

1 snare or whatever, that's painstakingly
2 recorded end of that process, we mix it
3 down to two channels, so hundreds of
4 channels mixed down into two, which
5 means we have to compromise, we have to
6 compress, we have to further, you know,
7 dial out certain frequencies.

8 So, basically, we're squashing a
9 bunch of information into two speakers,
10 still, you know, you get the picture.

11 And then, because of digital
12 distribution, it is further compressed,
13 and those compressed files tend to be
14 louder, tend to be smaller, and -- for
15 the sake of delivery, so the quality is
16 not great, it's just a loud delivery.

17 So what Atmos did was allowed us to
18 use -- open up the space with 12 --
19 minimum of 12 speakers, above, around,
20 all around, and create a dynamic
21 presentation of music again. And give
22 the listeners the ability to put

1 themselves right in the middle of the
2 performance, right.

3 And so I was one of -- MRSV was one
4 of -- I think we were one of -- and
5 forgive me, I don't want you to quote me
6 on this, we were one of the first 30 in
7 the world, I believe, to build a room
8 designed for mixing in that technology.

9 And then one of the first to use
10 Near-field speakers, now it's been
11 widely adopted. So we were on the
12 cutting edge of immersive technology.

13 The why is important, Adam, and
14 that is what -- what I saw is like back
15 to the example of the CD, the old CD,
16 when the CD and a new technology becomes
17 available, there -- and it's better or
18 it's more convenient, then there's sort
19 of a reproduction that happens. So, you
20 know, all the old recordings that were
21 only on vinyl started to be reproduced
22 and people would buy them all over

1 again. And with Atmos, it was like a
2 whole new experience, it was really
3 stellar, it is stellar, stunning.

4 So now the opportunity exists to
5 revitalize entire catalogs. And to --
6 of music. And so all of a sudden, all
7 these -- the publishers, the rights
8 holders, the royalty streams increase.
9 Not just a little bit, but almost
10 exponentially, because you have this
11 whole new delivery system with this
12 whole new way of hearing music. What we
13 call it listening again for the first
14 time.

15 So just to give you an example, one
16 of the first companies -- when we
17 started there were very few companies
18 that were doing this, very few record
19 labels; BMG was one of them. I brought
20 in executives from Sony and we listened,
21 and they were amazed with what they
22 heard. Through our proof of concept

1 and, eventually, they would take -- one
2 of the executives RCA, said, here I want
3 you to do this project, it was a gospel
4 album called -- by Travis Greene. And
5 on that was a guy named Kirk Franklin.
6 Kirk Franklin loved this record, which
7 led me to do a project he was doing with
8 Mariah Carey.

9 And then all of a sudden, Sony
10 started to release projects in this
11 technology. I also went to a private
12 equity company that had huge catalogs,
13 but they wanted to see the numbers. And
14 this is -- and eventually, when Apple
15 came on with spatial audio and did a
16 joint venture with Atmos, and offered
17 royalty incentives, then all of a
18 sudden, it became, wow. And because of
19 that, I've been able to do amazing
20 records that you would probably know
21 that have had, you know, hundreds of
22 millions of streams, and bring them to

1 the life in a new format and that new
2 format is only part of an ecosystem MRSV
3 is building, that has to do with
4 bringing the consumer a whole new
5 experience in sound and audio and
6 capturing, again, and distributing
7 content fairly, equitably, getting
8 artists paid, and protecting the
9 content, protecting the integrity of the
10 process.

11 And then further from that into,
12 not only the music space, but on how
13 sound impacts wellness and -- which is
14 in of itself fascinating.

15 So that -- you can tell I'm
16 passionate about it. It's -- where --
17 it's a newer technology, but to -- at
18 the point of, is this a relevant new
19 technology?

20 Well, I have a close relationship
21 with Dolby, close relationship with the
22 technology, those that developed the

1 technology. And so what -- we're seeing
2 are the indicators -- I'm not using or
3 recording anything on this -- I'm just
4 saying every iPhone, or IOS device and
5 Android has access to Atmos. And if you
6 have an Apple music subscription, which
7 I hope you do, you would have access to
8 Atmos. It's everywhere. Most Smart
9 TVs, that technology is accessible
10 everywhere.

11 So it met all my criterion for what
12 I believe will be, you know, a very
13 positive move in the space of sound and
14 technology. And also film and gaming
15 and all kinds of things.

16 So I know it's a long answer to
17 your question, but I'm glad you asked
18 it, because I think it helps, maybe,
19 helps tie in the '128 Patent and why I
20 was passionate about what it could do
21 and what it would eventually do to why I
22 do what I do.

1 Q So sounds like MRSV is an ongoing
2 business that you are engaged in
3 actively?

4 Oh, you just went on mute.

5 A Oh, sorry.

6 Yes.

7 Q Okay.

8 A You mean, am I engaged in MRSV actively?

9 Q Yes.

10 A Yeah, yes. Yeah, my -- sadly, my
11 partner passed away, but -- and so I'm
12 heading up the company, but I have
13 partners, yes.

14 Q Understood. And that business in terms
15 of providing this new immersive
16 experience, does any of that involve
17 anything related to distribution of the
18 audio content between different
19 geographic regions?

20 A I'm not sure I know what you mean by --
21 are you talking about do I have
22 relationships with distributors that

1 distribute this content or how would
2 you, am I -- I want to make sure I hear
3 your question correctly.

4 Q That's fair. I'm asking if there's any
5 type of distribution component of the
6 audio content that would involve
7 networks like cable or satellite
8 networks?

9 A You mean directly with immersive or
10 through our -- through the aggregators
11 or the digital service providers. So
12 Apple, for instance, might be an example
13 of what you just described. They have
14 the ability to distribute Atmos capable,
15 and so yeah, I have a lot of titles that
16 are being distributed that I've worked
17 on by Apple which utilizes that type of
18 system.

19 Q I see. And given your experience now
20 and for a long time into the past with
21 distributors, are you aware of any music
22 distribution companies or entities that

1 have used cable or satellite for their
2 mechanism of distributing digital audio
3 in the past.

4 A Maybe you could clarify that for me.
5 Are you talking about the Last Mile, are
6 you talking about -- what are you
7 referring to as far as cable and
8 satellite providers? Are you talking
9 about internet providing through cable?
10 Are you talking about -- could you help
11 me with that.

12 Q Sure. Do any of these distributors have
13 systems that they use to distribute
14 digital audio files over satellite or
15 cable TV networks?

16 A I would imagine they do. I couldn't say
17 exactly what you're referring to other
18 than most -- like my home is at
19 different times been serviced by
20 satellite providers and cable providers
21 and the Last Mile and I know I could
22 access that content through my home.

1 Q Do you know when time frame-wise
2 distributing companies or other types of
3 companies started providing digital
4 audio files over satellite or cable TV
5 networks?

6 A Are you talking about -- what type of
7 digital files, are you talking about
8 video on demand, what are we talking
9 about?

10 Q Let's limit to digital audio files and
11 then digital video, digitized video?

12 A I don't know specifically, I don't know
13 specifically when.

14 Q Do you think it might have occurred in
15 the 2000s?

16 A Possibly, possibly earlier.

17 Q So possibly in the 1990s?

18 A Yeah, if you're talking about -- I
19 really don't know, I could look that up,
20 do a search real quickly and find there
21 were cable providers providing on demand
22 video to their local -- I can't speak to

1 that. I can speak to is how the
2 architecture of our system
3 differentiated from some of the prior
4 art that we were brought -- that were
5 brought to our attention, which included
6 I think file transfers.

7 Q Okay. So it sounds like then you're not
8 aware of any systems that were proposed
9 in the 1990s that would distribute
10 digital content over cable or satellite
11 networks?

12 A That's not what I'm saying. I just
13 can't recall who and what exactly what
14 that date would have been. I would be,
15 I'd be guessing, you know, I'd be
16 guessing, but I'm glad to look that up
17 and I wouldn't be surprised, so.

18 Q Would you be guessing if I asked you if
19 you're aware of any real world systems
20 in the 1990s that delivered digital
21 content on demand to requesting users?

22 A Oh, yeah, I'm aware of some.

1 Q Okay. Can you give me some examples?

2 A There was a company called RealNetworks
3 that was internet based. I didn't have
4 any direct connection with them. I just
5 remember they existed and that it was
6 very rudimentary and it was usually
7 mostly used as a promotional tool, not
8 an active or serious way of consuming or
9 delivering content. And it was -- the
10 sound quality was so bad, the dial up
11 internet, the infrastructure just wasn't
12 there to support it in my estimation,
13 but yeah, I was aware of that. I'm sure
14 there might have been others, but
15 nothing that I felt even came close to
16 what we're talking about in our
17 architecture to accomplish what we
18 needed to accomplish to make it viable.

19 Q So RealNetworks was using dial up
20 internet?

21 A I don't know what they were using. I
22 just remember at the time, let's say in

1 the mid '90s, I guess whoever used
2 RealNetworks had access to some kind of
3 modem and I'm just saying that it was
4 very rudimentary. It wasn't -- I think
5 it was an internet-based system. I
6 don't really know much more about it,
7 Adam, than that. I just know that it
8 existed.

9 Q Sounds like then the quality was very
10 bad with this example that existed. Do
11 you know if they were trying to deliver
12 that audio in realtime?

13 A I don't know.

14 Q From your experience and knowledge, do
15 you believe people back in the 1990s,
16 particularly those engaged in
17 distributing audio and video media were
18 thinking about designing or actually
19 building realtime content routing
20 systems for consumers?

21 A Yeah, that's a great question and I can
22 speak to it based on my example earlier,

1 of being represented by one of the
2 largest agencies in the world,
3 International Creative Management. I
4 can tell you that the first 30 minutes
5 of most of my meetings were one day
6 people will consume digital media
7 directly in realtime. It was that new
8 that it took a good bit of convincing, a
9 good bit of demonstration and so I can
10 say that even mid to the later '90s,
11 those conversations were still, and
12 these are people at the top of their
13 game and they're representing us because
14 they feel like they have something
15 innovative and unique and the people
16 we're being represented to are some of
17 the top companies in the world and
18 they're -- we're having to convince
19 them. So I think if that helps answer
20 that question.

21 Q That sounds like that was an extension
22 of what you mentioned before of how the

1 very large companies had a very
2 entrenched system that would have cost a
3 lot to change, right?

4 A I'm sorry, you cut out there, could you
5 repeat that question, please.

6 Q So it sounds like related to what you
7 mentioned before about these very large
8 companies, they had a very entrenched
9 financial interest in existing
10 distribution methods like CDs, and
11 whatnot, right?

12 A Well, the record companies did. They
13 were the distribution arm of -- and they
14 had I guess a vested interest in what
15 they had invested in, you know, Sony
16 invested a lot of money into CD plants,
17 and that is what they did. That's how
18 they controlled the system. I think
19 they would have been -- I would have
20 hoped they would have been
21 forward-looking, but on the other side,
22 the other companies we were presenting

1 to, DirecTV as I mentioned, Pack Bell
2 some of these companies, they were
3 forwarded-looking and looking at ways
4 how can we best utilize our network
5 systems, fiber optic, our bandwidth or
6 coax systems, and that's why we were
7 meeting with them because we were
8 looking for that one qualification --
9 that qualification, Adam, was that the
10 user could experience high bandwidth, I
11 mean, high fidelity on demand, a
12 substantially realtime experience, and
13 we felt that that's, at the time that's
14 where it wasn't limited to that, we
15 could see into the future a little bit.
16 But that's it.

17 So I think if you're looking from
18 the technology standpoint, they were, I
19 think they were open, and excited about
20 it from the content standpoint they were
21 trying to protect territory a little bit
22 and they got nudged, in a very big way,

1 by as we discussed by Napster which was
2 just six or eight months after we filed
3 and and then they've been trying to
4 catch up, so.

5 Q It sounds like a company like DirecTV
6 when you met with them their
7 forwarding-looking efforts were
8 considering how to deliver digital
9 content over their higher bandwidth
10 networks?

11 A I think we were excited to offer
12 basically what you would experience,
13 what the patent describes. And on, a
14 realtime access to a large network of
15 audio, and so yeah, it would give them a
16 competitive advantage to be able to not
17 just stream, for instance, music choice
18 but to have the back channel that
19 allowed the consumer to engage and
20 receive what they want, when they wanted
21 it, and they loved that and they liked
22 that and so we were exploring that.

1 Q And like DirecTV, do you know if in that
2 time frame you met with them whether the
3 content they did provide over their
4 networks was digital?

5 A I don't know. I don't know. I'd be
6 guessing. I would -- I'd be guessing.
7 I don't know.

8 Q Okay. Maybe ask a different question
9 then. With respect to this idea of
10 delivering content by keeping it closer
11 to where the users are, so really
12 maintaining data at multiple geographic
13 locations, do you think that was known
14 back in the 1998 time frame already?

15 A I imagine there were elements of that.
16 There were elements of -- if we -- I
17 think you may have even disclosed that,
18 you know, getting the things closer
19 to -- as close as possible to the end
20 user is a good idea, but our
21 architecture was unique in the way we
22 wanted to do it and put it together,

1 including the central controller and the
2 ability -- you know, all the things we
3 talked about. But yes, it's possible
4 there were certain elements in play that
5 our architect and envisioned a new way
6 of doing it. And it's really about the
7 architecture for us.

8 Q Okay. So does that mean that perhaps
9 the idea of recording a subscriber's
10 usage of digital content in a database
11 for billing and marketing purposes was
12 known on its own?

13 A I don't know. All I can only speak to
14 what we were able to get into our claim
15 and why that was unique. And so I
16 just -- I can only speak to our claim
17 and why it was allowed to be there. And
18 so I can't really speak to the other --
19 others' ability to do that.

20 Q Okay. So would it be fair to say that,
21 to your recollection, you're not sure if
22 the concept of recording subscriber

1 usage was known back in the 1998 time
2 frame?

3 A Yeah, to my recollection, I didn't see
4 it happening the way we envisioned it
5 and the ability to really create that
6 relationship with the end user and to be
7 able to create an experience that
8 eventually, you know, would, not only
9 serve the user, but also, you know,
10 allow for accurate billing and
11 compensation. I didn't -- if it was
12 there, I wasn't aware of it.

13 Q Okay. And it sounds like you're saying
14 that you were not aware of it existing
15 in the way that you envisioned.

16 Does that mean that there were
17 other types of concepts similar to that
18 that you were aware of?

19 A No, no.

20 Q Okay.

21 A I really wasn't aware of that. I wasn't
22 trying to emulate something that already

1 existed. We just imagined that this
2 would be a core part of what we wanted
3 to achieve.

4 Q Okay. Could you go to Paragraph 4 of
5 your declaration.

6 A Yes.

7 Q Let me know when you're there?

8 A Yes.

9 Q So there, it mentions that you studied
10 Dr. Lippman's declaration. You also
11 studied the '128 Patent, the prosecution
12 history of the '128 Patent, the Europe
13 patent and the Logan patent; is that
14 correct?

15 A Yeah.

16 Q Did you study any other materials than
17 what was listed here?

18 A Well, inside the prosecution history,
19 our file history, there's a lot there.
20 And inside of -- I didn't do a deep dive
21 into everything, but I definitely looked
22 at what we were reviewing, Dr. Lippman's

1 declaration, try to at least understand,
2 familiarize where that could -- what
3 that could do, where is it tied in. So
4 I might be able to speak to but I'm --
5 you know -- this might be light reading
6 for you. But yeah, I did my best to
7 review everything.

8 Q Okay. And again, just talking about the
9 documents you reviewed in the
10 preparation -- in preparing your
11 declaration, did you study any
12 engineering literature from the 1990s
13 time frame related to these
14 technologies?

15 A What would be an example of engineering
16 literature?

17 Q Like an IEEE publication about cable
18 distribution or any other trade
19 publications.

20 A Only that which was included in our file
21 history, which is -- you know, the
22 examiner included at the end of that,

1 and I briefly glanced at it. So I did
2 my best to focus on what was relevant to
3 what Dr. Lippman was presenting and to
4 the file history and to what we came up
5 with in our declaration, my declaration.
6 So no, I mean, I didn't go out and look
7 for -- I may have. Like I said, the
8 file history is very thick, you know,
9 and he included a lot of articles at the
10 end and I skimmed, but I wouldn't say
11 "studied."

12 Q Okay. And Dr. Lippman's declaration or
13 these articles in the prosecution
14 history, were those also not light
15 reading for you?

16 A Dr. Lippman's declaration was, you know,
17 very interesting. You know, and I feel
18 like I was able to track with it. And I
19 believe we were able to kind of extract
20 key points and address those key points.
21 And actually, a lot tied together with
22 the file history and our prosecution

1 history. And so I feel like there were
2 a number of parallels between what we
3 overcame in our file history and the
4 prosecution history and what Dr. Lippman
5 was asserting. So that was helpful, you
6 know, to kind of, all right, I think we
7 understand where we distinguish
8 ourselves.

9 Q Did you find the -- your patent to be
10 light reading as well?

11 A It's -- you've seen it, right? It's a
12 long patent, yeah. It's not light
13 reading, no. But I deferred to
14 Dr. Lippman's specific assertions to
15 what year it was claiming. And then I
16 did my best to summarize what that
17 would -- how that applied to the
18 '128 Patent. So I'm not a patent
19 attorney, and so I'm just reading as an
20 inventor, really.

21 Q Does that mean that you rendered your
22 opinions about your -- based on what

1 Dr. Lippman said instead of your own
2 reading of your --

3 A No. I think that I did my best to
4 understand, first, what Dr. Lippman was
5 saying in his -- that was my first read.
6 And then to find in Yurt what he was
7 referencing.

8 Q And once you found in Yurt what he was
9 referencing, did you find that to be
10 light reading or otherwise difficult?

11 A Well, I mean, I can read. I -- you
12 know, are you saying it was above my pay
13 grade or head? What are you referring
14 to?

15 Q I'm just trying to understand more about
16 what you mean when you say it's not
17 light reading so --

18 A It was just a joke, Adam. It was just a
19 joke. I'm just trying to be light,
20 being -- yeah, it's a technical patent,
21 you know. So just a little humor,
22 sorry.

1 Q Fair enough. Hard to find humor in a
2 deposition.

3 A I will do better.

4 Q That's okay.

5 So you know, going back then, when
6 you did read Yurt, would you say you
7 understood what Yurt was saying?

8 A Yeah, I think I can speak to that. I
9 think it's in the declaration. I think
10 I can speak to what Yurt was saying and
11 how it related to the '128 Patent, yes.

12 Q Okay. Did you -- sorry. Go ahead.

13 A No, that's it.

14 Q You mentioned that you looked at the
15 sections that Dr. Lippman referenced in
16 Yurt.

17 Did you read the entirety of the
18 Yurt patent on your own?

19 A I -- yeah, I did read the Yurt patent,
20 but I did not spend a lot of time on the
21 diagrams and the figures. I didn't
22 study it. I read it. I'm familiar with

1 it enough to speak, at least to
2 reference what Dr. Lippman -- did my
3 best to reference what Dr. Lippman is
4 saying and so...

5 Q Okay. And similar question for the
6 Logan patent, 5,732,216, did you read
7 the Logan patent cover to cover?

8 A The Logan, I did not read cover to
9 cover, but I did review it, and I've got
10 it here, actually. I did review the
11 background and the claims. That's
12 basically what -- with the Logan.

13 Q Okay. So would it be fair to say that
14 you didn't study Logan either, just like
15 with Yurt.

16 A Well, can you help me with the word
17 "study"?

18 Q I think I have to turn back to you.
19 What did you mean by "study"?

20 A Well, I reviewed it in the context with
21 what Dr. Lippman was saying and in the
22 context of the '128 Patent and did my

1 best to understand it.

2 Q Okay. Did you do that with the Logan
3 patent as well?

4 A Yes --

5 (Cross-talk.)

6 A -- did my best to understand it, yes. I
7 mean, I studied -- read through the
8 claims, did my best to understand it. I
9 can -- if you ask me to, I can give you
10 a summary of what I feel both patents
11 are saying and what -- how Yurt -- I
12 mean, I have notes on them, actually.
13 So if you want to ask specific
14 questions, I do have notes on Yurt and
15 Logan that I can refer to. As you said,
16 you know, it's a lot of information, so
17 it helps me to make note and then to
18 kind of summarize my understanding.

19 Q In terms of understanding the Logan
20 patent, do you think it would have
21 helped your understanding if you had
22 read the entirety of the Logan patent?

1 A No. I really don't know. I feel like I
2 understand what Dr. Lippman was claiming
3 about the Logan patent. I can certainly
4 get, you know, overview of the Logan
5 patent and how it applies to -- I can
6 tell you, you know, why I feel it
7 doesn't -- how it relates to the
8 '128 Patent, which is really what I was
9 trying to do, not really understand the
10 Logan patent completely. I was trying
11 to -- like, what's the Logan patent
12 saying? How does it apply to the
13 '128 Patent? How does it apply to Yurt
14 plus Logan? And I'm confident I can
15 discuss those with you.

16 Q I see. Just a few more questions about
17 the documents you reviewed then, did you
18 study any standards or technical
19 specifications from the 1990s related to
20 cable systems?

21 A Not -- are you referring to anything
22 specifically in the declaration?

1 Q In your declaration?

2 A Yeah.

3 Q No, I'm still at Paragraph 4. And you
4 had listed the documents you studied in
5 preparation of the declaration. I'm
6 just asking if you studied any standards
7 or specifications from the 1990s for
8 cable systems in your preparation of the
9 declaration?

10 A I don't recall in preparation whether
11 the information that -- the background
12 information of the '128 Patent involved
13 any specific reference to cable systems,
14 and I'm really not sure. I'm not sure.
15 It's possible that reviewing for a lot
16 of the early research that we did, so it
17 wouldn't have been really for -- I'm
18 just going say no, not that I'm aware
19 of.

20 Q Okay.

21 MR. FOWLES: Well, I would like to take
22 another break, if okay with you,

1 Mr. Johnson, and Mr. McCaulley, just
2 another short break as opposed to a
3 lunch break. I don't personally see
4 this deposition lasting much longer, but
5 I would like one more break, if that's
6 okay with you?

7 MR. DOWELL: Yeah, a short break is
8 fine.

9 THE WITNESS: Thank you.

10 MR. FOWLES: Okay. Let's get back
11 together at just about 12:06.

12 (Whereupon, a recess was taken
13 from 12:56 PM until 1:08 PM.)

14 MR. FOWLES: Let's go back on.

15 Q Mr. Johnson, did you have any
16 discussions with counsel during the
17 break?

18 A No.

19 Q Okay. A few more questions about your
20 background. By the 1998 time frame, how
21 much experience had you had with cable
22 or satellite delivery architectures?

1 A Would your expounded upon that? You
2 mean as an engineer, as someone that
3 would understand how they work? Would
4 you expounded upon that?

5 Q Well, let's just start with
6 understanding how they work.

7 A Yeah, I studied -- studied the companies
8 and how their architecture was laid out,
9 you know, I tried my best to understand
10 that. I'm not an engineer or an expert
11 in that at all, but I knew, just like we
12 talked about, that we needed the
13 bandwidth.

14 And so I wanted to know how they
15 were structured, which companies did
16 what, from where they were. And I
17 understood head-ins and I understood the
18 distribution of content, at least that
19 time, to the best of my knowledge. I
20 wasn't an expert on it. But I did my
21 best to understand how they could -- how
22 they could be used for the purposes that

1 we've outlined.

2 Q Okay. About how much time would you say
3 that you spent researching that to
4 arrive at that understanding?

5 A So the inception of the '128 Patent
6 really goes back to -- I think I can
7 find documentation that goes back to
8 possibly back to 1989, but 1990. So I
9 probably have many folders, many folders
10 of research that address from that
11 point, all the way up to the point to
12 where we filed for the patent. Of
13 course, we had to discuss in these
14 meetings I talked to you about.

15 I don't know that I could even put
16 an amount of time on it. I mean, you
17 could probably -- I'm not exaggerating
18 if I told you, Adam, that it's probably
19 years of studying, of trying to
20 understand and trying to direct and put
21 this into a working, a working
22 invention.

1 I mean, again, if you're asking for
2 exact time, I'm just saying many hours,
3 maybe years, you know. And I do have
4 documentation on a lot that stuff, it's
5 pretty cool, but it's 1990 -- it's the
6 '90s. I don't even know if you were
7 alive, so any way. So, yeah, so I hope
8 that helps.

9 Q That is helpful. Based on what you
10 said, would it be fair to say you didn't
11 have any experience designing cable or
12 satellite delivery by the 1998 time
13 frame?

14 A You're correct. I wasn't involved
15 working with a cable company or
16 designing those systems, only to the
17 extent that we were designing a system
18 that would interface with them.

19 Q Got it. By the 1998 time frame, what
20 experience had you had in distributed
21 media delivery systems?

22 A As we were discussing earlier, I didn't

1 really know of many distributed media
2 systems at that time, that would
3 accomplish what we wanted to do. So I'm
4 not sure of that -- 100 percent
5 understand your question.

6 My focus for that whole -- for a
7 lot of that decade and a lot of the
8 meetings I had were on distributed media
9 systems. It was our system, and how it
10 could work, but also what were the
11 existing distribution systems.

12 So, yeah, I guess, you know, back
13 to your other question it sort of ties
14 into -- all right. How was media
15 distributed in the 1990s? And how can
16 we make it better and how could we
17 accomplish these goals of convenience,
18 choice, control content and create a --
19 substantially realtime delivery of the
20 content media or music. You know, on
21 the broader answer to that question,
22 yeah, pretty significant. But did I

1 study -- there weren't a lot of other
2 things to study. You know, if you're
3 asking, like, with comparable systems,
4 not that I could see.

5 Q Okay. Similarly, by the 1998 time
6 frame, what experience had you had with
7 multi-region orchestration systems?

8 A Again, just in the conceptual
9 understanding of how they could be --
10 how we envisioned putting them together,
11 so...

12 Q In my recollection of when we talked
13 about this before, you said Mr. Kelker
14 was brought on for technical
15 contributions.

16 Would this be one of those examples
17 of how to implement multi-region
18 routing?

19 A Yeah, you'd have to ask him about all of
20 that. I just know that he was very,
21 very -- he is very bright and had a lot
22 of experience in -- enough to understand

1 how this could work, and how we could
2 put it together.

3 Q Fair enough. Okay. So just in general,
4 during the course of today's deposition,
5 have you had any conversations with
6 counsel?

7 A No, none.

8 MR. FOWLES: Thank you. That is all
9 from us.

10 THE WITNESS: Thank you, Adam.

11 MR. FOWLES: Stick around in case
12 Mr. McCaulley has something.

13 TECH SIMPSON: Mr. McCaulley, you're on
14 mute.

15 MR. FOWLES: In case you missed it, we
16 don't have any further questions.

17 MR. MCCAULLEY: No redirect, thank you.

18 MR. FOWLES: Okay. Off the record.

19 COURT REPORTER: Mr. McCaulley,
20 Mr. Morton-Park, are you guys ordering a
21 copy of the transcript?

22 MR. MCCAULLEY: I'm not sure. I'll have

1 to confirm with Mr. Dowell.

2 THE WITNESS: Yesterday he did want a
3 copy of that --

4 MR. MCCAULLEY: Okay. Then we will,
5 yes.

6 MR. MORTON-PARK: Not for me, thank you.

7 (Whereupon, this examination
8 was concluded at 1:17 PM.)
9
10
11
12
13
14
15
16
17
18
19
20
21
22

1

2

3

LOREN JOHNSON

4

5

6

Subscribed and sworn to
before me on this ____ day
of _____, _____.

7

8

9

Notary Public

10

11

12

13

14

15

16

17

18

19

20

21

22

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

I N D E X

EXAMINATION OF WITNESSES:	PAGE
WITNESS: LOREN JOHNSON	
MR. FOWLES	6

C E R T I F I C A T E

I, KIARA MILLER,
a Shorthand Reporter and Notary Public of the
State of New York, do hereby certify:

That the witness whose examination is
hereinbefore set forth, was duly sworn or
affirmed by me, and the foregoing transcript
is a true record of the testimony given by
such witness.

I further certify that I am not related to
any of the parties to this action by blood or
marriage, and that I am in no way interested
in the outcome of this matter.

Kiara Miller

KIARA MILLER

Transcript of Loren Johnson
Conducted on March 11, 2026

141

A			
a-n-a-n-d	94:1, 95:2,	accurately	132:10
24:9	95:14, 95:15,	21:19, 85:14	addressed
ability	95:16, 98:15,	achieve	45:14
19:11, 90:22,	104:16, 105:20,	66:22, 120:3	administration
92:8, 99:15,	106:21, 108:5,	acknowledged	12:20
100:22, 107:14,	108:6, 108:9,	89:8	adobe
118:2, 118:19,	108:10, 109:6,	acquire	96:18
119:5	109:7, 109:9,	20:6	adopted
able	109:18, 111:16,	across	95:18, 101:11
8:16, 17:11,	112:6, 112:18,	50:15, 82:16	adoption
18:17, 21:18,	114:7, 115:19,	act	98:22
23:6, 24:22,	118:3, 118:6,	36:18	advance
30:9, 33:3,	121:8, 121:17,	action	5:19
42:5, 46:2,	123:22, 124:15,	140:14	advanced
51:3, 60:9,	128:3, 128:16,	active	96:15
69:15, 82:20,	130:11, 130:19,	111:8	advantage
83:2, 88:20,	131:12, 132:2,	actively	116:16
95:4, 103:19,	132:14, 135:13,	29:8, 43:18,	advocate
116:16, 118:14,	135:19	52:10, 78:6,	95:3
119:7, 121:4,	above	106:3, 106:8	aedowell@dowellc-
122:18, 122:19	76:3, 76:17,	actual	omlit
about	78:14, 79:3,	56:11, 77:11,	3:20
6:19, 7:3,	100:19, 124:12	81:14	affirmed
14:7, 16:6,	absolutely	actually	140:9
16:14, 18:21,	8:3, 83:2	13:20, 23:7,	after
20:8, 20:12,	accepted	29:11, 34:1,	6:1, 56:3,
21:9, 24:10,	97:14, 98:2	45:10, 49:11,	56:9, 73:4,
25:15, 30:1,	access	55:5, 60:19,	74:20, 80:13,
30:19, 35:19,	87:2, 105:5,	81:1, 84:12,	87:16, 116:2
37:11, 37:22,	105:7, 108:22,	86:5, 87:5,	again
41:13, 45:7,	112:2, 116:14	88:20, 112:18,	6:16, 13:6,
46:5, 47:8,	accessed	122:21, 126:10,	16:11, 17:6,
47:10, 48:8,	91:15	127:12	26:22, 41:1,
50:5, 50:21,	accessible	adam	41:15, 45:21,
56:20, 58:6,	105:9	3:7, 3:11,	57:13, 63:3,
59:1, 59:12,	accessing	19:21, 81:13,	68:10, 68:15,
59:20, 63:11,	22:17	84:20, 84:21,	77:6, 79:17,
64:3, 73:12,	accomplish	101:13, 112:7,	84:17, 98:16,
74:1, 75:3,	21:21, 111:17,	115:9, 124:18,	100:21, 102:1,
85:8, 85:15,	111:18, 134:3,	132:18, 136:10	102:13, 104:6,
86:15, 86:18,	134:17	add	121:8, 133:1,
87:15, 89:13,	accordance	11:4, 19:20,	135:8
91:21, 92:2,	73:15, 74:3,	89:21	against
92:3, 92:4,	76:2, 76:16,	adding	1:8, 2:8
92:5, 92:18,	78:13, 79:2	30:4	agencies
92:19, 93:10,	according	addition	32:19, 113:2
	51:1, 61:10	10:3	agency
	accurate	address	32:16
	8:17, 119:10	6:5, 122:20,	

agents 32:19 aggregators 107:10 ago 34:4 agree 8:2, 42:15, 50:9, 57:18, 58:8 agreements 29:4, 34:9 ahead 125:12 akamai 88:1 album 34:18, 36:9, 103:4 albums 35:15, 36:11 alive 133:7 all 7:5, 7:16, 14:8, 16:22, 20:21, 22:17, 22:22, 23:16, 29:12, 36:7, 50:9, 51:15, 61:22, 66:3, 69:7, 69:8, 71:18, 72:1, 77:13, 78:7, 78:21, 82:11, 83:15, 84:20, 86:12, 89:20, 90:6, 90:10, 91:19, 92:18, 95:18, 98:3, 99:14, 100:20, 101:20, 101:22, 102:6, 103:9, 103:17, 105:11, 105:15, 118:2, 118:13, 123:6, 131:11, 132:11, 134:14, 135:19,	136:8 allow 119:10 allowed 18:13, 48:17, 100:17, 116:19, 118:17 allows 38:9, 40:6, 45:22 almost 16:11, 98:19, 102:9 along 27:15, 94:6 already 12:14, 30:1, 42:17, 117:14, 119:22 also 4:18, 7:21, 7:22, 12:19, 26:2, 28:12, 29:14, 49:20, 50:5, 70:17, 72:13, 82:9, 93:11, 96:17, 103:11, 105:14, 119:9, 120:10, 122:14, 134:10 always 14:7, 14:13, 34:11, 86:19, 92:15 amazed 102:21 amazing 103:19 amen 60:15 american 92:20, 95:2, 95:5 amount 15:20, 132:16 amounts 86:12 analysis 38:1	anand 19:17, 24:9, 24:19, 25:6, 25:8, 25:10, 25:11, 25:16, 26:7, 26:10, 27:17, 30:2, 30:4, 37:12 anand's 26:18 android 105:5 another 5:5, 22:8, 28:17, 33:1, 52:8, 52:14, 53:3, 53:14, 62:14, 63:1, 68:3, 68:20, 71:7, 73:3, 75:1, 76:9, 93:10, 93:11, 129:22, 130:2 answer 8:7, 39:11, 42:5, 42:6, 45:11, 45:13, 60:10, 105:16, 113:19, 134:21 answered 7:14, 64:14 answering 83:13 answers 7:18, 77:14 anthony 3:21 anticipate 5:3 any 5:8, 5:20, 7:22, 8:5, 8:15, 10:4, 10:6, 10:10, 10:21, 22:2, 25:21, 26:13, 34:6, 35:7, 35:11, 35:16, 36:10,	79:19, 93:20, 95:20, 106:16, 107:4, 107:21, 108:12, 110:8, 110:19, 111:4, 120:16, 121:11, 121:18, 128:18, 129:6, 129:13, 130:15, 133:7, 133:11, 136:5, 136:16, 140:14 anyone 8:19 anything 11:3, 37:6, 98:22, 105:3, 106:17, 128:21 anyway 85:2, 88:4 apologize 5:19 appalled 87:4 appeal 1:2, 2:2 appeared 48:12 appears 57:14 apple 1:4, 2:4, 30:9, 103:14, 105:6, 107:12, 107:17 application 23:20, 81:20 applied 123:17 applies 69:13, 128:5 apply 128:12, 128:13 appreciate 6:15, 85:3, 89:10, 89:16 approach 25:20 architect 118:5
--	--	---	---

architecture 25:12, 30:5, 41:11, 43:1, 43:4, 43:10, 44:4, 71:10, 71:11, 110:2, 111:17, 117:21, 118:7, 131:8 architectures 130:22 arduous 89:3 aren't 40:2 argue 88:1 arm 114:13 around 8:11, 16:10, 21:17, 32:10, 33:13, 33:18, 37:3, 37:7, 100:19, 100:20, 136:11 arrive 132:4 arrives 41:7, 64:12 arriving 38:10, 40:18, 40:21, 41:17, 41:20, 41:22, 48:19, 48:22, 49:4, 49:5 art 11:6, 11:11, 14:13, 27:5, 29:15, 48:6, 69:17, 110:4 articles 122:9, 122:13 artist 15:18, 16:9, 22:10, 29:1, 29:2, 32:16 artists 104:8	asked 47:11, 86:16, 105:17, 110:18 asking 10:4, 49:12, 60:17, 107:4, 129:6, 133:1, 135:3 aspect 49:21, 91:17 aspects 96:8 asserting 123:5 assertions 123:14 assessment 70:2 assisting 92:17 atmos 97:4, 98:7, 98:12, 100:17, 102:1, 103:16, 105:5, 105:8, 107:14 attempt 34:13 attending 5:2 attention 110:5 attorney 24:15, 24:17, 80:5, 88:8, 123:19 attorneys 89:1 audio 44:22, 59:6, 59:11, 59:13, 59:15, 60:4, 60:22, 61:12, 96:14, 97:13, 98:8, 99:10, 103:15, 104:5, 106:18, 107:6, 108:2, 108:14,	109:4, 109:10, 112:12, 112:17, 116:15 available 19:4, 42:21, 44:2, 52:2, 101:17 avoid 16:15 award 95:11, 96:3 awarded 89:6 aware 5:6, 6:22, 8:18, 107:21, 110:8, 110:19, 110:22, 111:13, 119:12, 119:14, 119:18, 119:21, 129:18 away 5:9, 106:11 B ba 12:19 back 14:8, 18:13, 20:9, 20:22, 21:5, 23:12, 24:7, 29:22, 31:3, 37:8, 37:9, 43:9, 47:6, 48:4, 48:5, 55:14, 55:18, 55:20, 80:19, 82:17, 83:19, 93:17, 96:7, 97:19, 98:16, 101:14, 112:15, 116:18, 117:14, 119:1, 125:5, 126:18, 130:10, 130:14, 132:6, 132:7, 132:8, 134:12 background 6:19, 13:14,	42:1, 89:1, 98:9, 126:11, 129:11, 130:20 backup 5:7 bad 111:10, 112:10 bain 33:1, 33:17 band 99:21 bandwidth 115:5, 115:10, 116:9, 131:13 based 25:1, 46:10, 53:9, 98:12, 98:13, 99:7, 111:3, 112:22, 123:22, 133:9 basement 87:1 basic 20:20, 51:19 basically 14:18, 17:14, 18:22, 29:5, 31:21, 32:18, 32:19, 39:1, 40:15, 44:7, 48:15, 85:22, 100:8, 116:12, 126:12 basis 30:11, 83:14, 98:1, 98:2 baylor 11:15, 13:3 baylor's 12:2 became 22:20, 22:21, 92:17, 95:16, 103:18 because 12:3, 22:22, 43:11, 43:15, 59:12, 61:8,
--	---	--	--

Transcript of Loren Johnson
Conducted on March 11, 2026

144

62:16, 68:12, 71:2, 81:8, 81:11, 85:6, 86:21, 89:1, 98:14, 100:11, 102:10, 103:18, 105:18, 113:13, 115:7 become 17:15, 98:1 becomes 101:16 becoming 97:14 been 6:1, 7:9, 7:11, 7:14, 26:7, 26:10, 26:12, 27:15, 28:3, 33:18, 33:20, 34:20, 34:21, 35:19, 36:15, 36:18, 37:5, 45:19, 58:6, 75:11, 89:13, 93:6, 93:9, 95:8, 95:14, 95:15, 98:18, 98:21, 101:10, 103:19, 108:19, 110:14, 111:14, 114:19, 114:20, 116:3, 129:17 before 1:2, 2:2, 2:17, 5:16, 7:9, 12:13, 12:20, 13:20, 21:9, 37:6, 39:2, 40:16, 47:7, 78:18, 93:22, 113:22, 114:7, 135:13, 138:7 beforehand 12:13 begin 39:18 beginning 13:18	begins 38:20, 39:8, 39:15 behalf 2:15, 3:3, 3:16, 4:3 behaves 51:8 behind 18:8, 88:4 being 17:11, 21:18, 33:3, 38:15, 39:16, 39:19, 39:22, 40:2, 41:8, 45:7, 46:7, 49:16, 56:4, 59:7, 83:7, 88:19, 91:6, 98:5, 107:16, 113:1, 113:16, 124:20 believe 11:19, 26:2, 48:1, 49:7, 55:18, 87:9, 90:18, 93:5, 95:4, 95:7, 95:17, 95:21, 95:22, 96:17, 97:6, 101:7, 105:12, 112:15, 122:19 bell 32:22, 33:17, 115:1 beneficial 94:7 benefit 94:11, 94:14, 94:17, 96:4 benefits 92:9, 92:10, 92:11 bertelsmann 84:2 best 5:5, 25:20,	69:22, 89:14, 115:4, 121:6, 122:2, 123:16, 124:3, 126:3, 127:1, 127:6, 127:8, 131:9, 131:19, 131:21 better 16:13, 74:20, 97:14, 101:17, 125:3, 134:16 between 57:7, 57:9, 57:21, 58:9, 59:8, 59:13, 59:16, 60:4, 66:20, 71:6, 106:18, 123:2 big 84:15, 115:22 billing 43:21, 118:11, 119:10 bit 20:15, 38:19, 39:4, 89:13, 90:7, 102:9, 113:8, 113:9, 115:15, 115:21 blockbuster 19:9 blood 140:14 bmg 83:22, 84:2, 91:20, 102:19 board 1:2, 2:2, 84:10 boards 23:10 boone 3:4 bore 99:18 both 89:2, 97:12, 127:10 bought 16:6, 16:7	brain 50:18, 50:19 break 8:12, 46:19, 46:21, 47:1, 47:7, 93:11, 93:19, 93:22, 129:22, 130:2, 130:3, 130:5, 130:7, 130:17 breaks 8:11 briefly 122:1 bright 135:21 bring 20:1, 92:8, 103:22 bringing 104:4 broader 81:6, 134:21 broadest 82:20 broke 87:15 broken 34:22 brought 12:3, 24:12, 69:15, 102:19, 110:4, 110:5, 135:14 buffering 39:5, 40:1 build 22:14, 25:7, 28:20, 32:3, 101:7 building 26:12, 28:7, 29:3, 29:5, 29:18, 87:1, 104:3, 112:19 built 97:1 bunch 100:9
---	---	--	--

Transcript of Loren Johnson
Conducted on March 11, 2026

145

burbank 97:3 burgeoning 18:12, 20:8 business 12:19, 12:20, 15:4, 106:2, 106:14 buy 16:3, 101:22 bypasses 62:6	110:13, 118:18 capable 107:14 capture 16:14, 36:6, 85:13, 85:14 capturing 23:15, 43:20, 104:6 care 91:21, 92:2, 92:3, 92:4 career 12:9, 12:10, 14:15, 21:15, 30:6, 31:4 carey 103:8 case 41:3, 59:11, 87:9, 136:11, 136:15 catalogs 102:5, 103:12 catch 116:4 causing 57:19 cd 86:6, 87:6, 101:15, 101:16, 114:16 cds 114:10 center 50:17, 53:14, 53:16, 54:5, 54:10, 54:13, 54:16, 54:21, 55:8, 55:10, 55:16, 55:17, 56:2, 56:3, 57:4, 57:5, 60:22, 61:1, 61:2, 61:3, 61:10, 61:12, 61:13, 61:14, 63:1, 63:7,	63:21, 64:6, 64:21, 65:1, 65:6, 65:9, 65:11, 65:14, 65:16, 65:17, 65:21, 66:2, 66:8, 66:17, 67:5, 67:20, 67:22, 68:2, 68:3, 68:4, 68:7, 68:18, 69:1, 69:3, 70:5, 70:6, 70:19, 73:2, 73:3, 74:9, 74:22, 75:12, 75:21, 75:22, 76:8, 76:11, 77:9, 77:11, 77:21, 78:1, 78:4, 78:5, 78:10, 78:11, 78:16, 78:18, 78:22, 79:9, 79:14, 79:16, 80:14, 80:15, 80:17, 80:18, 81:4, 90:14 center's 68:21, 76:10 centers 57:2, 57:7, 57:10, 57:20, 57:21, 58:9, 59:8, 59:14, 59:16, 60:3, 62:22, 66:21, 74:11 central 43:17, 47:2, 49:20, 50:12, 50:20, 51:2, 51:20, 52:3, 52:10, 52:17, 53:1, 53:12, 53:21, 54:1, 54:3, 55:2, 55:15, 55:19,	55:20, 56:4, 56:5, 56:9, 57:1, 57:5, 57:10, 57:12, 57:19, 58:1, 58:4, 58:10, 58:12, 58:17, 59:6, 59:18, 59:21, 60:5, 60:21, 61:16, 61:20, 62:2, 62:7, 62:9, 62:10, 62:20, 62:21, 63:10, 63:12, 63:19, 64:9, 64:19, 65:5, 65:8, 66:4, 67:4, 67:20, 68:19, 69:19, 73:4, 74:15, 75:17, 83:5, 83:11, 88:5, 90:4, 90:16, 90:18, 93:14, 118:1 ceo 27:15, 27:22, 28:6, 28:13, 28:17, 29:10, 30:16, 30:18, 30:22, 34:21, 35:2, 84:2 certain 43:22, 91:7, 100:7, 118:4 certainly 17:21, 59:4, 60:16, 128:3 certified 96:18 certify 140:5, 140:13 cetera 19:9 challenge 84:15 challenges 15:7, 18:3
C			
cable 36:13, 107:7, 108:1, 108:7, 108:9, 108:15, 108:20, 109:4, 109:21, 110:10, 121:17, 128:20, 129:8, 129:13, 130:21, 133:11, 133:15 call 20:18, 63:21, 66:15, 67:2, 67:6, 67:7, 68:7, 72:17, 73:7, 84:21, 85:6, 90:15, 92:9, 97:11, 102:13 called 27:13, 28:1, 28:9, 32:18, 66:5, 86:13, 103:4, 111:2 calling 67:19 came 17:21, 18:21, 24:14, 98:10, 103:15, 111:15, 122:4 can't 42:10, 44:14, 81:1, 109:22,			

challenging 17:4, 17:13, 70:1 chance 93:12 change 114:3 changed 87:20 changes 10:21 channel 18:13, 20:9, 20:22, 24:7, 98:13, 99:21, 116:18 channels 100:3, 100:4 characterizes 66:18 check 53:6 chief 84:4 choice 19:6, 82:17, 82:20, 83:16, 116:17, 134:18 christopher 27:14, 28:1, 28:5 circuitry 75:10 claim 46:1, 46:9, 51:2, 51:20, 53:7, 53:9, 54:2, 56:8, 56:11, 56:12, 56:21, 56:22, 57:13, 57:15, 58:2, 58:5, 58:7, 58:15, 58:17, 58:22, 59:2, 59:4, 59:9, 60:7, 60:13, 60:19, 61:4, 61:11,	61:17, 64:19, 68:10, 68:15, 69:5, 69:13, 70:10, 70:12, 70:16, 71:16, 71:19, 71:22, 72:11, 72:12, 77:17, 80:3, 118:14, 118:16 claimed 29:16, 54:19, 88:19 claiming 91:17, 123:15, 128:2 claims 44:16, 44:17, 49:22, 90:15, 126:11, 127:8 clarification 8:2, 49:2, 67:12 clarify 40:7, 48:3, 53:4, 61:5, 61:9, 62:18, 68:11, 72:7, 79:12, 108:4 clear 55:13, 56:13, 59:2, 68:11, 71:22, 79:21 clearly 45:15 close 104:20, 104:21, 111:15, 117:19 closely 88:18, 97:2 closer 97:6, 117:10, 117:18 closest 83:1 coax 115:6 code 26:5, 26:10	coding 25:21 cofounder 96:11 cofounders 97:10 collaborated 25:19 collaborating 25:16, 97:2 column 73:10, 73:12, 75:4, 76:6, 77:18 com 3:7, 3:8, 3:9, 3:20, 4:7, 4:13 combine 82:11 come 99:4 comfortable 66:9 command 60:6, 62:21, 63:22, 64:2 commencing 2:16 commerce 14:13, 27:5 commercial 3:17, 23:8, 34:7, 34:9, 34:15 commercialization 13:16 commercially 33:4, 34:18 common 85:18 commonly 72:16 communicate 21:19, 23:19 communicating 21:1 communication 10:6, 10:11,	74:7 compact 86:14 companies 27:3, 27:9, 27:19, 28:8, 28:20, 29:6, 30:8, 30:13, 30:17, 31:8, 32:4, 32:13, 32:17, 33:2, 33:12, 33:16, 87:22, 102:16, 102:17, 107:22, 109:2, 109:3, 113:17, 114:1, 114:8, 114:12, 114:22, 115:2, 131:7, 131:15 company 12:4, 14:16, 27:13, 27:15, 28:8, 28:13, 28:14, 30:13, 30:15, 33:1, 33:10, 33:17, 34:21, 96:13, 103:12, 106:12, 111:2, 116:5, 133:15 comparable 135:3 compensation 119:11 competitive 116:16 complain 99:3 completely 92:15, 128:10 complex 22:18 complimentary 5:17 component 107:5 components 26:14
---	---	--	--

Transcript of Loren Johnson
Conducted on March 11, 2026

147

compress 100:6 compressed 41:20, 48:10, 100:12, 100:13 compression 42:16, 43:12, 44:1 compromise 100:5 compromised 95:8 computer 5:9, 10:7, 47:19, 47:20 concept 26:3, 26:6, 37:14, 50:4, 50:11, 57:22, 84:6, 96:22, 102:22, 118:22 conception 13:15 concepts 56:19, 119:17 conceptual 135:8 concern 86:18 concerned 86:15 concise 59:3, 59:4 concluded 137:8 confident 128:14 configuring 26:13 confirm 94:6, 137:1 confirmed 93:6 connect 5:14 connected 71:14, 74:6, 75:12, 78:3	connecting 5:14, 74:10 connection 7:1, 18:14, 71:6, 111:4 connections 20:9 conroy 84:3 consider 45:18 considered 40:22, 42:2, 47:21 considering 116:8 consoles 22:18, 23:10 construct 69:9 consulting 28:11, 28:19, 28:21, 29:7 consume 24:2, 24:3, 98:15, 113:6 consumed 40:3, 46:7 consumer 16:13, 16:14, 17:12, 19:3, 19:13, 21:2, 23:16, 36:8, 38:17, 39:6, 39:7, 39:14, 39:18, 45:20, 52:9, 85:11, 85:15, 92:10, 98:3, 104:4, 116:19 consumers 18:14, 18:19, 20:10, 98:5, 112:20 consuming 38:14, 39:15, 44:10, 46:13, 47:13, 47:20,	98:16, 98:18, 111:8 consumption 14:5 contemplate 43:12 contemporary 88:9 content 15:8, 15:21, 19:10, 19:11, 23:14, 27:20, 27:21, 29:19, 31:16, 32:2, 36:1, 36:3, 38:15, 39:14, 39:16, 41:4, 44:6, 44:9, 46:11, 47:11, 47:18, 50:14, 50:22, 51:4, 52:1, 52:6, 52:13, 53:2, 83:3, 83:17, 84:9, 85:9, 85:11, 87:21, 88:2, 88:3, 88:10, 92:11, 98:6, 104:7, 104:9, 106:18, 107:1, 107:6, 108:22, 110:10, 110:21, 111:9, 112:19, 115:20, 116:9, 117:3, 117:10, 118:10, 131:18, 134:18, 134:20 context 89:17, 89:21, 126:20, 126:22 continued 4:1, 11:2, 12:10 continuing 38:21, 39:9, 41:2 contributed 34:17	contributions 135:15 control 19:4, 50:4, 50:10, 57:10, 58:10, 61:10, 64:5, 65:16, 66:5, 66:10, 66:16, 75:10, 75:12, 75:21, 76:8, 77:9, 77:11, 78:1, 78:2, 78:3, 78:5, 78:10, 78:18, 79:9, 79:16, 80:14, 80:18, 82:17, 83:17, 88:6, 90:14, 134:18 controlled 86:10, 86:11, 87:10, 114:18 controller 43:17, 49:21, 50:12, 50:20, 51:2, 51:20, 52:3, 52:10, 52:18, 53:1, 53:12, 53:13, 53:21, 54:1, 54:3, 55:2, 55:15, 55:19, 55:20, 56:4, 56:6, 56:9, 57:1, 57:6, 57:11, 57:12, 57:19, 58:2, 58:4, 58:10, 58:12, 58:17, 59:7, 59:18, 59:21, 60:5, 60:21, 61:16, 61:20, 61:21, 62:2, 62:7, 62:9, 62:10, 62:20, 62:21, 63:10, 63:12, 63:20, 64:10,
--	---	---	---

64:20, 65:6, 65:8, 66:4, 66:6, 67:4, 67:20, 68:19, 68:20, 69:19, 73:4, 74:16, 75:17, 83:5, 88:5, 90:5, 90:16, 90:19, 118:1 controller's 60:6 convenience 19:2, 82:18, 83:16, 134:17 convenient 101:18 conversations 5:11, 113:11, 136:5 convince 113:18 convincing 113:8 cool 81:7, 133:5 coordinate 50:17 coordinating 58:19 copy 136:21, 137:3 cordial 87:13 core 120:2 correct 7:4, 9:20, 9:22, 11:16, 11:17, 12:16, 13:13, 13:20, 21:14, 29:21, 37:15, 37:16, 38:11, 38:12, 39:1, 45:1, 45:2, 50:2, 51:18, 52:18, 55:2, 55:10,	57:16, 57:17, 65:7, 72:11, 76:13, 96:11, 96:12, 96:16, 96:19, 96:20, 120:14, 133:14 correctly 58:8, 70:3, 85:2, 107:3 correspond 27:11 cost 114:2 could 16:17, 18:16, 19:5, 20:18, 21:21, 25:7, 25:17, 25:18, 32:6, 33:21, 34:2, 37:18, 46:16, 48:2, 66:2, 71:17, 79:13, 79:18, 79:19, 80:1, 81:12, 83:6, 84:12, 85:13, 85:15, 85:17, 90:8, 97:22, 99:8, 105:20, 108:4, 108:10, 108:21, 109:19, 114:4, 115:10, 115:15, 120:4, 121:2, 121:3, 131:21, 131:22, 132:15, 132:17, 134:10, 134:16, 135:4, 135:9, 136:1 couldn't 42:3, 108:16 counsel 8:4, 93:20, 130:16, 136:6 couple 97:21 course 7:17, 10:13,	21:3, 63:11, 82:13, 92:22, 132:13, 136:4 court 6:4, 96:3, 136:19 cover 126:7, 126:8, 126:9 coverage 80:3 create 15:20, 15:21, 30:12, 31:7, 34:14, 100:20, 119:5, 119:7, 134:18 creating 27:20 creative 32:14, 32:16, 113:3 creators 98:6 criterion 105:11 cross 10:14 cross-talk 127:5 curious 13:22 current 19:12 cut 80:9, 90:7, 90:9, 114:4 cutting 101:12 cv 10:18, 10:21, 11:14, 27:10 cycle 16:10 cylinder 14:8 D d 3:12	dallas 3:13 data 43:13, 49:12, 49:16, 54:8, 54:11, 54:14, 57:20, 58:11, 59:6, 59:19, 59:20, 63:8, 63:9, 63:13, 63:14, 65:12, 74:2, 74:13, 117:12 database 62:8, 118:10 databases 46:4 date 28:3, 110:14 dates 33:21 day 113:5, 138:7 deal 28:12 deals 17:9 decade 134:7 decades 93:7, 97:22 december 11:19 decisions 50:13, 50:21 declaration 7:2, 9:8, 9:12, 9:16, 13:5, 26:22, 29:13, 37:19, 50:3, 56:17, 120:5, 120:10, 121:1, 121:11, 122:5, 122:12, 122:16, 125:9, 128:22, 129:1, 129:5, 129:9 decompressed 41:21
--	---	--	--

decompressing 41:4 dedicated 99:21 deep 120:20 deeper 14:20 deer 4:6 deferred 123:13 define 66:10 definitely 12:8, 120:21 definition 42:7, 45:21 degree 12:18, 13:2, 23:5 deliver 23:14, 36:7, 48:17, 51:6, 51:16, 83:3, 112:11, 116:8 delivered 39:14, 39:20, 39:22, 49:16, 52:7, 52:14, 53:2, 91:15, 110:20 delivering 23:15, 44:6, 44:12, 111:9, 117:10 delivers 53:15 delivery 27:6, 32:2, 36:1, 36:3, 46:5, 52:15, 87:21, 88:2, 88:10, 100:15, 100:16, 102:11, 130:22, 133:12, 133:21, 134:19 demand 109:8, 109:21,	110:21, 115:11 demographic 82:5 demonstration 113:9 deposed 7:9, 7:11, 7:15 deposition 1:13, 2:15, 5:18, 50:6, 125:2, 130:4, 136:4 describe 13:14, 48:20, 50:11, 73:1, 88:12 described 13:10, 26:1, 42:22, 43:16, 51:19, 72:5, 91:19, 107:13 describes 41:11, 44:5, 61:4, 74:15, 116:13 describing 30:4, 40:15 description 44:11, 72:16, 73:1, 76:3, 76:17, 78:14, 79:3 design 25:11 designed 25:14, 34:14, 97:12, 99:6, 101:8 designing 112:18, 133:11, 133:16, 133:17 detailed 32:7, 70:9, 70:11, 70:15, 72:16, 73:1 details 30:5, 88:13 determination 64:5	determines 64:6, 64:8 determining 36:10 develop 31:17 developed 24:19, 25:3, 32:12, 104:22 developing 19:16, 32:10 development 13:15, 29:2, 33:7 device 105:4 devices 10:11 diagrams 125:21 dial 100:7, 111:10, 111:19 diamond 19:19, 24:17 dictate 24:2 different 7:11, 28:10, 30:16, 34:10, 45:20, 64:17, 71:18, 82:2, 82:5, 82:6, 82:7, 82:10, 89:20, 90:6, 91:7, 106:18, 108:19, 117:8 differentiated 110:3 difficult 124:10 difficulties 43:5 digital 18:19, 27:4, 36:16, 37:1, 44:21, 59:5, 59:13, 59:15,	60:3, 87:3, 100:11, 107:11, 108:2, 108:14, 109:3, 109:7, 109:10, 109:11, 110:10, 110:20, 113:6, 116:8, 117:4, 118:10 digitized 109:11 direct 51:11, 52:6, 53:2, 63:15, 63:16, 71:4, 71:5, 111:4, 132:20 directing 52:13, 55:20, 63:17 direction 26:20 directly 18:19, 21:1, 34:8, 36:22, 52:19, 53:6, 55:9, 55:15, 61:3, 61:6, 61:7, 62:2, 62:13, 62:16, 71:13, 107:9, 113:7 directs 51:6, 51:15 directv 33:9, 34:1, 84:10, 84:11, 115:1, 116:5, 117:1 disc 86:14 discipline 35:17 disclosed 117:17 discuss 25:6, 74:14, 128:15, 132:13 discussed 38:18, 84:6,
---	---	---	---

98:4, 116:1 discussing 133:22 discussion 5:8 discussions 93:20, 130:16 disruption 44:9, 87:17 distinguish 39:2, 123:7 distinguished 51:8 distribute 15:22, 18:18, 36:11, 71:11, 85:9, 107:1, 107:14, 108:13, 110:9 distributed 15:14, 32:1, 35:11, 35:18, 36:15, 38:16, 39:17, 50:14, 107:16, 133:20, 134:1, 134:8, 134:15 distributing 27:20, 27:21, 74:2, 104:6, 108:2, 109:2, 112:17 distributors 16:1, 16:2, 29:5, 106:22, 107:21, 108:12 dive 15:2, 21:13, 22:3, 120:20 dives 14:20 diving 18:7, 21:8 documentation 132:7, 133:4 documents 121:9, 128:17, 129:4	doing 19:14, 21:17, 51:21, 59:1, 61:4, 99:13, 102:18, 103:7, 118:6 dolby 97:3, 99:6, 104:21 dollars 22:13 done 10:14, 56:16, 71:17, 73:19, 77:20, 80:11, 89:14 dowell 3:17, 3:21, 60:15, 93:13, 130:7, 137:1 down 26:22, 99:22, 100:3, 100:4 downloaded 46:3, 48:10 downloading 40:13, 40:15 dr 38:1, 38:19, 40:12, 45:14, 50:6, 69:14, 70:1, 82:1, 83:18, 120:10, 120:22, 122:3, 122:12, 122:16, 123:4, 123:14, 124:1, 124:4, 125:15, 126:2, 126:3, 126:21, 128:2 drawings 72:15 drive 3:5, 3:18 drop 62:15 dropped 63:15	drum 99:22 duly 6:2, 140:8 during 10:13, 33:2, 33:11, 36:2, 42:20, 46:7, 49:16, 93:19, 130:16, 136:4 dynamic 100:20 E each 5:15, 74:8, 74:10, 82:12, 83:7 earlier 33:19, 40:14, 98:4, 109:16, 112:22, 133:22 early 18:15, 28:4, 30:7, 30:8, 30:11, 31:18, 31:19, 33:18, 129:16 easiest 62:17 easily 19:6 ecosystem 104:2 edge 101:12 edison 14:8 effectively 17:11 efficiency 14:22 efficient 87:11, 91:14 effort 91:20 efforts 116:7	eight 116:2 either 126:14 electronic 13:17 electronics 25:4 elements 42:19, 43:16, 44:1, 44:3, 83:16, 117:15, 117:16, 118:4 else 8:19 email 3:7, 3:20, 4:7, 4:13 embodiment 73:15, 73:20 emulate 119:22 enabled 5:12 encountered 48:7 encourage 7:18 end 87:13, 89:5, 99:14, 100:2, 117:19, 119:6, 121:22, 122:10 ended 21:3, 34:8 engage 116:19 engaged 30:3, 36:18, 106:2, 106:8, 112:16 engagement 33:12 engineer 22:15, 22:16, 25:4, 35:8, 131:2, 131:10 engineering 35:12, 35:17,
--	--	--	--

35:18, 89:2, 121:12, 121:15 enough 12:1, 22:6, 34:4, 125:1, 126:1, 135:22, 136:3 entail 28:22, 61:8 entertainment 14:4, 14:17, 24:2, 27:4, 27:14, 27:16, 28:9, 28:16, 87:19 entire 52:4, 60:1, 62:4, 64:10, 83:6, 83:10, 87:18, 90:17, 90:20, 102:5 entirety 125:17, 127:22 entities 107:22 entrenched 114:2, 114:8 entrepreneurial 12:2 entrepreneurship 12:7 envisioned 25:7, 83:6, 118:5, 119:4, 119:15, 135:10 equitably 104:7 equity 103:12 especially 21:16, 87:19, 88:22, 92:7 esq 3:11, 3:12, 3:13, 3:21, 4:8, 4:14 essence 46:8	essential 59:21 established 65:4 estimation 111:12 et 19:9 europe 120:12 even 11:3, 16:6, 44:12, 58:22, 59:2, 95:3, 111:15, 113:10, 117:17, 132:15, 133:6 eventually 19:18, 22:19, 23:1, 33:8, 36:14, 103:1, 103:14, 105:21, 119:8 ever 7:9, 22:2 every 8:11, 21:15, 87:2, 87:5, 105:4 everyone 5:1, 85:12 everything 15:13, 23:12, 29:1, 45:16, 87:16, 91:1, 99:16, 120:21, 121:7 everywhere 105:8, 105:10 exact 28:3, 33:21, 133:2 exactly 31:1, 35:13, 69:6, 71:2, 71:15, 79:5, 108:17, 110:13 exaggerating 132:17	examination 6:9, 10:15, 137:7, 139:3, 140:7 examined 6:3 examiner 39:3, 42:10, 121:22 examiner's 69:16 example 12:7, 16:18, 22:8, 32:7, 40:10, 62:19, 73:7, 81:21, 82:1, 89:18, 89:21, 89:22, 91:3, 99:17, 101:15, 102:15, 107:12, 112:10, 112:22, 121:15 examples 111:1, 135:16 exceptional 81:10 excited 115:19, 116:11 executive 35:6, 35:7, 36:19 executives 102:20, 103:2 exemplary 74:4 exhibit 9:7, 9:12, 10:19, 10:22, 13:6, 73:11 exhibits 9:2 existed 44:3, 111:5, 112:8, 112:10, 120:1 existing 114:9, 119:14, 134:11	exists 102:4 experience 13:8, 17:22, 29:18, 38:22, 96:9, 102:2, 104:5, 106:16, 107:19, 112:14, 115:10, 115:12, 116:12, 119:7, 130:21, 133:11, 133:20, 135:6, 135:22 expert 131:10, 131:20 expertise 20:3, 21:7, 21:12, 26:19 explain 56:19 explained 86:22 explains 81:9 explanation 31:21, 76:4 exploded 16:22 explore 19:14 exploring 24:7, 116:22 exponentially 102:10 expounded 131:1, 131:4 extension 113:21 extent 133:17 extra 40:1, 49:15 extract 122:19 extrapolate 82:8 F fact 23:6
--	---	--	--

factors 95:9, 95:19 fair 22:6, 34:4, 34:16, 47:16, 63:1, 63:22, 80:12, 107:4, 118:20, 125:1, 126:13, 133:10, 136:3 fairly 104:7 fairness 92:4 fall 80:2 familiar 18:1, 22:21, 24:20, 32:15, 125:22 familiarize 121:2 famous 24:16 far 21:2, 39:6, 108:7 fascinated 88:22 fascinating 104:14 faster 49:5, 49:13 feasible 55:7 feel 113:14, 122:17, 123:1, 127:10, 128:1, 128:6 feels 60:11 felt 19:1, 85:13, 97:22, 111:15, 115:13 few 50:4, 81:8, 97:21, 102:17,	102:18, 128:16, 130:19 fiber 115:5 fidelity 83:2, 115:11 field 4:5 fields 21:7 figure 74:4, 74:15, 74:17, 74:18, 75:5, 75:13, 75:15, 76:5, 77:7, 77:8 figures 72:22, 125:21 file 1:20, 38:10, 39:19, 39:21, 40:2, 44:12, 46:3, 48:8, 48:9, 48:18, 48:22, 49:3, 49:5, 53:10, 53:11, 53:13, 53:15, 53:17, 53:18, 53:20, 54:4, 54:11, 54:14, 57:3, 57:4, 57:6, 60:4, 60:22, 61:12, 61:14, 62:22, 63:4, 63:8, 63:9, 63:14, 65:12, 66:20, 68:2, 68:5, 68:6, 68:16, 68:18, 68:22, 69:2, 70:6, 73:3, 74:16, 75:7, 75:20, 76:1, 76:9, 76:12, 76:15, 77:22, 78:8, 78:9, 78:12, 78:17,	79:1, 79:8, 80:16, 80:18, 81:5, 81:15, 83:12, 110:6, 120:19, 121:20, 122:4, 122:8, 122:22, 123:3 filed 7:2, 116:2, 132:12 files 18:19, 42:17, 44:22, 54:8, 54:11, 57:21, 59:6, 59:11, 59:13, 59:15, 74:2, 74:13, 100:13, 108:14, 109:4, 109:7, 109:10 filing 42:15, 83:20 filings 9:3 fill 98:3 film 81:15, 98:11, 105:14 finally 19:10, 83:17 financial 114:9 financially 96:5 find 33:21, 34:2, 37:9, 48:16, 109:20, 123:9, 124:6, 124:9, 125:1, 132:7 finds 57:3, 76:8 fine 6:13, 84:22, 130:8 finishing 47:8	firms 32:22 first 6:1, 6:21, 12:4, 12:5, 15:13, 22:16, 31:20, 99:13, 101:6, 101:9, 102:13, 102:16, 113:4, 124:4, 124:5 flaws 37:22 florida 82:3, 82:4 focus 11:20, 28:5, 28:7, 122:2, 134:6 focused 96:13 folders 132:9 following 75:14 follows 6:3 foregoing 140:9 forerunner 81:17 foreshadowing 12:9 forever 87:20 forget 14:10 forgive 101:5 formal 22:2, 23:3, 23:6 format 104:1, 104:2 forth 140:8 forward-looking 114:21
--	---	---	---

Transcript of Loren Johnson
Conducted on March 11, 2026

153

forwarded-looking 115:3 forwarding-looking 116:7 found 10:22, 75:21, 78:10, 124:8 founded 27:2, 27:17, 27:22 foundry 3:18 four 18:22 fowles 3:11, 6:10, 43:6, 46:18, 46:22, 47:6, 93:9, 93:17, 93:18, 129:21, 130:10, 130:14, 136:8, 136:11, 136:15, 136:18, 139:5 fowles@haynesboo- ne 3:7 fraction 40:8, 49:9 frame 45:16, 117:2, 117:14, 119:2, 121:13, 130:20, 133:13, 133:19, 135:6 frame-wise 109:1 francisco 16:20, 16:21, 82:2, 89:19, 90:2, 90:12, 91:3, 91:9 frank 4:13, 4:14 franklin 6:8, 103:5, 103:6	frequencies 100:7 front 75:14 full 8:16 fully 62:12 function 52:9, 66:19, 67:1 funny 20:15 further 26:21, 100:6, 100:12, 104:11, 136:16, 140:13 future 85:16, 115:15 G game 20:16, 20:19, 113:13 gaming 105:14 gap 18:9 garage 26:15 gate 22:11 gatekeeper 86:19 gave 89:18 general 14:4, 136:3 geographic 106:19, 117:12 getting 16:20, 17:10, 17:11, 67:10, 104:7, 117:18 giant 83:11 give 7:18, 16:17,	22:8, 32:6, 40:10, 93:12, 97:16, 99:17, 100:21, 102:15, 111:1, 116:15, 127:9 given 56:10, 107:19, 140:10 gives 42:7 glad 105:17, 110:16 glanced 122:1 go 9:15, 13:6, 15:14, 15:15, 16:3, 37:8, 37:9, 37:18, 53:20, 56:8, 57:11, 58:1, 58:4, 58:11, 59:6, 61:15, 61:19, 62:13, 65:5, 73:10, 85:17, 93:17, 96:7, 120:4, 122:6, 125:12, 130:14 goal 84:8 goals 134:17 goes 23:12, 55:18, 62:1, 76:4, 77:9, 78:18, 84:18, 95:11, 132:6, 132:7 going 6:17, 14:7, 21:5, 26:16, 43:9, 48:4, 48:5, 52:17, 55:14, 56:5, 60:5, 60:12, 66:14, 79:15,	80:22, 82:17, 83:19, 86:3, 86:19, 93:9, 97:19, 98:16, 125:5, 129:18 good 6:11, 6:12, 8:15, 25:5, 113:8, 113:9, 117:20 gospel 103:3 grade 124:13 great 14:3, 29:22, 100:16, 112:21 greene 103:4 group 4:4, 28:2, 28:6 guess 18:10, 37:7, 40:4, 55:12, 61:18, 63:10, 64:1, 66:1, 112:1, 114:14, 134:12 guessing 110:15, 110:16, 110:18, 117:6 guy 103:5 guys 136:20 H happen 25:17, 70:14, 70:22, 79:19, 80:1, 86:1, 86:2 happened 96:2 happening 37:4, 98:7, 119:4 happens 49:6, 49:15,
--	---	---	--

55:5, 69:5, 69:7, 70:18, 74:20, 88:13, 91:22, 101:19 hard 125:1 hardware 26:13 haynes 3:4 head 7:20, 124:13 head-ins 131:17 headed 97:18 heading 106:12 headquarters 3:5 hear 92:14, 107:2 heard 102:22 hearing 102:12 heavily 14:5, 14:6, 26:18, 26:19 heavy 85:6 help 5:12, 22:17, 48:3, 56:19, 67:16, 69:21, 69:22, 89:12, 108:10, 126:16 helped 23:14, 28:8, 127:21 helpful 89:21, 123:5, 133:9 helping 26:17, 28:19 helps 33:13, 40:19, 53:13, 89:11,	105:18, 105:19, 113:19, 127:17, 133:8 here 9:5, 24:5, 37:22, 38:13, 50:11, 51:12, 56:17, 56:18, 103:2, 120:17, 126:10 hereby 140:5 hereinbefore 140:8 hey 61:11 high 83:2, 115:10, 115:11 higher 116:9 history 120:12, 120:18, 120:19, 121:21, 122:4, 122:8, 122:14, 122:22, 123:1, 123:3, 123:4 holders 85:12, 92:11, 102:8 home 108:18, 108:22 hope 23:18, 89:11, 105:7, 133:7 hoped 114:20 hour 8:11, 93:10 hours 133:2 huge 86:12, 87:17, 103:12 humor 124:21, 125:1 hundred 34:17, 35:15	hundreds 100:3, 103:21 hypothetical 69:9 I icm 32:15, 32:21 idea 24:7, 39:7, 41:16, 46:1, 57:18, 67:6, 95:16, 117:9, 117:20, 118:9 ideal 46:1 identifies 24:22 identify 5:12, 5:15, 24:22 ieee 121:17 il 4:6 illustrated 74:4 imagine 18:11, 18:16, 35:21, 96:6, 108:16, 117:15 imagined 120:1 immediately 38:14, 39:15 immersive 96:14, 97:11, 97:13, 97:17, 101:12, 106:15, 107:9 impact 44:2 impact-free 44:2 impacts 104:13 implement 23:7, 30:10,	135:17 implementation 35:12 implementing 30:20, 31:22, 32:5 implying 68:13 import 53:11, 54:4, 54:6, 63:5, 64:9, 68:18, 75:9, 75:16, 77:10, 78:4 importance 24:3, 31:15 important 19:1, 23:18, 49:21, 90:21, 91:16, 98:14, 101:13 inc 1:4, 2:4 incentives 103:17 inception 17:15, 17:17, 21:4, 132:5 include 49:4, 59:18, 68:8, 74:11 included 16:16, 110:5, 121:20, 121:22, 122:9 includes 13:15, 54:6, 74:5, 74:9 including 56:20, 118:1 incorporate 25:18 increase 102:8 incredible 17:3 independent 17:7, 17:8,
---	---	--	---

50:16, 51:5, 51:22, 52:5, 52:7, 55:22, 66:21, 83:8 indicators 105:2 industry 12:15, 13:12, 18:1, 22:12, 23:17, 92:15, 97:15 inevitable 22:7 influence 82:7 information 16:5, 16:14, 31:12, 34:3, 43:21, 54:7, 76:19, 77:9, 85:14, 100:9, 127:16, 129:11, 129:12 infrastructure 111:11 inherently 68:13, 90:19 initially 21:7 innovate 97:12 innovation 24:4, 89:7, 92:3, 92:20, 95:2, 95:6 innovations 97:21 innovative 44:5, 113:15 inside 120:18, 120:20 instance 15:10, 32:9, 83:11, 107:12, 116:17 instead 98:13, 99:16, 124:1	institute 23:5 institution 13:1 instructed 8:8, 63:9 instructing 63:20, 64:20, 64:22, 65:20 instruction 54:20, 54:22, 56:10, 63:22, 65:3, 65:5, 65:10, 65:15, 65:17, 66:7, 66:16, 67:3, 67:21, 68:1, 74:21, 75:1, 75:17, 78:5, 78:16 instructions 54:17, 59:22, 75:9 instructs 54:12, 57:4, 68:22, 75:21, 76:10, 76:14, 78:10, 78:21, 80:14 instruments 99:22 integral 14:15 integrated 22:21 integrity 104:9 intellectual 24:15 intelligent 50:13, 50:20 intent 33:3 interact 20:19 interest 19:15, 114:9, 114:14	interested 84:7, 84:15, 85:21, 140:15 interesting 85:5, 88:14, 98:10, 122:17 interestingly 12:1 interests 89:20, 91:8 interface 133:18 international 32:14, 113:3 internet 36:13, 108:9, 111:3, 111:11, 111:20 internet-based 112:5 interrupt 38:7, 73:6 interruption 43:8 interruptions 5:20 intersection 27:3 intersects 14:13 introduced 19:17 introduction 24:9, 24:11, 24:14 invalidate 88:16 invalidating 88:15 invention 48:16, 74:3, 83:15, 98:9, 132:22 inventions 29:16 inventor 13:11, 123:20 inventory 16:16	invested 86:12, 114:15, 114:16 investment 95:16 investor 29:9 involve 35:11, 36:10, 40:1, 43:12, 106:16, 107:6 involved 20:17, 29:1, 29:8, 33:5, 36:4, 36:5, 36:22, 95:10, 129:12, 133:14 ios 105:4 ip 1:10, 2:10 iphone 105:4 ipr 1:6, 2:6, 7:2 itself 104:14 itunes 30:9 J january 9:21 jarratt 3:13 jarratt@haynesbo- one 3:9 johnson 1:14, 2:15, 6:6, 6:7, 6:11, 46:19, 93:19, 130:1, 130:15, 138:3, 139:4 joint 103:16 joke 124:18, 124:19
--	---	--	---

Transcript of Loren Johnson
Conducted on March 11, 2026

156

joshi 3:12 joshi@haynesboone 3:8 jr 4:8	131:19 known 42:17, 117:13, 118:12, 119:1	97:5 later 33:19, 46:4, 48:11, 87:16, 113:10 latest 91:10 latin 82:7 launch 96:18 launching 97:8 law 4:4, 89:2 lead 31:14 learn 22:22 least 54:10, 63:6, 87:3, 87:19, 121:1, 126:1, 131:18 leaves 70:12, 79:4 led 24:8, 27:2, 96:17, 103:7 left 94:20 legally 85:8 less 58:22, 59:2 let's 13:5, 16:19, 30:19, 44:18, 46:22, 51:12, 54:2, 61:11, 81:11, 81:20, 81:22, 82:3, 82:8, 82:12, 91:2, 93:17, 96:22, 99:17, 99:20, 109:10, 111:22, 130:10, 130:14, 131:5	level 84:13 libraries 50:16, 75:18, 78:6 library 54:8, 63:5, 68:17, 68:21, 74:12, 75:8, 76:10 life 104:1 light 17:21, 121:5, 122:14, 123:10, 123:12, 124:10, 124:17, 124:19 liked 116:21 likely 91:6 limit 109:10 limitations 19:22 limited 115:14 line 47:8, 73:14, 76:7, 77:19 lines 81:8, 94:6 lippman 69:14, 122:3, 123:4, 124:1, 124:4, 125:15, 126:2, 126:3, 126:21, 128:2 lippman's 38:1, 40:12, 70:1, 120:10, 120:22, 122:12, 122:16, 123:14 list 27:9 listed 13:8, 120:17, 129:4
K k-e-l-k-e-r 24:10 kalyani 3:8, 3:12 keepers 22:12 keeping 117:10 kelker 19:17, 24:9, 24:12, 135:13 kevin 84:3 key 43:16, 122:20 kiara 1:19, 2:17, 140:3, 140:20 kick 99:22 kind 18:20, 19:15, 28:21, 32:5, 60:11, 84:13, 94:17, 98:14, 112:2, 122:19, 123:6, 127:18 kinds 22:17, 105:15 kirk 103:5, 103:6 klarquist 4:10 knew 23:7, 87:8, 131:11 knowledge 72:3, 72:4, 72:10, 72:14, 83:9, 112:14,	L l-o-r-e-n 6:6 label 12:5, 15:17 labels 17:7, 27:19, 28:10, 35:1, 84:9, 86:10, 102:19 laboratories 97:3 lacked 21:8 lafayette 3:19 laid 131:8 landscape 87:18 language 45:7, 69:4, 82:10 large 19:7, 22:18, 32:17, 32:22, 35:21, 46:2, 114:1, 114:7, 116:14 large-scale 98:1 larger 52:4 largest 113:2 last 9:16, 52:12, 52:22, 90:11, 97:21, 108:5, 108:21 lasting 130:4 late 13:18, 18:15,		

Transcript of Loren Johnson
Conducted on March 11, 2026

157

listen 49:14 listened 48:11, 85:20, 102:20 listeners 100:22 listening 25:2, 41:6, 89:16, 102:13 literally 86:1 literature 121:12, 121:16 litigation 3:17 little 20:15, 26:21, 38:19, 39:4, 45:19, 89:12, 90:7, 102:9, 115:15, 115:21, 124:21 llc 1:10, 2:10 llp 3:4, 4:10 local 9:3, 53:10, 64:7, 68:17, 75:8, 109:22 locate 53:13, 54:10, 63:6, 73:22 located 54:15, 63:14, 65:13, 75:7, 75:18, 78:6, 82:22, 83:1, 90:5 locates 57:6, 68:21 location 1:15, 2:16, 75:2 locations 117:13 logan 120:13, 126:6,	126:7, 126:8, 126:12, 126:14, 127:2, 127:15, 127:19, 127:22, 128:3, 128:4, 128:10, 128:11, 128:14 long 18:11, 34:4, 89:4, 105:16, 107:20, 123:12 longer 130:4 look 18:17, 41:15, 44:18, 52:19, 53:7, 71:4, 73:13, 109:19, 110:16, 122:6 looked 18:22, 120:21, 125:14 looking 11:14, 24:13, 26:21, 27:1, 29:12, 31:3, 62:6, 63:8, 64:18, 68:10, 76:6, 77:6, 82:14, 82:19, 115:3, 115:8, 115:17 looks 43:6 loren 1:14, 2:15, 6:6, 138:3, 139:4 lot 18:20, 28:11, 30:10, 31:5, 33:5, 81:9, 85:6, 107:15, 114:3, 114:16, 120:19, 122:9, 122:21, 125:20, 127:16, 129:15, 133:4, 134:7,	135:1, 135:21 loud 100:16 louder 100:14 love 85:22 loved 92:5, 103:6, 116:21 lp 15:15 lucas 99:4 lunch 130:3 M made 21:13, 24:11, 53:1, 81:16 maintaining 117:12 major 17:6, 84:8, 86:10 majors 17:9, 84:14 make 6:22, 7:20, 39:12, 42:17, 53:5, 60:18, 66:12, 85:1, 107:2, 111:18, 127:17, 134:16 makes 22:1, 39:4, 50:12, 51:22, 57:9, 64:12, 81:9 making 6:15, 50:20 manage 83:6, 90:5, 90:16 managed 43:18 management 11:22, 32:14,	54:18, 61:21, 62:20, 113:3 manages 52:10, 64:10 managing 59:22, 60:1, 60:2, 62:3, 62:10 manhattan 84:3, 87:1 manner 7:10, 7:12 many 14:9, 27:18, 27:19, 28:10, 31:8, 52:5, 132:9, 133:2, 134:1 march 1:16, 2:17, 11:12, 83:21 mariah 103:8 marketing 11:22, 27:5, 118:11 marriage 140:15 masters 87:3 materials 9:1, 120:16 matter 70:7, 90:4, 90:14, 140:16 matters 93:1 maximize 14:21 maybe 16:6, 20:15, 23:3, 48:2, 48:3, 66:2, 67:16, 82:6, 82:7, 89:11, 97:6, 105:18, 108:4, 117:8, 133:3
--	--	--	---

Transcript of Loren Johnson
Conducted on March 11, 2026

158

mba 11:15, 11:18, 11:21, 12:13 mccalley 69:18 mccauley 4:4, 4:8, 93:12, 130:1, 136:12, 136:13, 136:17, 136:19, 136:22, 137:4 mcculloh 38:19, 45:14, 83:18 mcculloh's 50:6, 82:1 mean 13:21, 14:1, 15:5, 15:6, 18:12, 22:7, 31:2, 35:13, 38:7, 61:5, 61:19, 64:1, 69:7, 70:12, 71:5, 71:13, 77:20, 79:7, 79:18, 80:1, 80:8, 81:3, 94:10, 97:6, 106:8, 106:20, 107:9, 115:11, 118:8, 119:16, 122:6, 123:21, 124:11, 124:16, 126:19, 127:7, 127:12, 131:2, 132:16, 133:1 means 62:14, 94:2, 100:5 meant 48:1, 99:10 mechanism 108:2 media 24:3, 27:6, 29:19, 46:7, 48:17, 51:7,	51:17, 74:7, 87:18, 96:11, 112:17, 113:6, 133:21, 134:1, 134:8, 134:14, 134:20 meet 25:6, 44:10, 60:7, 61:16, 71:19 meeting 84:17, 85:5, 85:6, 87:13, 115:7 meetings 113:5, 132:14, 134:8 mention 11:5, 24:6, 49:20 mentioned 20:7, 26:2, 29:14, 39:22, 50:3, 52:13, 58:18, 83:18, 96:3, 96:10, 113:22, 114:7, 115:1, 125:14 mentions 120:9 message 87:14 met 83:22, 105:11, 116:6, 117:2 method 77:5 methods 114:10 miami 82:4, 89:19, 90:2, 90:13, 91:2, 91:6 mic 5:10 mid 112:1, 113:10 mid-'s 33:22	mid-to-late 13:21 middle 9:18, 83:12, 101:1 might 18:17, 19:15, 20:1, 20:3, 45:18, 62:17, 91:9, 107:12, 109:14, 111:14, 121:4, 121:5 mile 108:5, 108:21 millar 1:19, 2:18, 140:3, 140:20 million 22:13, 84:12 millions 82:15, 103:22 mind 73:6 minimum 100:19 minutes 113:4 missed 17:2, 136:15 mix 97:12, 100:2 mixed 100:4 mixing 101:8 model 82:18 modem 112:3 monetarily 94:19 monetize 23:8 money 15:20, 86:13, 95:15, 114:16 months 87:16, 116:2	more 18:8, 20:12, 22:20, 24:10, 25:15, 29:17, 30:19, 32:6, 34:17, 35:14, 37:11, 41:22, 42:4, 45:6, 47:17, 59:3, 59:4, 60:9, 79:6, 79:7, 82:7, 82:14, 88:9, 89:13, 101:18, 112:6, 124:15, 128:16, 130:5, 130:19 morning 6:11, 6:12 morris 32:16 morton-park 4:14, 136:20, 137:6 morton-park@klar- quist 4:13 most 9:4, 22:11, 87:3, 92:5, 98:19, 99:21, 105:8, 108:18, 113:5 mostly 34:20, 35:1, 111:7 move 30:6, 105:13 moved 31:5 movie 40:17, 40:20, 41:16, 41:22 movie's 41:19 moving 99:11 mrsv 96:11, 97:11,
---	---	---	--

101:3, 104:2, 106:1, 106:8 much 15:11, 22:19, 82:13, 112:6, 130:4, 130:21, 132:2 multi-region 135:7, 135:17 multiple 27:2, 117:12 mumbai 82:9, 89:19, 90:3, 90:13 music 12:15, 13:11, 13:17, 14:3, 14:16, 15:9, 18:1, 18:18, 24:16, 25:1, 27:16, 28:7, 28:14, 28:16, 28:20, 37:15, 59:12, 74:13, 81:12, 81:16, 82:11, 86:8, 87:20, 92:14, 96:15, 96:18, 97:9, 99:12, 100:21, 102:6, 102:12, 104:12, 105:6, 107:21, 116:17, 134:20 musical 82:5, 89:20 must 8:6 mute 5:10, 106:4, 136:14 myself 23:2, 86:7	naming 67:9 napster 83:18, 87:15, 116:1 nashville 96:19 nda 84:1 near-field 101:10 necessary 25:22, 59:17 need 8:12, 20:22, 42:4, 45:12, 46:18, 57:11, 58:11, 60:9, 69:12, 89:15 needed 25:17, 111:18, 131:12 network 25:11, 30:5, 50:14, 51:22, 52:5, 52:7, 52:14, 52:16, 53:3, 55:21, 55:22, 61:7, 62:13, 64:7, 82:16, 88:11, 115:4, 116:14 networks 51:5, 74:7, 74:8, 75:19, 87:21, 107:7, 107:8, 108:15, 109:5, 110:11, 116:10, 117:4 never 86:1, 86:2 new 6:2, 44:5, 99:3, 99:15, 101:16, 102:2, 102:11, 102:12, 104:1, 104:4, 104:18, 106:15,	113:7, 118:5, 140:5 newer 104:17 next 16:9, 16:10, 66:13, 67:10, 67:15, 81:8 nod 7:20 none 136:7 notary 6:2, 138:11, 140:4 note 21:5, 127:17 noted 96:17 notes 53:6, 56:12, 56:13, 56:18, 77:7, 127:12, 127:14 nothing 11:1, 79:5, 79:7, 111:15 noticed 18:6, 20:14 novel 85:19 nudged 115:22 number 20:18, 32:13, 32:22, 35:7, 42:19, 71:17, 79:19, 82:15, 92:5, 92:7, 95:1, 123:2 numbers 103:13	objection 48:14, 69:16 objections 42:9 objects 8:5, 99:8 observed 6:16 obvious 95:12 obviously 82:21, 91:13, 95:9 occur 96:21 occurred 109:14 ocean 28:9 off-the-record 5:8 offer 85:17, 116:11 offered 103:16 office 1:1, 2:1 officer 84:4 often 16:7 oh 106:4, 106:5, 110:22 okay 7:16, 8:4, 8:19, 8:22, 9:11, 9:15, 10:3, 10:13, 11:5, 11:14, 11:20, 13:4, 13:10, 18:6, 26:8, 29:12, 30:19, 31:22, 34:16, 35:4, 37:11, 37:17, 37:22, 38:6, 43:9, 49:1,
N		O	
name 6:4, 67:17, 93:4 named 103:5		o'clock 47:2 object 98:12, 99:7	

Transcript of Loren Johnson
Conducted on March 11, 2026

160

49:20, 50:9, 50:19, 53:19, 54:20, 56:1, 56:8, 57:15, 58:22, 63:19, 66:22, 67:7, 67:8, 67:19, 69:4, 70:3, 70:11, 71:1, 71:16, 72:4, 72:19, 72:21, 75:6, 79:22, 80:6, 90:12, 93:22, 96:7, 106:7, 110:7, 111:1, 117:8, 118:8, 118:20, 119:13, 119:20, 120:4, 121:8, 122:12, 125:4, 125:12, 126:5, 126:13, 127:2, 129:20, 129:22, 130:6, 130:10, 130:19, 132:2, 135:5, 136:3, 136:18, 137:4 old 101:15, 101:20 on-demand 46:5 once 124:8 one 5:5, 14:11, 19:2, 19:20, 30:16, 31:19, 32:13, 43:16, 45:6, 47:17, 54:9, 54:10, 55:8, 56:2, 56:12, 60:22, 61:2, 61:12, 62:14, 62:22, 63:6, 63:21, 70:18, 71:6, 73:1, 82:2, 83:11, 86:9,	87:2, 92:7, 94:21, 95:1, 95:8, 97:10, 99:12, 101:3, 101:4, 101:6, 101:9, 102:15, 102:19, 103:1, 113:1, 113:5, 115:8, 130:5, 135:16 ones 42:22, 87:4 ongoing 33:10, 33:11, 106:1 online 86:5, 97:5 only 18:18, 41:10, 42:6, 79:17, 80:21, 80:22, 81:2, 101:21, 104:2, 104:12, 118:13, 118:16, 119:8, 121:20, 133:16 open 70:13, 100:18, 115:19 operate 22:14, 23:11, 29:10 operations 50:15, 72:5 opinions 123:22 opportunity 17:3, 102:4 opposed 130:2 optic 115:5 orchestrates 50:15 orchestration 135:7 orchestrator 88:10	order 45:12, 90:16 ordering 136:20 ordinary 11:6, 11:11 organization 27:14 original 55:21, 64:13 originally 28:1 origins 94:1 other 6:20, 10:10, 18:18, 19:18, 24:1, 27:19, 30:13, 31:10, 33:1, 38:13, 39:5, 41:5, 43:19, 43:20, 44:3, 48:6, 52:16, 54:9, 54:12, 55:9, 55:16, 56:3, 56:12, 57:2, 57:6, 63:6, 64:20, 64:22, 65:20, 69:1, 70:6, 70:19, 75:19, 81:16, 82:3, 95:9, 96:8, 99:2, 99:8, 108:17, 109:2, 114:21, 114:22, 118:18, 119:17, 120:16, 121:18, 134:13, 135:1 others 29:7, 91:21, 111:14, 118:19 otherwise 8:8, 124:10 ourselves 123:8 out 22:9, 29:5,	34:12, 51:3, 62:16, 73:7, 76:8, 90:7, 90:9, 97:3, 98:10, 100:7, 114:4, 122:6, 131:8 outcome 140:16 outlined 132:1 output 75:11 outside 98:22 over 5:5, 17:5, 17:6, 22:13, 67:22, 68:7, 93:6, 93:13, 97:21, 101:22, 108:14, 109:4, 110:10, 116:9, 117:3 overcame 48:14, 123:3 overcome 42:9, 69:16 overseas 87:7 overview 97:16, 128:4 own 56:14, 118:12, 124:1, 125:18 owner 1:11, 2:11, 3:16, 4:3, 29:8, 94:7 owners 99:3 P p-e-a-r-r-e 6:7 p-o-s-i-t-a 11:8 pack 32:22, 33:17,
--	---	---	--

115:1 packet 81:14 page 9:15, 9:16, 9:19, 73:12, 139:3 paid 17:10, 104:8 painstakingly 100:1 paragraph 13:7, 27:1, 29:13, 37:18, 73:13, 73:18, 75:4, 120:4, 129:3 parallel 28:15 parallels 123:2 park 4:6 parker 4:19 parkway 4:5 part 14:14, 14:15, 22:3, 35:21, 37:13, 59:19, 60:2, 62:3, 69:6, 69:19, 90:9, 90:19, 98:19, 104:2, 120:2 particular 11:20, 15:4, 21:12, 56:21, 77:5, 91:12, 93:1, 95:21 particularly 112:16 parties 140:14 partly 30:6, 88:8 partner 19:18, 106:11	partners 106:13 parts 40:2 passed 106:11 passionate 92:18, 92:19, 95:1, 104:16, 105:20 past 107:20, 108:3 patent 1:1, 1:2, 1:7, 1:11, 2:1, 2:2, 2:7, 2:11, 3:16, 4:3, 7:3, 7:6, 17:16, 25:13, 26:1, 29:17, 31:10, 31:13, 31:14, 32:11, 35:20, 37:12, 39:2, 41:10, 41:12, 42:7, 44:16, 44:17, 51:9, 56:17, 69:20, 72:6, 72:15, 72:21, 73:8, 73:11, 75:2, 80:5, 83:21, 88:2, 88:3, 88:16, 88:21, 88:22, 89:7, 91:22, 93:1, 93:3, 94:2, 94:8, 94:11, 94:12, 94:15, 95:6, 97:20, 105:19, 116:13, 120:11, 120:12, 120:13, 123:9, 123:12, 123:18, 124:20, 125:11, 125:18, 125:19, 126:6, 126:7, 126:22, 127:3, 127:20, 127:22, 128:3,	128:5, 128:8, 128:10, 128:11, 128:13, 129:12, 132:5, 132:12 patent's 38:2 patents 92:3, 127:10 path 59:19, 59:20, 61:3, 61:6, 61:7, 61:15, 66:6, 66:10, 66:15, 67:2, 67:7, 67:19, 67:22, 68:7, 68:8, 68:9, 69:10, 71:13 pause 44:8, 46:16 pay 124:12 pearre 6:7 people 10:4, 20:2, 20:18, 21:6, 21:11, 85:7, 101:22, 112:15, 113:6, 113:12, 113:15 percent 92:16, 134:4 perfect 81:19 performance 101:2 perhaps 118:8 person 11:5, 11:10, 29:15 personally 93:2, 94:2, 95:7, 96:4, 130:3 personnel 97:4	perspective 44:8, 45:8, 60:16 petitioner 1:5, 2:5, 2:16, 3:3 phone 5:15, 10:10, 10:12 physical 16:1, 16:15, 17:1, 86:11 physically 15:13 picture 100:10 pieces 26:16 piracy 86:16, 86:21 place 50:13, 56:12, 83:13, 85:18 placed 50:22 places 17:4 plane 50:4, 50:10, 88:7 plano 3:6 plants 114:16 plausible 55:7 play 20:19, 39:8, 118:4 playback 38:9, 38:20, 39:18, 43:19, 46:7, 48:18, 48:21, 49:3, 49:6, 49:17 played 16:20, 91:6 playing 39:9
--	--	--	---

please 5:4, 5:6, 5:9, 5:11, 5:15, 6:4, 8:13, 10:15, 32:8, 47:17, 73:9, 114:5 plurality 74:5, 74:6, 74:12 plus 128:14 point 7:22, 21:4, 48:11, 76:21, 88:15, 104:18, 132:11 pointed 62:16 points 122:20 popular 87:4 populates 64:11 portland 4:12 posita 11:8 positive 105:13 possible 46:20, 82:21, 88:17, 117:19, 118:3, 129:15 possibly 109:16, 109:17, 132:8 post 37:5 predated 12:1 predict 94:18 preexisting 20:13 preferred 73:15, 73:20 prefigured 93:5	preliminaries 6:18 premed 12:21 premedical 12:21 preparation 56:14, 121:10, 129:5, 129:8, 129:10 preparing 121:10 present 4:18, 74:3 presentation 33:6, 100:21 presented 84:5 presenting 114:22, 122:3 pretty 45:15, 133:5, 134:22 prevail 95:4 primarily 35:4 primary 27:13 prior 48:6, 69:17, 96:8, 110:3 private 103:11 probably 21:15, 28:4, 32:6, 32:15, 103:20, 132:9, 132:17, 132:18 problem 17:18, 18:5, 19:22, 32:12 problems 15:7, 16:15, 17:16, 18:7, 18:20 proceeding 5:2, 5:7	process 19:2, 27:18, 32:9, 58:20, 62:4, 89:4, 100:2, 104:10 processor 53:10, 75:9, 75:11, 78:3 producer 21:16, 22:9, 22:10, 35:2, 35:5, 35:6, 35:10 producing 35:14, 36:18, 36:19 product 17:1, 34:7, 34:15, 35:15 production 15:18, 35:16, 96:15 products 16:8, 34:10, 34:18, 36:9 professional 13:12, 14:15 professor 12:3 program 12:2 programs 10:7 project 103:3, 103:7 projects 92:6, 103:10 promotional 111:7 pronounce 25:9 proof 26:3, 26:5, 96:22, 102:22 property 24:15 proposed 87:22, 110:8	prosecution 120:11, 120:18, 122:13, 122:22, 123:4 protect 115:21 protected 87:11 protecting 104:8, 104:9 protocol 85:2 prototype 26:4, 26:6, 26:11, 26:14, 84:5, 85:7 prototyped 26:2 provide 5:16, 8:16, 19:12, 84:13, 117:3 provider 37:2, 85:11, 98:6 providers 36:16, 84:9, 92:12, 107:11, 108:8, 108:20, 109:21 providing 54:17, 65:3, 106:15, 108:9, 109:3, 109:21 public 6:2, 138:11, 140:4 publication 121:17 publications 121:19 publishers 102:7 pull 8:22, 9:7, 10:18, 13:5 purchase 5:18, 15:16
---	--	--	---

Transcript of Loren Johnson
Conducted on March 11, 2026

163

purchased 16:8 purpose 22:5, 48:15, 67:9, 88:4 purposes 5:7, 118:11, 131:22 pursue 22:2, 34:9 pursuit 20:16, 20:17 purview 52:4, 66:3, 90:22 pushing 99:16 put 26:17, 33:3, 43:2, 44:4, 88:8, 91:20, 100:22, 117:22, 132:15, 132:20, 136:2 putting 135:10 Q qualification 115:8, 115:9 quality 19:11, 100:15, 111:10, 112:9 question 8:1, 8:5, 8:7, 14:3, 28:18, 37:17, 39:11, 41:19, 45:11, 45:13, 61:9, 64:15, 67:1, 67:11, 67:16, 72:8, 72:13, 77:15, 80:5, 90:11, 105:17, 107:3, 112:21, 113:20, 114:5, 117:8, 126:5, 134:5, 134:13,	134:21 questioning 47:8 questions 6:20, 7:13, 66:13, 127:14, 128:16, 130:19, 136:16 quick 46:21, 97:16 quickly 53:7, 53:8, 82:21, 109:20 quote 86:2, 101:5 R radio 16:21 rails 18:22 rate 46:12, 47:19, 49:5, 49:12, 49:13 rather 46:2 rca 103:2 reach 10:11, 10:12, 17:12 reaching 46:11, 47:12, 47:18 read 57:14, 63:3, 73:18, 73:21, 76:8, 124:5, 124:11, 125:6, 125:17, 125:19, 125:22, 126:6, 126:8, 127:7, 127:22 readily 19:4 reading 56:11, 57:13,	57:15, 58:14, 73:22, 121:5, 122:15, 123:10, 123:13, 123:19, 124:2, 124:10, 124:17 ready 91:13 real 53:7, 109:20, 110:19 realized 17:10, 19:22 really 11:3, 14:4, 14:19, 19:1, 42:11, 45:10, 60:8, 67:2, 74:19, 81:10, 87:11, 89:9, 91:16, 91:21, 92:19, 92:22, 94:22, 98:21, 99:12, 102:2, 109:19, 112:6, 117:11, 118:6, 118:18, 119:5, 119:21, 123:20, 128:1, 128:8, 128:9, 129:14, 129:17, 132:6, 134:1 realm 32:20, 69:12, 97:13, 99:11 realnetworks 111:2, 111:19, 112:2 realtime 13:16, 27:6, 31:15, 32:2, 37:14, 38:2, 38:9, 39:3, 40:7, 40:8, 40:9, 40:22, 41:8, 41:18, 42:2, 42:8, 42:13, 43:20,	44:11, 44:22, 45:4, 45:8, 45:18, 45:22, 46:14, 47:9, 47:14, 47:22, 48:12, 48:21, 49:9, 85:9, 112:12, 112:19, 113:7, 115:12, 116:14, 134:19 reason 8:15, 81:7 reasons 34:10 recall 15:12, 28:2, 33:20, 50:1, 50:7, 94:4, 110:13, 129:10 receive 11:18, 13:1, 51:3, 116:20 received 11:15, 41:5, 41:9 receives 54:3, 57:1 receiving 63:4 recess 47:4, 93:15, 130:12 recollection 118:21, 119:3, 135:12 reconvene 47:1, 93:14 record 6:5, 6:17, 7:19, 9:3, 12:5, 15:15, 15:16, 15:21, 16:2, 16:4, 16:5, 16:19, 17:2, 19:8, 22:9, 28:10, 35:6, 47:6, 84:9, 91:10, 99:19,
--	---	---	---

102:18, 103:6, 114:12, 136:18, 140:10 recorded 100:2 recording 5:6, 5:17, 36:6, 36:7, 99:19, 105:3, 118:9, 118:22 recordings 101:20 records 17:20, 91:5, 103:20 redirect 136:17 refer 7:6, 9:11, 127:15 reference 45:4, 73:22, 126:2, 126:3, 129:13 referenced 125:15 referencing 40:12, 75:4, 124:7, 124:9 referring 7:7, 9:13, 11:7, 11:12, 15:3, 21:10, 27:11, 29:22, 30:15, 31:9, 49:8, 52:20, 52:22, 58:3, 58:16, 74:18, 94:19, 94:20, 108:7, 108:17, 124:13, 128:21 refrain 10:15 region 16:22, 51:11, 51:16, 51:22, 52:8, 52:15, 52:16, 53:3,	64:7, 71:6, 81:22, 82:9, 83:1, 90:1, 90:2, 90:3, 90:12, 90:13, 91:12 regional 50:16, 74:6, 74:8, 75:19 regions 51:4, 52:5, 78:7, 82:12, 82:22, 90:6, 106:19 related 35:17, 106:17, 114:6, 121:13, 125:11, 128:19, 140:13 relates 128:7 relating 54:7 relationship 24:18, 37:1, 104:20, 104:21, 119:6 relationships 29:4, 31:17, 32:4, 32:12, 106:22 relative 35:19, 37:4, 45:17 release 16:9, 103:10 released 34:18, 36:9 relevant 29:16, 83:20, 97:17, 104:18, 122:2 relied 26:18, 26:19 relies 14:5 rely 14:6	remaining 94:12, 94:15 remains 94:16 remember 5:4, 5:10, 19:9, 26:15, 84:17, 86:16, 111:5, 111:22 remote 1:15, 2:16 remotely 5:2 rendered 123:21 repeat 45:6, 47:17, 90:8, 90:10, 114:5 replicated 87:8, 97:22 reported 1:19 reporter 5:12, 6:4, 136:19, 140:4 reports 53:18 representation 33:16 representations 34:6 represented 24:19, 32:21, 113:1, 113:16 representing 113:13 reproduce 99:8 reproduced 101:21 reproduction 101:19 request 51:3, 52:1, 53:11, 54:6, 57:1, 58:19, 63:4, 63:8,	63:13, 64:2, 64:4, 64:9, 68:18, 77:1, 77:4, 77:8, 77:10, 77:12 requested 44:21, 46:6, 51:17, 53:17, 53:18, 53:22, 54:7, 54:10, 54:11, 54:14, 57:3, 65:12, 68:16, 68:22, 73:2, 74:17, 75:7, 75:8, 75:20, 76:2, 76:12, 76:13, 76:15, 77:22, 78:7, 78:9, 78:11, 78:12, 78:17, 79:1, 79:10, 80:16, 81:5 requesting 52:16, 54:5, 54:15, 54:21, 57:5, 65:14, 69:2, 76:16, 78:13, 78:19, 79:2, 79:15, 81:5, 110:21 requests 39:7, 83:13 require 35:16, 56:8, 59:5 required 35:22 requirements 98:4 reread 47:9 research 129:16, 132:10 researching 132:3 respect 20:8, 23:9,
---	--	---	--

Transcript of Loren Johnson
Conducted on March 11, 2026

165

28:17, 30:2, 30:3, 38:1, 42:14, 89:19, 91:19, 117:9 respected 75:22, 76:1, 76:14 respective 76:11, 78:22 response 75:16, 78:4 rest 39:19, 39:21, 72:14 retrieve 54:13, 63:12, 65:1, 65:11, 65:21, 68:2, 69:1, 76:1, 76:12, 76:15, 78:12, 79:1, 81:4 retrieves 64:11, 68:5 retrofit 99:6 returning 76:19 review 73:7, 121:7, 126:9, 126:10 reviewed 121:9, 126:20, 128:17 reviewing 120:22, 129:15 revisit 85:16 revitalize 102:5 rewarding 95:6 richard 4:8 richard@mccaulle- ylawgroup 4:7 right 7:5, 7:16, 9:5,	10:7, 13:19, 20:21, 29:12, 40:3, 41:13, 44:17, 46:10, 46:14, 46:19, 47:1, 50:9, 51:12, 51:13, 51:15, 51:17, 57:12, 58:13, 64:4, 64:21, 66:5, 70:20, 76:6, 76:22, 77:18, 78:15, 79:7, 79:10, 79:16, 84:20, 91:18, 92:1, 93:2, 99:22, 101:1, 101:2, 114:3, 114:11, 123:6, 123:11, 134:14 rights 85:12, 92:10, 102:7 ripped 87:7 rock 99:20 role 97:8, 97:19 room 8:20, 10:5, 39:4, 97:2, 101:7 route 57:20, 61:12, 66:19 routed 59:16 routing 59:5, 59:13, 59:17, 66:19, 66:20, 66:22, 112:19, 135:18 royalty 102:8, 103:17 rudimentary 20:20, 111:6,	112:4 run 5:3 running 10:7 s s 3:1, 13:18, 18:15, 28:4, 33:11, 112:1, 113:10, 133:6 sadly 106:10 said 10:5, 28:18, 31:4, 43:9, 43:10, 44:21, 45:1, 46:11, 47:15, 51:10, 51:15, 53:20, 54:4, 54:9, 54:11, 54:12, 54:15, 59:13, 63:9, 64:22, 65:10, 65:13, 65:19, 65:20, 70:4, 70:8, 70:17, 70:21, 71:3, 72:9, 75:1, 77:18, 84:20, 85:22, 86:17, 86:21, 87:5, 87:9, 88:18, 88:19, 89:9, 94:21, 103:2, 122:7, 124:1, 127:15, 133:10, 135:13 sake 100:15 salmon 4:11 salsa 82:6, 91:10 same 29:13, 33:9, 46:12, 47:12,	47:19, 57:22 san 16:19, 16:21, 82:2, 89:19, 90:1, 90:12, 91:2, 91:9 satellite 33:9, 107:7, 108:1, 108:8, 108:14, 108:20, 109:4, 110:10, 130:22, 133:12 satisfied 77:12 satisfy 77:3 saw 17:5, 97:20, 98:7, 101:14 say 7:21, 11:8, 12:8, 14:1, 15:1, 16:19, 22:7, 30:15, 33:15, 33:22, 34:16, 35:7, 38:6, 38:8, 42:3, 42:19, 49:10, 55:1, 61:11, 63:15, 63:16, 64:1, 66:2, 69:8, 76:18, 77:4, 77:19, 77:20, 78:15, 79:8, 79:11, 79:20, 80:7, 80:11, 80:12, 80:13, 81:2, 81:11, 81:20, 81:22, 82:3, 82:12, 87:12, 93:7, 95:3, 95:20, 95:21, 99:20, 108:16, 111:22, 113:10, 118:20, 122:10, 124:16, 125:6, 126:13,
---	--	---	--

129:18, 132:2, 133:10 saying 12:14, 17:20, 30:14, 32:3, 38:13, 38:17, 38:20, 39:13, 40:5, 41:14, 42:11, 43:4, 44:15, 45:3, 50:19, 51:1, 51:18, 58:14, 60:20, 62:5, 65:9, 65:22, 68:14, 70:15, 71:12, 71:20, 71:21, 80:6, 80:10, 80:21, 105:4, 110:12, 112:3, 119:13, 124:5, 124:12, 125:7, 125:10, 126:4, 126:21, 127:11, 128:12, 133:2 says 44:20, 54:2, 54:22, 55:3, 58:22, 59:11, 60:13, 60:21, 63:16, 64:19, 78:2, 78:21, 79:4, 79:5, 79:17, 81:1 scale 81:6 scenario 60:20 school 12:5 science 89:2 scott 3:9, 3:13 scratch 16:11 search 51:3, 109:20	searches 57:2, 68:20, 75:18, 78:6 searching 54:8, 63:5 second 22:15, 46:17 sections 125:15 see 11:14, 15:7, 18:12, 27:7, 29:20, 37:8, 38:4, 43:22, 51:13, 54:2, 59:9, 61:6, 73:16, 73:17, 77:7, 95:13, 96:2, 96:22, 103:13, 107:19, 115:15, 119:3, 128:16, 130:3, 135:4 seeing 51:12, 105:1 seems 57:8 seen 58:18, 94:16, 123:11 select 19:5 selection 19:7, 29:2 selections 82:16 send 54:20, 54:22, 55:1, 55:4, 55:7, 55:8, 57:4, 60:3, 60:22, 65:15, 65:18, 80:17, 87:6 sending 65:15, 65:16, 66:7, 73:2 sends 53:11, 61:2,	61:14, 62:21, 64:9, 64:12, 67:21, 68:18, 75:9 sense 22:1, 23:4, 57:9, 62:13 sent 7:14, 53:21, 56:2, 74:21, 79:8 sentence 73:14, 76:7, 77:19 sequential 38:3 sequentially 44:20 series 7:13 serious 111:8 serve 119:9 server 62:8, 83:12 servers 82:22 service 16:13, 36:16, 37:1, 107:11 serviced 108:19 set 140:8 settlement 95:11, 96:2 several 43:16 shazam 24:21 shocked 92:14 short 130:2, 130:7 shortfalls 18:2 shorthand 140:4	should 5:8, 10:2, 80:17, 89:5, 95:10 show 86:3 side 15:17, 15:18, 15:19, 17:7, 114:21 signature 9:18 signature-mig2k 140:18 signed 9:21 significant 134:22 similar 25:3, 119:17, 126:5 similarly 135:5 simpler 66:12 simpson 4:19, 5:1, 136:13 since 40:11, 63:11, 67:10 situation 23:8 six 87:16, 116:2 size 81:13, 81:14 skill 11:6, 11:11, 29:15 skimmed 122:10 slowly 5:4 smaller 42:17, 81:15, 100:14 smart 105:8
--	---	--	---

smoothly 5:3 snare 100:1 software 25:21 sole 94:7 solution 83:4 solve 18:20, 83:4 solving 17:16, 18:4, 32:11 some 6:18, 6:20, 8:22, 13:7, 19:15, 20:22, 29:6, 35:2, 48:11, 54:6, 56:19, 62:7, 81:16, 83:13, 89:21, 96:7, 99:2, 99:3, 110:3, 110:22, 111:1, 112:2, 113:16, 115:2 somehow 62:6 someone 16:3, 17:22, 91:9, 131:2 something 7:21, 14:14, 19:3, 20:7, 36:17, 40:6, 40:16, 45:19, 86:3, 89:8, 94:3, 95:22, 99:5, 99:7, 113:14, 119:22, 136:12 sometime 97:5 sometimes 16:17 song 25:2	sony 99:5, 102:20, 103:9, 114:15 sooner 8:12 sorry 25:8, 26:6, 30:14, 38:6, 43:7, 44:18, 73:21, 77:2, 80:8, 85:1, 90:7, 106:5, 114:4, 124:22, 125:12 sort 12:9, 40:10, 81:7, 81:17, 101:18, 134:13 sound 23:10, 47:16, 99:1, 104:5, 104:13, 105:13, 111:10 sounds 12:11, 17:17, 53:19, 55:3, 55:6, 79:13, 91:18, 92:22, 106:1, 110:7, 112:9, 113:21, 114:6, 116:5, 119:13 southwest 4:11 space 100:18, 104:12, 105:13 spark 21:3 sparkman 4:10 spatial 103:15 speak 5:4, 41:10, 42:11, 44:14, 44:15, 71:22, 72:2, 72:9,	72:20, 79:17, 81:1, 88:17, 109:22, 110:1, 112:22, 118:13, 118:16, 118:18, 121:4, 125:8, 125:10, 126:1 speakers 99:9, 99:10, 100:9, 100:19, 101:10 speaking 5:13, 5:16 speaks 84:18 specific 56:18, 73:7, 77:3, 123:14, 127:13, 129:13 specifically 33:12, 44:19, 63:2, 70:9, 109:12, 109:13, 128:22 specification 72:6, 72:17 specifications 128:19, 129:7 specify 55:4 speculate 60:13, 60:17, 79:18, 79:22 speculating 70:21, 70:22, 71:1 speculation 69:6, 70:20, 80:7, 80:11, 80:13, 80:20 speculative 60:11, 80:2 spend 15:19, 125:20 spending 26:15 spent 132:3	spoke 21:9 springs 6:8 squashing 100:8 stan 19:18, 24:17, 24:18, 25:4, 27:17 stand 94:10, 94:14, 96:4 standards 128:18, 129:6 standpoint 97:15, 115:18, 115:20 start 9:6, 28:8, 28:19, 30:20, 131:5 started 12:4, 14:19, 15:2, 15:4, 15:7, 15:10, 16:20, 18:12, 18:16, 19:14, 20:21, 21:5, 21:11, 22:9, 98:12, 99:3, 99:11, 99:13, 101:21, 102:17, 103:10, 109:3 starting 16:10, 73:13, 74:19, 76:7 starts 73:14 state 6:2, 6:4, 27:1, 41:20, 140:5 stated 68:13 statement 40:13, 52:22, 72:8 states 1:1, 2:1
--	--	---	---

stating 53:5 stay 21:8, 69:12, 71:21 stellar 102:3 step 6:18, 52:12 stepping 13:7 steps 51:19 stereo 98:19, 99:1 stet 32:22 stewarding 95:22 stick 60:12, 136:11 sticking 68:15 still 8:6, 12:5, 29:10, 29:12, 38:10, 38:15, 38:21, 39:16, 39:19, 39:22, 40:18, 40:21, 41:3, 41:8, 41:17, 42:1, 43:6, 44:12, 48:18, 48:22, 49:4, 56:1, 62:10, 77:15, 77:16, 91:3, 91:14, 100:10, 113:11, 129:3 stilling 64:18 storage 88:3 store 15:16, 19:8 stored 51:4, 81:21 stores 16:2, 17:2,	74:12 strauss 84:1 stream 116:17 streams 102:8, 103:22 street 4:11 structured 131:15 student 12:22 studied 120:9, 120:11, 122:11, 127:7, 129:4, 129:6, 131:7 studio 29:2, 96:19, 97:1, 97:9 studios 22:11, 22:14, 29:3 study 11:21, 120:16, 121:11, 125:22, 126:14, 126:17, 126:19, 128:18, 135:1, 135:2 studying 132:19 stuff 133:4 stunning 102:3 subscribed 138:6 subscriber 118:22 subscriber's 118:9 subscribers 84:12 subscription 84:13, 105:6 substantial 11:1, 15:20	substantially 11:4, 38:2, 38:8, 39:3, 40:7, 40:22, 41:7, 41:18, 42:2, 42:8, 42:12, 43:19, 44:11, 44:22, 45:3, 45:7, 45:22, 46:13, 47:14, 47:21, 48:21, 115:12, 134:19 successful 14:16 sudden 16:22, 99:14, 102:6, 103:9, 103:18 suite 3:5, 3:18, 4:11 summarize 123:16, 127:18 summary 127:10 super 17:12 support 111:12 sure 6:22, 7:20, 13:9, 24:14, 26:7, 26:18, 31:1, 31:3, 39:12, 47:18, 53:5, 55:3, 56:7, 59:20, 60:8, 60:18, 61:9, 61:18, 62:11, 64:12, 67:18, 68:12, 71:2, 71:9, 72:9, 85:1, 90:9, 95:18, 106:20, 107:2, 108:12, 111:13, 118:21, 129:14, 134:4, 136:22	surprised 110:17 surround 99:1 survive 93:2 sworn 6:2, 138:6, 140:8 symphony 99:20 system 25:22, 30:4, 30:21, 33:4, 33:5, 36:12, 37:12, 41:4, 45:9, 51:6, 51:16, 52:11, 53:18, 60:1, 61:21, 64:11, 71:10, 74:2, 74:4, 75:10, 83:7, 83:10, 87:10, 87:21, 88:11, 90:17, 90:20, 95:7, 102:11, 107:18, 110:2, 112:5, 114:2, 114:18, 133:17, 134:9 systems 13:18, 22:18, 29:19, 30:12, 31:7, 32:1, 35:12, 35:18, 40:14, 45:5, 108:13, 110:8, 110:19, 112:20, 115:5, 115:6, 128:20, 129:8, 129:13, 133:16, 133:21, 134:2, 134:9, 134:11, 135:3, 135:7 T table 24:12
---	---	---	--

take 8:11, 36:6, 46:18, 46:21, 46:22, 52:6, 71:3, 93:10, 93:12, 103:1, 129:21 taken 2:15, 47:4, 93:15, 130:12 takes 66:16, 67:3 talent 32:18 talk 5:5, 6:19, 30:19, 37:22, 74:1, 75:3 talked 30:1, 47:10, 48:8, 50:5, 118:3, 131:12, 132:14, 135:12 talking 7:17, 18:21, 35:19, 37:11, 41:13, 46:5, 56:20, 58:6, 59:12, 63:11, 64:3, 85:8, 91:20, 94:1, 106:21, 108:5, 108:6, 108:8, 108:10, 109:6, 109:7, 109:8, 109:18, 111:16, 121:8 taste 82:5 teams 33:7 tech 4:19, 5:1, 22:16, 136:13 technical 20:2, 22:3, 43:5, 43:7, 124:20, 128:18,	135:14 technical-related 5:20 technically 40:5, 61:22, 62:1, 66:1 techniques 42:16, 43:13 technologies 21:12, 96:14, 121:14 technologist 13:11, 14:1 technology 14:6, 14:12, 14:21, 14:22, 15:3, 18:8, 18:13, 20:8, 20:13, 21:9, 21:17, 21:20, 22:4, 22:20, 23:13, 23:21, 24:1, 24:20, 24:21, 25:3, 27:4, 30:11, 30:21, 31:6, 31:10, 31:11, 32:10, 33:13, 42:14, 44:1, 81:18, 84:4, 86:13, 86:18, 95:17, 98:15, 98:17, 98:18, 101:8, 101:12, 101:16, 103:11, 104:17, 104:19, 104:22, 105:1, 105:9, 105:14, 115:18 technology-driven 29:18 telecommunication 36:12 tell 20:12, 24:10, 25:15, 64:16, 67:15, 84:19, 86:4, 86:17,	104:15, 113:4, 128:6 tells 68:1, 73:4 ten-minute 47:1 tend 100:13, 100:14 term 39:1, 40:5, 50:10, 88:6, 88:9 terms 17:18, 24:11, 31:22, 106:14, 127:19 territory 115:21 testified 6:3 testifying 7:1 testimony 8:17, 140:10 thank 5:1, 5:21, 6:13, 6:14, 7:5, 8:3, 8:14, 10:3, 24:6, 33:14, 47:3, 49:1, 51:10, 52:12, 89:17, 92:21, 130:9, 136:8, 136:10, 136:17, 137:6 theater 99:2, 99:6 themselves 60:4, 101:1 therein 54:15, 65:13 thick 122:8 thing 19:20, 92:5 things 23:10, 39:5, 86:9, 92:19,	94:21, 95:19, 99:2, 105:15, 117:18, 118:2, 135:2 think 9:4, 14:7, 19:21, 28:2, 31:19, 31:20, 34:2, 38:17, 39:12, 45:14, 56:1, 59:1, 59:3, 60:17, 60:18, 62:5, 62:8, 63:2, 65:4, 66:18, 69:11, 69:12, 69:21, 76:3, 77:15, 81:11, 83:20, 88:6, 88:7, 88:14, 89:11, 91:16, 93:11, 94:20, 94:22, 95:13, 97:4, 98:11, 98:14, 101:4, 105:18, 109:14, 110:6, 112:4, 113:19, 114:18, 115:17, 115:19, 116:11, 117:13, 117:17, 123:6, 124:3, 125:8, 125:9, 126:18, 127:20, 132:6 thinking 20:21, 112:18 thought 25:4, 81:18, 89:18 three 32:17, 51:19 through 6:18, 13:7, 15:22, 17:9, 26:16, 27:18, 30:7, 30:8, 33:22, 34:20, 35:1, 35:2,
---	---	--	--

Transcript of Loren Johnson
Conducted on March 11, 2026

170

36:8, 36:15, 52:17, 53:20, 55:1, 55:14, 55:18, 56:5, 56:9, 57:11, 58:1, 58:4, 58:11, 59:6, 60:5, 61:15, 61:19, 79:16, 80:18, 102:22, 107:10, 108:9, 108:22, 127:7 throughout 7:16 thx 99:4 tie 97:20, 105:19 tied 23:22, 121:3, 122:21 ties 134:13 time 5:16, 6:15, 16:9, 18:6, 18:9, 19:8, 20:4, 22:11, 22:12, 22:19, 26:15, 28:11, 31:13, 31:19, 33:2, 34:4, 36:2, 42:15, 42:20, 45:6, 45:16, 47:12, 47:17, 48:12, 81:10, 81:11, 84:18, 85:18, 98:8, 102:14, 107:20, 109:1, 111:22, 115:13, 117:2, 117:14, 119:1, 121:13, 125:20, 130:20, 131:19, 132:2, 132:16, 133:2, 133:12, 133:19, 134:2, 135:5	times 50:4, 108:19 titles 19:12, 25:1, 81:21, 82:13, 107:15 tn 6:8 today 6:15, 6:17, 7:1, 7:6, 7:17, 8:17, 10:13, 11:5, 23:19, 45:18, 85:17, 97:18 today's 136:4 together 23:22, 25:14, 26:17, 33:3, 43:3, 44:4, 83:16, 88:9, 117:22, 122:21, 130:11, 135:10, 136:2 told 56:4, 132:18 tony 86:7 took 113:8 tool 111:7 top 91:4, 91:5, 113:12, 113:17 touch 27:16, 28:15 touching 61:22, 62:9 track 122:18 tracks 74:13 trade 121:18 trademark 1:1, 2:1	training 22:3, 23:9 transcript 5:19, 136:21, 140:9 transfer 57:7, 57:9, 58:9, 58:13, 62:22 transferred 59:7 transfers 46:3, 48:9, 110:6 transmission 38:3, 38:9, 38:21, 39:8, 41:1, 42:18, 44:18, 45:5, 45:9, 46:8, 49:9, 49:13, 70:18 transmit 54:14, 63:13, 65:2, 65:12, 65:21, 65:22, 68:2, 69:2, 76:1, 76:12, 76:15, 77:22, 78:12, 78:17, 79:1, 80:15, 81:4 transmits 53:16, 68:5, 68:6, 70:5 transmitted 43:14, 52:3, 79:14 transmitting 44:21 transparent 92:16 travis 103:4 trial 1:2, 2:2, 95:12 tried 131:9	trivial 20:16, 20:17 true 140:10 try 8:10, 88:17, 121:1 trying 48:2, 53:4, 56:15, 60:18, 66:12, 71:21, 72:2, 83:4, 88:12, 88:15, 112:11, 115:21, 116:3, 119:22, 124:15, 124:19, 128:9, 128:10, 132:19, 132:20 turn 126:18 tv 108:15, 109:4 tv's 105:9 two 61:1, 61:3, 61:13, 61:14, 82:1, 100:3, 100:4, 100:9 tx 3:6 type 30:21, 31:2, 35:11, 81:17, 82:11, 107:5, 107:17, 109:6 types 31:11, 109:2, 119:17 U um-hmm 37:16 umg 99:12 unable 5:13 unclear 58:15, 58:16
---	--	---	--

Transcript of Loren Johnson
Conducted on March 11, 2026

171

under 57:10, 58:9, 60:6, 60:20, 66:3, 84:1 undergraduate 12:17 understand 7:7, 8:1, 8:6, 11:7, 11:10, 11:13, 14:19, 15:2, 21:20, 23:20, 31:1, 60:19, 62:12, 63:18, 66:13, 67:17, 70:3, 74:20, 89:12, 121:1, 123:7, 124:4, 124:15, 127:1, 127:6, 127:8, 128:2, 128:9, 131:3, 131:9, 131:21, 132:20, 134:5, 135:22 understanding 14:12, 16:12, 21:16, 30:10, 31:6, 31:14, 31:18, 32:1, 33:6, 35:22, 36:2, 36:5, 48:4, 55:11, 55:12, 56:22, 58:7, 58:21, 72:12, 77:16, 78:20, 127:18, 127:19, 127:21, 131:6, 132:4, 135:9 understood 13:22, 20:7, 26:11, 26:21, 39:13, 94:10, 106:14, 125:7, 131:17 unedited 5:17 unique 43:2, 43:11,	43:15, 81:13, 113:15, 117:21, 118:15 uniquely 23:22 united 1:1, 2:1 universal 98:8 university 11:16, 13:3 unless 8:7 unprotected 87:6 until 10:13, 47:5, 87:20, 93:16, 98:6, 130:13 usage 118:10, 119:1 use 12:6, 21:21, 51:13, 64:16, 66:11, 69:15, 81:22, 91:2, 100:18, 101:9, 108:13 user 18:14, 38:14, 38:22, 41:6, 44:14, 45:1, 45:5, 45:9, 46:6, 46:12, 47:12, 47:13, 47:19, 49:14, 51:21, 53:15, 53:17, 64:3, 64:13, 74:10, 76:2, 76:13, 76:16, 76:18, 76:20, 77:8, 77:11, 78:13, 78:19, 79:2, 79:10, 79:15, 80:16, 80:19, 81:5, 82:19, 83:3, 90:1,	115:10, 117:20, 119:6, 119:9 user's 44:7, 77:1, 77:3 users 20:9, 74:5, 90:2, 90:3, 110:21, 117:11 using 10:15, 25:3, 50:10, 62:19, 69:17, 84:5, 98:12, 105:2, 111:19, 111:21 usually 111:6 utilize 115:4 utilizes 107:17 V variety 35:1, 70:13 various 51:4 vein 12:10 venture 103:16 verbal 7:18 verbally 7:21 verbiest 48:7, 69:17 vested 114:14 via 5:15, 36:11 viable 33:4, 111:18 video 5:11, 5:14, 13:17, 109:8, 109:11, 109:22, 112:17	viewed 46:4 viewing 41:6 vinyl 101:21 vision 21:21 W want 6:21, 19:13, 51:13, 53:5, 62:15, 66:11, 67:17, 69:21, 73:12, 74:1, 74:14, 74:19, 85:1, 88:17, 91:9, 99:18, 101:5, 103:2, 107:2, 116:20, 127:13, 137:2 wanted 12:6, 15:14, 19:5, 20:1, 72:9, 75:2, 96:7, 103:13, 116:20, 117:22, 120:2, 131:14, 134:3 watch 49:14 watching 40:16, 40:17, 40:20, 41:16, 41:21, 44:13 way 6:8, 14:8, 18:4, 20:22, 25:20, 36:7, 36:21, 43:2, 44:5, 48:14, 48:16, 51:7, 57:14, 62:17, 69:22, 79:9, 80:19, 83:5, 85:9, 92:17, 95:8, 98:15,
--	---	---	--

Transcript of Loren Johnson
Conducted on March 11, 2026

172

102:12, 111:8, 115:22, 117:21, 118:5, 119:4, 119:15, 132:11, 133:7, 140:15 ways 70:13, 71:18, 79:19, 79:22, 80:2, 94:17, 95:1, 115:3 we'll 6:19, 8:10, 85:22 we're 10:14, 24:5, 43:6, 60:18, 63:11, 67:10, 70:1, 85:5, 88:11, 91:17, 100:8, 105:1, 111:16, 113:16, 113:18 we've 30:1, 35:19, 58:18, 89:13, 89:22, 93:9, 98:18, 132:1 weeds 89:15 well-respected 24:16 wellness 104:13 went 22:19, 23:4, 84:10, 97:5, 103:11, 106:4 weren't 135:1 west 3:19, 4:5 whatever 91:4, 91:5, 91:11, 100:1 whatnot 7:20, 24:8, 114:11 whenever 19:21	whereupon 47:4, 93:15, 130:12, 137:7 whether 42:12, 48:12, 55:14, 62:1, 64:6, 64:8, 72:22, 99:9, 117:2, 129:10 whoever 112:1 whole 48:15, 76:20, 76:21, 102:2, 102:11, 102:12, 104:4, 134:6 widely 95:17, 101:11 widespread 98:2, 98:22 william 32:16 williams 69:18 win 85:10, 85:11, 85:12, 92:8, 95:5 win-win 85:10, 92:9, 98:5 wind 34:6 within 10:11, 50:14, 54:9, 80:2, 87:12 without 52:17, 56:5, 60:4, 79:15 witness 6:6, 46:16, 46:20, 47:3, 130:9, 136:10, 137:2, 139:4, 140:7, 140:11 witnesses 139:3	word 62:15, 64:17, 126:16 words 24:1, 38:13, 41:5, 51:12, 51:13, 99:8 work 11:2, 12:6, 14:21, 17:19, 19:15, 21:6, 21:11, 28:19, 30:2, 34:11, 34:12, 35:10, 35:14, 35:16, 56:1, 131:3, 131:6, 134:10, 136:1 worked 17:6, 17:22, 27:18, 28:9, 37:13, 92:6, 107:16 working 12:14, 20:5, 28:15, 61:7, 132:21, 133:15 works 71:14 world 98:11, 101:7, 110:19, 113:2, 113:17 wouldn't 57:11, 58:11, 80:4, 95:20, 110:17, 122:10, 129:17 wound 25:12 wow 103:18 wrong 25:9 wrote 26:5, 26:10 Y yeah 10:17, 17:21,	20:11, 20:15, 23:3, 23:12, 25:10, 26:16, 28:13, 32:6, 32:8, 34:3, 39:10, 39:18, 40:4, 40:20, 41:1, 43:22, 46:22, 50:15, 53:9, 53:18, 55:13, 56:15, 70:17, 75:4, 76:17, 77:13, 79:11, 90:20, 92:2, 93:7, 93:8, 94:19, 96:6, 97:7, 106:10, 107:15, 109:18, 110:22, 111:13, 112:21, 116:15, 119:3, 120:15, 121:6, 123:12, 124:20, 125:8, 125:19, 129:2, 130:7, 131:7, 133:7, 134:12, 134:22, 135:19 year 15:19, 123:15 years 29:17, 92:7, 95:14, 98:20, 132:19, 133:3 yesterday 6:16, 8:10, 38:19, 45:15, 50:6, 83:19, 137:2 york 6:3, 140:5 younger 15:11, 86:7 yourself 5:15, 13:10, 73:21 yurt 48:6, 124:6,
--	--	---	---

Transcript of Loren Johnson
Conducted on March 11, 2026

173

124:8, 125:6, 125:7, 125:10, 125:16, 125:18, 125:19, 126:15, 127:11, 127:14, 128:13	100:19, 130:11 1200 3:18 121 4:11 128 7:6, 17:16, 25:13, 26:1, 29:17, 31:10, 31:13, 31:14, 32:11, 35:20, 37:12, 38:2, 40:17, 72:6, 72:15, 72:21, 73:11, 81:9, 83:21, 88:2, 94:8, 94:11, 97:20, 99:9, 105:19, 120:11, 120:12, 123:18, 125:11, 126:22, 128:8, 128:13, 129:12, 132:5	129:7, 132:8, 133:5, 134:15 1998 11:12, 33:18, 37:4, 37:5, 42:15, 48:5, 83:22, 117:14, 119:1, 130:20, 133:12, 133:19, 135:5 1:08 pm 130:13 1:17 pm 137:8 1b 58:18	26 75:12, 75:17, 75:21, 77:10 3 30 29:17, 95:14, 101:6, 113:4 33 14:9, 37:18 37064 6:8 39 76:7, 77:19 4 40 75:9, 91:4 41 73:14 452 6:7 47906 3:19 5 5,732,216 126:6 54 75:11 56 75:12 6 6,182,128 1:7, 2:7, 7:3 60 98:20 6000 3:5 60010 4:6 622183 1:20 64 99:9 7 75024 3:6
z zelnick 84:1 ziklag 1:10, 2:10 zoom 4:19 0 00 47:2 00700 1:6, 2:6, 7:2 06 130:11 1 10 47:2, 74:2, 74:5, 93:14 100 91:5, 92:16, 134:4 100,000 81:21, 82:13 1001 73:11 101 3:18 10:03 am 2:17 10:51 am 47:5 11 1:16, 2:17, 93:14 11:01 am 47:5 12 74:5, 74:10, 99:9, 100:18,	12:00 pm 93:16 12:11 pm 93:16 12:56 pm 130:13 14 74:7, 74:8, 75:19 16 74:7 1600 4:11 18 74:9, 74:11, 75:22, 76:11 1982 11:19 1989 132:8 1990 13:18, 13:21, 109:17, 110:9, 110:20, 112:15, 121:12, 128:19,	2 20 9:15, 74:12, 75:18 200 3:5 2000 37:10, 109:15 2007 9:7, 9:12, 13:6 2008 10:19, 10:22 2010 97:5 2012 98:11 2019 97:1, 97:14, 99:14 2020 97:2, 97:6 2021 97:7 2025 1:6, 2:6, 7:2, 9:21 2026 1:16, 2:17, 10:1, 10:2 21660 4:5	26 75:12, 75:17, 75:21, 77:10 3 30 29:17, 95:14, 101:6, 113:4 33 14:9, 37:18 37064 6:8 39 76:7, 77:19 4 40 75:9, 91:4 41 73:14 452 6:7 47906 3:19 5 5,732,216 126:6 54 75:11 56 75:12 6 6,182,128 1:7, 2:7, 7:3 60 98:20 6000 3:5 60010 4:6 622183 1:20 64 99:9 7 75024 3:6

78 14:9	
8	
8-plus 84:11	
8-track 14:10	
80 18:15	
9	
90 18:15, 28:4, 33:11, 33:22, 112:1, 113:10, 133:6	
900 20:18	
97 34:1	
97204 4:12	
98 34:1, 83:21	