EXHIBIT 1

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IN THE UNITED STATES DISTRICT COURT
FOR THE NORTHERN DISTRICT OF CALIFORNIA
SAN JOSE DIVISION
Case No.
5:24-cv-03811-EKL-SVK

CONCORD MUSIC GROUP, INC., et al.,
Plaintiffs
vs.
ANTHROPIC PBC,
Defendant

VIDEOTAPED DEPOSITION OF ETHAN LUSTIG, Ph.D.
Wednesday, March 4, 2026 8:59 a.m.
WilmerHale
60 State Street, Boston, MA 02109

HIGHLY CONFIDENTIAL - ATTORNEYS' EYES ONLY

Reported by:
Janet McHugh, RMR, CRR, CLR
JOB NO. 620594

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March 4, 2026
8:59 a.m.

Videotaped deposition of ETHAN LUSTIG, PH.D., held at the offices of WilmerHale, 60 State Street, Boston, Massachusetts, pursuant to Agreement, before Janet McHugh, a Registered Merit Reporter, Certified Realtime Reporter, Certified LiveNote Reporter, and a Notary Public within and for the Commonwealth of Massachusetts.

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APPEARANCES:

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Counsel for the Defendant

ALSO PRESENT:
Karl Johnston, Anthropic (via Zoom)
Dimas Bardales, Videographer

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I N D E X

WITNESS	DIRECT	CROSS
ETHAN LUSTIG, Ph.D.		
By Mr. Guerra	6	

E X H I B I T S

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PROCEEDINGS
THE VIDEOGRAPHER: Here begins Media No. 1 in the videotaped deposition of Dr. Ethan Lustig in the matter of Concord Music Group, Inc., et al., v. Anthropic PBC, in the United States District Court, Northern District of California, San Jose Division, Case No. 5:24-CV-03811-EKL-SVK.
Today's date is March 4th, 2026. The time on the video monitor is 8:59 a.m. The videographer today is Dimas Bardales, representing Planet Depos. This videotaped deposition is taking place at 60 State Street, Boston, Massachusetts, 02109.
Would counsel please voice identify themselves and state whom they represent.
MR. GUERRA: Andrew Guerra, Oppenheim & Zebrak, on behalf of plaintiffs.
MR. TOMPROS: This is Louis Tompros of Wilmer Cutler Pickering Hale and Dorr, on behalf of defendant, Anthropic. And joining by Zoom is my colleague, Robin Burrell, as well as Karl Johnston from Anthropic.
THE VIDEOGRAPHER: The court reporter today is Janet McHugh, representing Planet Depos.

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The witness will now be sworn.
ETHAN LUSTIG, PH.D.,
having been duly sworn, after presenting identification in the form of a driver's license, deposes and says as follows:
DIRECT EXAMINATION
BY MR. GUERRA:
Q. Good morning, Dr. Lustig. My name is Andrew Guerra. We met before we started.
Have you been deposed before?
A. I have not.
Q. You have not. Okay. I'm just going to go over a few ground rules so that things will go more smoothly today. I'm going to ask you questions. I'll ask that you provide answers.
Because the court reporter is taking down everything we say, please try to respond out loud and with, you know, words, as opposed to "Uh-huhs" or "yeahs" so that the record is clear.
For the same reason, it's important that we not talk over each other. So I'll do my best to let you finish answering before I ask another question, and I'll ask that you let me finish asking my question before you start answering.
Okay?

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A. Sounds good.
Q. If there's anything about my questions that you don't understand, let me know, and I'll do my best to restate or rephrase.
And I'll try to take a break about every hour or so, but if you need a break at any time, just let me know.
You understand that you're here today to testify as a potential expert on behalf of Anthropic PBC?
A. Yes.
Q. And if I just refer to Anthropic PBC as "Anthropic," will you understand what I mean?
A. Yes.
Q. You understand that you're under oath today?
A. Yes.
Q. And testifying as you would in front of a Court and jury?
A. Yes.
Q. What did you do to prepare for today's deposition?
A. I reviewed the documents, including my opening report and Leonard's report. I also reviewed my reply report to Dr. Shan and Zhao and Leonard's reply report regarding my report.
Q. Did you meet with anyone?
A. I met with members of WilmerHale.
Q. And approximately how long did those meetings last?
A. I can't recall exactly how long. I had a few meetings of a few hours.
Q. If you had to estimate, ten hours, more, less?
A. Maybe about that.
Q. Did you review any other documents besides the reports that you mentioned?
A. I reviewed the relevant literature, including articles cited in my report and also in Leonard's reports.
Q. Did you do anything else to prepare for today's deposition?
A. Not that I can recall.
Q. When were you first approached about providing expert testimony in this case?
A. I believe it would have been in the fall or into winter of 2025.
Q. Do you have an estimate as to which month, November, October?
A. Probably October.

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Q. And who did you speak with when -- strike that.
Who contacted you when you were approached about providing expert testimony in this case?
A. It was Louis Tompros.
Q. And when did you begin your work, approximately?
A. I began my work in late December.
Q. And how many hours have you spent working on this matter?
A. A rough estimate, maybe 50, 60, off the top of my head.
Q. And you're being compensated at a rate of $300 per hour in connection with your work in this case, correct?
A. That's correct.
MR. GUERRA: I'd like to introduce an exhibit. And we have slightly different versions, probably, because I only have the report, and it looks like you have copies of the full thing.
Let's mark this as Exhibit 1.
(Expert Report Re: Anthropic, dated January 23, 2026 marked Exhibit 1.)
BY MR. GUERRA:

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Q. Do you recognize the document that you've been handed?
A. I do.
Q. What is it?
A. This is my opening report.
Q. If I refer to that as your "opening report" or "reply report" or "rebuttal report" or "first report," understand that I'm referring to this report.
Did you have any assistance, other than counsel, in preparing this report?
A. No.
MR. GUERRA: Let's mark another exhibit.
(Reply Report to Expert Rebuttal Reports of Dr. Shan and Dr. Zhao marked Exhibit 2.)
THE WITNESS: Thank you.
BY MR. GUERRA:
Q. You've just been marked [sic] an exhibit that's been marked as Exhibit 2.
Do you recognize it?
A. I do.
Q. What is it?
A. This is my reply report to the reports of Drs. Shan and Zhao.

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Q. If I refer to this as your "reply report" or your "second report," you understand that I'm referring to this report?
A. Yes.
Q. Did you have any assistance, other than from counsel, in preparing your second report?
A. No.
MR. GUERRA: All right. One more I'll introduce as Exhibit 3.
(Curriculum vitae of Ethan Lustig, Ph.D. marked Exhibit 3.)
THE WITNESS: Thank you.
BY MR. GUERRA:
Q. You've just been handed a document that's been marked as Exhibit 3.
Do you recognize this document?
A. I do.
Q. What is it?
A. This is my CV.
Q. Is this document up to date?
A. It is up to date, to the best of my knowledge, yes.
Q. And are the -- strike that.
Are the contents of it accurate, to the best

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of your knowledge?
A. Yes.
Q. I'd like to direct your attention to page 3 and the section titled "Work Experience."
Do you see that?
A. Yes.
Q. And it says "from 2020 - forensic musicologist."
Do you see that?
A. Yes.
Q. And then in the line below that, it says, "Some cases/clients include (for more details see ethanlustig.com/forensic-musicology)."
Do you see that?
A. Yes.
Q. And underneath that, there are four bullets trailing over to the next page, right?
A. Correct.
Q. Are there other engagements, other than these four listed on your website at the URL there at the top of this section?
A. Could you define "engagements"?
Q. Have you consulted as a forensic musicologist in connection with a matter or

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potential matter, other than the four listed here?
A. Yes. Many.
Q. Okay. And is there a reason why you've listed these four, as opposed to some others?
A. That's a good question.
These are some of the highlights of the cases that I've worked, and they're examples of cases that involved federal lawsuits, received media attention, and I did not want to create an extremely long CV.
In addition to that, many of the clients that I work for, it's confidential, and it does not necessarily reach the light of day, so they want their names kept out of it as well.
Q. Sure. The four bullets underneath, that are listed here under "Work Experience" under "Forensic Musicologist" all include a filed lawsuit; is that right?
A. That's correct.
Q. Are there other cases that you've consulted on as a forensic musicologist that have resulted in a filed lawsuit?
A. There is, I believe, one other case.
Q. Do you recall the name of that one

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other case?
A. I don't recall the name of the case but it involved Karol G. It was against Karol G.
Q. And in that case against Karol G, did you provide an expert report?
A. I provided an initial expert opinion letter and then declined to provide further engagement.
Q. What do you mean -- I see. Declined to provide further engagement?
A. That's correct, yes.
Q. I see. The first bullet there is a case, AOM Music, Inc. v. Benito Antonio Martinez Ocasio, et al.
Do you see that?
A. Yes.
Q. You were retained on plaintiff's side in that case?
A. That's correct.
Q. Did you prepare an expert report in that case?
A. I did.
Q. And what opinions did you express in that expert report, at a high level?
A. I demonstrated similarity between the

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melody, the rhythm, and the lyrics of the infringing composition.
Q. What were they -- what work or works did the infringing composition -- strike that.
What work or works were the infringing compositions similar to?
A. While I don't remember the exact names of the works, I believe the plaintiff artist was named Blanco, and the record, the composition that infringed on some of plaintiff's works or the works owned by that record label was called "Safaera" by Bad Bunny.
Q. Sorry. I'm not sure I understood that last answer. The plaintiff's record label was Blanco?
A. The artist name was Blanco.
Q. Okay. And Blanco's work or works were similar to Safaera by Bad Bunny?
A. As I recall.
Q. Do you remember if it's one or more?
A. I believe there were at least two or three works infringed.
Q. And you were retained on the side of plaintiff in that case?
A. That's correct.

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Q. The second bullet is Tuf -- or the second bullet includes the case TufAmerica, Inc. versus Universal Music Publishing, Inc.
Do you see that?
A. Yes.
Q. Were you retained on behalf of plaintiffs in that case?
A. I was.
Q. And what were the nature of the allegations in that case?
A. That case involves the composition by the Honeydrippers, whose name escapes me at the moment. But plaintiffs own the rights to that composition and then there is another intermediary composition that infringes on that composition that is then sampled by Mary J. Blige. Well, sampled and compositionally interpolated.
It's a complicated case.
Q. I see. So were the allegations in that case related to music, alone, or did they also involve lyrics?
A. They were related --
MR. TOMPROS: Object to the form.
A. They were related to music.

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calculating similarity and taking into account the length of the inputs.
"That word counts can be misleading because some words are much longer than others, for example, 'dog' and 'historiographically' are both words, but a more balanced measure is the syllable count."
Q. So you coded words, but you counted syllables; is that correct?
A. That is essentially correct. With music, as this is -- these are lyrics that are set to melodies, you can have, at minimum, one syllable needs at least one note.
And, therefore, the word "dog" could be set to one note, no less. The word "historiographically," by involving how many syllables, his-to-re-o-graph-ic-ally, involves multiple notes.
It would be impossible to set it to a single note, and, therefore, the syllables is a more balanced and valid measure.
Q. Are you aware of any songs that include the word "historiographically"?
A. Not that particular word, but I'm aware of "supercalifragilisticexpialidocious," which is

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even longer. Perhaps I should have used that word instead.
Q. That work is not a work in suit, though, is it?
A. Not to my knowledge.
Q. Turn with me back to paragraph 21.
A. Okay.
Q. Have you used a coding methodology like this in any prior case?
A. This specific methodology is modeled on -- it's a response to Leonard's analysis, and I wanted to treat apples to apples, while improving and creating a more rational coding methodology.
And so this exact, specific methodology, while I have not done, I have done many quantitative similarity analyses in the cases that I've worked.
Q. Have you -- again, sticking with the coding methodology for lyrics that is under paragraph 21, have you used a coding methodology like this in any prior case?
A. I have compared lyrics before, and I have calculated quantitative similarity metrics.
This specific methodology, as I said, is as

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a response to Leonard's methodology, and so it's in a dialogue and a critique of his methodology.
Q. When you compared lyrics before in other cases, have you coded them using these four categories?
A. Not in this precise way.
Q. In any -- have you -- strike that.
When you compared lyrics before in other cases, have you coded them using categories like these?
A. Yes. In the sense that similarity and difference is the primary focus. As we can see with my methodology, I code "local verbatim," "long-range verbatim" and "near verbatim," all of which contribute to ultimately, a coding of similarity versus difference.
I felt that Leonard's analysis obscured both categories, in fact, by having too many distinctions within "similarity" and also too many distinctions within "difference."
And, as I mentioned in my report, some of his categories do not even relate to music or the way that lyrics are heard or they're structured.
Q. What case did you -- were you referring to when you said that you looked at similarity of

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lyrics in past cases?
A. The Bad Bunny case.
Q. Any others?
A. Allow me to see. Not that I recall. I should say, yes, I have actually -- I retract that.
I have done analysis of lyrics, but not in cases that went to a federal level.
Q. So the case wasn't filed, or it was filed in state court or something else?
A. I've written expert opinion letters and done consulting on cases involving lyrics, but that was the extent of the situation.
Q. And by "that was the extent of the situation," you mean no case was filed?
A. That's right. No case was filed or, in some cases, as a forensic musicologist, you give a result. You find that -- you do your analysis, objectively, and it's not the result that they were hoping for. And so maybe they go and find a hired gun, someone who will just say anything. Or the case is dead in the water. It depends.
Q. Are you aware of any cases where you provided an analysis that was not what your client was hoping for, and they went forward with

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survive" ten times, all of those occurrences add new syllables to the count. So I am absolutely and intentionally factoring in every occurrence.
The problem with missing repetition is that it's simply a metric, a color used by Leonard to mark later occurrences of a line in a given lyric, which has nothing to do with the questions at play.
And so under Leonard's method, even if just column A says "I will survive" ten times, the later occurrences of "I will survive" are supposedly put in purple.
But that's simply a confusing methodology that does not tell us anything about whether those lines are similar or different to the lines in column B. And so it doesn't have any relevance here.
Q. You think that it -- whether or not a Claude output includes or is missing repeated lines of lyrics is irrelevant to understanding the degree of similarity?
A. I think that a coding methodology that conflates the assessment of similarity across columns with the assessment of similarity within columns is essentially nonsensical and perhaps,

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at its most insidious, simply divides and conquers the actual reality of "similarity" and "difference."
As I mention in my original report, by taking colors and dividing them into different visual categories, Leonard is simply obscuring the reality of the situation.
I can turn you to paragraph 15 of my original report.
Q. Well, let's actually go somewhere else.
I'd like to ask you a separate question.
And maybe let's focus back in on paragraph 21.
How would you code synonyms under your methodology?
A. The same way as Leonard; that is to say, that synonyms, hypernyms, and hyponyms are coded as "different."
Q. I'd like to direct your attention to paragraph 11.
A. Okay.
Q. In paragraph 11, you critique Dr. Leonard's orthographic category; is that right?
A. That's correct.
Q. And you say that, "These are sounding

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lyrics for musical compositions whose dissemination and consumption are, in the vast majority of cases, heard rather than read."
Do you see that?
A. Yes.
Q. Previously, I believe you testified that you hadn't been provided any of Claude's training data, right?
A. That's correct.
Q. So you don't know, one way or the other, whether Claude's training data includes sound recordings or just text?
A. I have no idea about Claude's training data, and that changes nothing about the nature of what lyrics are or how they should be analyzed.
Q. So it's -- are you expressing the opinion that if Claude was only trained on text, the orthographic nature of that text is irrelevant to understanding whether -- to understanding whether it has copied -- whether -- strike that.
Are you expressing the opinion that if Claude was only trained on text, the orthography of that text is irrelevant to understanding

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whether outputs are similar to plaintiff's lyrics?
MR. TOMPROS: I object. Vague. And mischaracterizes testimony.
A. I'm not expressing any opinion about the training process or the training data.
I simply expressed the opinion that orthography is a fundamentally unnecessary category that, at best, is not reflective of how lyrics are structured or a sound assessment of similarity between lyrics, and, at worst, is a divide-and-conquer strategy that obscures the reality between "similarity" and "difference."
I would also like to point out that I am actually, in some context, assessing more similarity than even Leonard because, under his flawed rubric, differences of punctuation, apostrophes, capitalization, are coded as "yellow," "orthographic difference," whereas I consider them just "similar."
And those situations are coded as "similar" and added into my similarity calculation.
Q. Is it your understanding that Dr. Leonard's goal in coding the text as he does is to identify only similarities?

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regurgitate -- once that header is subtracted from the data, in every single case, the similarity is fundamentally different.
In some cases, as low as 0.7 percent similar.
Q. And, again, my question has to do with your understanding of what Dr. Shan was trying to achieve in creating "claude_transcriptions_coldplay_style."
What is your understanding of what Dr. Shan was trying achieve in creating "claude_transcriptions_coldplay_style.csv"?
MR. TOMPROS: Objection. Calls for speculation.
A. My understanding is that he is confused about his notion of a so-called "experiment" and appears to be attempting to demonstrate that Claude is writing or outputting lyrics in the style of Coldplay, a claim that he not only does not provide evidence for, but also I find evidence to the contrary.
Q. And you performed a similarity analysis with respect to these, that data, right?
A. That's correct.
Q. And what about

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"claude_extraction_test_full.csv"?
Do you see that in paragraph 6?
A. I do.
Q. And what is your understanding of Dr. Shan's goal in running the prompts and outputs that relate to the "claude_extension_test_full.csv"?
A. My understanding is that this was a very similar endeavor to tell Claude, in the prompt, to continue a text verbatim. And he conducts this for one song and provides two outputs, both of which I analyzed.
One of them called for a similarity analysis, and the other called for a fragmentation analysis. The output 1 was the one that justifies a fragmentation analysis, as the output is literally just a regurgitation of the text, itself, from the prompt, with no generation of anything beyond that.
Q. And with respect to the "claude_extraction_test_full" dataset, you applied your coding methodology. And, as you mentioned, either did a similarity or a fragmentation analysis, right?
A. That's partially correct. For

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output 2, I applied my coding methodology. For output 1, because it is a fragmentation analysis, my coding methodology is not relevant.
Q. Understood. Let's turn to paragraph 11.
A. Okay.
Q. In paragraph 11, you quote some language from Dr. Zhao's report, right?
A. Yes.
Q. It reads, "Unlike generic web text... song lyrics constitute a unique, non-substitutable data class possessing distinct linguistic properties -- such as rhyme, meter, and metaphor -- that cannot be learned from other sources."
Do you see that?
A. Yes.
Q. Do you disagree that lyrics contain linguistic properties such as rhyme, meter, and metaphor?
A. What I believe and what I state in this same paragraph is that rhyme, meter, and metaphor are not unique to lyrics. They are techniques found in other domains.
Q. But lyrics do contain rhyme, meter, and

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metaphor, right?
A. They can, yes.
Q. You also write, "I spent much of my time helping students to unlearn the preconceived notion that effective lyrics are necessarily poetic," right?
A. Yes.
Q. Do you agree that, in general, lyrics are distinct from poetry as a category of language?
A. Yes.
Q. I'll direct your attention to paragraph 13.
Here you make reference to a website called "Random Song Generator," right?
A. That's correct.
Q. And what is "Random Song Generator"?
A. Random Song Generator is the best option that I found in order to generate random songs in conducting my baseline comparison analysis.
Q. Do you know the person or persons or company that is behind Random Song Generator?
A. No.
Q. Do you know the pool of songs from

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which Random Song Generator pulls songs?
A. No.
Q. In Footnote 15, you observe that "Random Song Generator seems to have a proclivity for Don Toliver and Olivia Dean."
Right?
A. That's right.
Q. And that's because those two artists showed up multiple times in the randomly generated songs that you identified for this analysis?
A. What occurred in my process was I found Random Song Generator began generating the songs and conducting my analysis. Once deeper into my analysis, I was -- and it's an unfortunate fact that I fully acknowledge in that footnote -- I noticed that there were certain artists that were generated, especially highly popular artists, and discovered that it is, unfortunately, not a truly random slice of Spotify releases.
Nonetheless, the data stands, and we can see in my baseline comparisons that these are songs from -- many of them from truly different genres, truly different artists. And they demonstrate a representative sample of popular music,

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commercially successful music which, fortunately, the works in suit are also very famous songs and artists.
Therefore, I think that it is a representative sample.
Q. But you noted Don Toliver and Olivia Dean, in particular, because those artists seemed overrepresented to you in the data that you were reviewing?
A. I noticed that artists came up multiple times, and I wanted the reader to be aware of the limitations of the methodology.
Q. And you, as you mentioned, the works in suit also are typically famous songs by famous artists, right?
A. That's correct.
Q. Is there a reason why you didn't randomly select from the list of 499 works in suit for this analysis?
A. That's a fair question. And, in fact, I considered doing so, but I discarded that idea because the point of my baseline comparison is to assess the amount of similarity that occurs between songs in the wild, between lyrics in the wild, by chance alone.

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Selecting within the 499 works in suit is not a representation of random lyrics, but, rather, lyrics that are here for some reason that is beyond me, but these are the -- there may be some underlying reason or bias, either in our society or in the system or whatever it is that is at play, and, therefore, the works in suit are hardly a representative sample of just lyrics at large.
Q. So your goal was to assess lyrics for popular songs, in general, not just for the works in suit?
A. For lyrics, in general. And if you'd like, we could choose two random lyrics here and now from the works in suit and see what percent similarity occurs by chance, alone.
Q. Well, I don't know about that, but...
But your goal was to -- was not to be limited to the works in suit for this analysis, right?
A. My goal was to establish a baseline of similarity in order to determine the general principles -- I mean, this is uncharted territory in some ways, the general principles of similarity that can occur by chance, alone, in

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lyrics, in order to have a better understanding of what is significant and what is simply a matter of chance.
MR. GUERRA: Why don't we go off the record briefly.
MR. TOMPROS: Sure.
THE VIDEOGRAPHER: We are going off the record. The time is 12:22.
(A recess was taken.)
THE VIDEOGRAPHER: We are going back on the record. The time is 12:29.
MR. GUERRA: Thank you, Dr. Lustig, for your time. No further questions at this time.
MR. TOMPROS: Just a couple of notes from our end, which is that we would want to designate this transcript as Highly Confidential - Attorneys' Eyes Only under the protective order, Section 5(2)(b).
And then we would reserve the right to read and sign, pursuant to Rule 30(b)(1). But I don't have any questions.
THE VIDEOGRAPHER: This marks the end of the deposition of Ethan Lustig. We are going off the record at 12:30.
THE COURT REPORTER: Can I get the

transcript orders? I have realtime for both parties and rough drafts, and I have five-day expedite for WilmerHale.

Is that right?

MR. TOMPROS: That sounds right. Let me double-check.

MR. GUERRA: Whatever our standard order is.

MR. TOMPROS: I think five-day is what we want. I just got confirmation from my colleague that five-day is the correct answer.

(Deposition concluded at 12:30 p.m.)

ERRATA SHEET

I, ETHAN LUSTIG, Ph.D., do hereby certify that I have read the foregoing transcript of my testimony, and further certify that it is a true and accurate record of my testimony (with the exception of the corrections listed below).

PAGE	LINE	CORRECTION
____	____	_____
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Signed under the pains and penalties this _____ day of _____, 2026.

_____

ETHAN LUSTIG, Ph.D.

CERTIFICATE

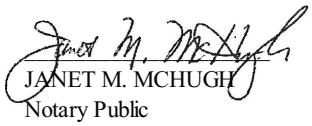
COMMONWEALTH OF MASSACHUSETTS
SUFFOLK, SS.

I, Janet M. McHugh, a Registered Merit Reporter and a Notary Public within and for the Commonwealth of Massachusetts do hereby certify:

THAT ETHAN LUSTIG, PH.D., the witness whose testimony is hereinbefore set forth, was duly sworn by me and that such testimony is a true and accurate record of my stenotype notes taken in the foregoing matter, to the best of my knowledge, skill and ability; that before completion of the deposition review of the transcript was requested.

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

IN WITNESS WHEREOF, I have hereunto set my hand this 5th day of March, 2026.



JANET M. MCHUGH
Notary Public
My Commission Expires:
July 16, 2028

ERRATA TO THE DEPOSITION TRANSCRIPT OF
ETHAN LUSTIG
TAKEN ON **March 4 2026**

I have reviewed the transcript of my testimony of **March 4, 2026**, and hereby make the following changes in form and/or substance:

PAGE	LINE(S)	CHANGE	REASON FOR CHANGE
22	4	"timbrel" to "timbral"	Typographical Error
26	10	"scale, or structure." to "scalar structure."	Transcription Error
34	3	"comma" to "question mark"	Clarification
37	17	"his-to-re-o-graph-ic-ally," to "his-to-ri-o-graph-i-cal-ly,"	Typographical Error
79	12	"unorthogonal" to "orthogonal"	Transcription Error
79	21	"certain contexts and were contexts" to "certain contexts and were coded in certain contexts"	Transcription Error
82	18	"comes down" to "comes down to"	Transcription Error
93	14-16	"'Change the lyrics of the song TiK ToK by Ke$ha but make it kids friendly,' kind of like Kids Bop" to "'Change the lyrics of the song TiK ToK by Ke$ha but make it kids friendly, kind of like Kids Bop'"	Typographical Error

I, **ETHAN LUSTIG**, read the foregoing deposition and hereby state that the foregoing is true and correct, except as noted herein.

March 19, 2026

Ethan Lustig Date